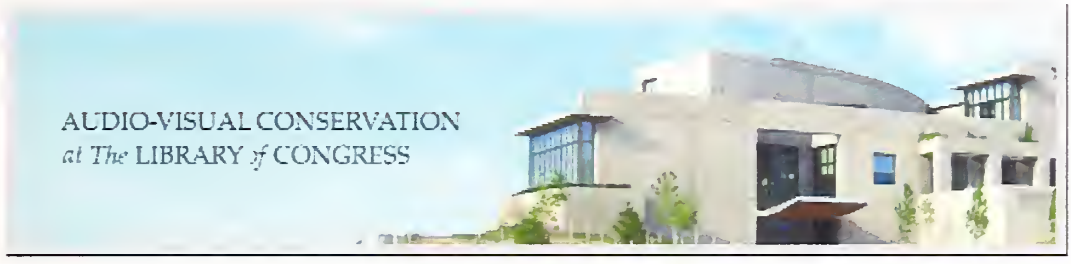

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P10

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MOTION PICTURE HERALD

REVIEWS
(In Product Digest)

The Male Animal
The Invaders
This Was Paris
Blondie Goes to College
Larceny, Inc.
Ghost of Frankenstein
Black Dragons

LATE REVIEWS
(In News Section)

The Gold Rush
Bullet Scars
Almost Married
Sleepytime Gal

UNITY PLAN AS PUT UP TO U. S.

1. *Blocks up to Twelve instead of Blocks of Five*
2. *Five of each Group Trade Shown, Others Identified*
3. *Cancellation Privileges on Films not Trade Shown*
4. *Specials and Road Shows to be Sold Separately*
5. *New Grounds for Arbitrating 'Selling Away' Complaints*

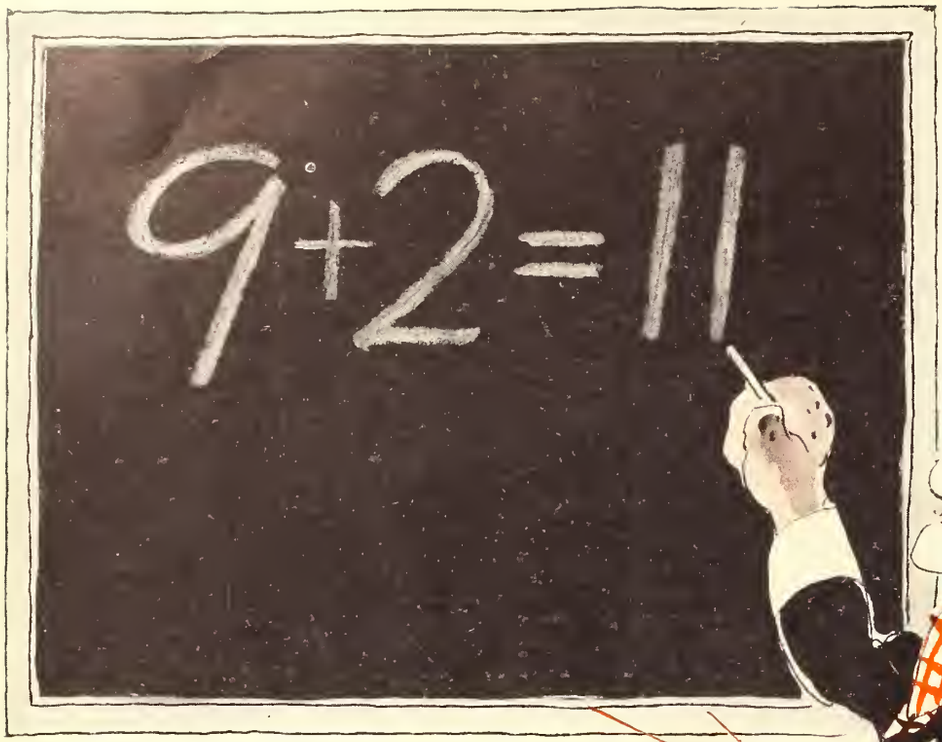
—in

Better Theatres

WAR-TIME SEATING

VOL. 146, NO. 10 In Two Sections — Section One MARCH 7, 1942

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AT THE HEAD OF HIS CLASS AS USUAL...

Again this year, M-G-M's Leo Jr. takes 2 out of 3 Academy Shorts Awards, bringing his total to 11—more than twice as many as his nearest competitor:

Best Two-Reel Short:

"MAIN STREET ON THE MARCH"

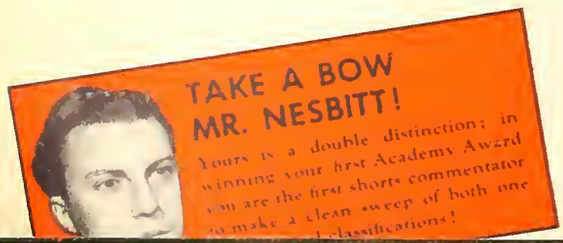
Narrated by JOHN NESBITT

Best One-Reel Short:

"OF PUPS AND PUZZLES"

JOHN NESBITT'S *Passing Parade*

THEY'RE THE BEST OF THE BEST! Book them now for immediate showing—if you've played them before, play them again!



Watch for these current M-G-M Short successes:

Pete Smith Specialty—**"WHAT ABOUT DADDY?"**

Crime Does Not Pay Subject—**"DON'T TALK!"**




On the screen—
and at the boxoffice—
THE BEST PERFORMANCE
OF THE YEAR WAS
GARY COOPER
as
"SERGEANT YORK"
Warner Bros.

THE ORDER OF THE DAY:

Hold "CAPTAIN



JAMES CAGNEY
in
"CAPTAINS OF THE CLOUDS"
In Technicolor
with
DENNIS MORGAN • BRENDA MARSH
Alan Hale • George Tobias
Reginald Gardiner • Reginald Denny
Directed by MICHAEL CURTIZ
Screen Play by Arthur T. Horman, Richard Macaulay, Norman Reilly Raine • From a Story by Arthur T. Horman and Richard Gillett • Music by Max Steiner • A Warner Bros.-First Nat'l Picture



JUST AS THEY'RE DOING AT:

Strand, NEW YORK
Midwest, OKLAHOMA CITY
Ambassador, ST. LOUIS
Majestic, PROVIDENCE
Broadway, PORTLAND
Palace, ROCHESTER
Shea's, JAMESTOWN
Victory, DAYTON
Shea's, TORONTO
Capitol, OTTAWA
Orpheum, VANCOUVER
Tivoli, HAMILTON, ONT.
Downtown, LOS ANGELES
Stanley, PHILADELPHIA
Warner, HOLLYWOOD
Warner, MEMPHIS
Warner, FRESNO
Earle, WASHINGTON
Ambassador, WASHINGTON
Stanley, BALTIMORE
Warner, WORCESTER
Roger Sherman, NEW HAVEN
Strand, HARTFORD
Warner, BRIDGEPORT
Branford, NEWARK
Hippodrome, CLEVELAND
Ohio, CANTON
Capitol, MADISON
Stanley, JERSEY CITY
Opera House, NEW BRUNSWICK
State, WATERBURY
Palace, SO. NORWALK
Garde, NEW LONDON
Fabian, PATERSON
Warner, READING

WARNER BROS.
HOLDOVER SPECIALISTS

HEADLINE HOT!

Here are the latest releases in 20th's timely one-reel series . . . featuring three ace action-journalists!

Ready Now!

DUTCH GUIANA

The vital area which is in the news today . . . recently taken under American protection . . . our troops now guard its rich aluminum mines!

Described by Lowell Thomas
Internationally famed commentator



Ready Now!

HUB OF THE WORLD

The stirring story of intense war activities in the world's nerve-center . . . our nation's capital!

Described by Fulton Lewis, Jr.
Noted Washington news analyst



Available Mar. 20

Courageous Australia



The Island continent prepares to resist Japanese aggression—The strategic cornerstone of war in Pacific girds loins to defend vast natural wealth from covetous claws of Jap War Lords.

Described by Hugh James
Definitive expert on current history

THE WORLD TODAY

20th CENTURY FOX

Produced by EDMUND REEK • Distributed by Twentieth-Century-Fox

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 146, No. 10 March 7, 1942

Confusion

ONCE upon a time when your editor was engaged in a bit of international film production and had put a certain special problem up to the late Mr. Paul Jones, representative in Paris, there came a reply which, when decoded, read: "This leaves me up that malodorous creek without means of propulsion."

That pungent phrase comes to mind now as having a certain fitness in description of the state of the motion picture industry in the face of its perplexities and the processes of near self-regulation and approximate Federal regulation.

Certain enough it is that the motion picture will continue to do business in some pattern, and all else is uncertainty. That partakes of the general uncertainties of the shape of industry to come, but with some special complexities that are the screen's own.

Some of those special complexities are revealed, also embodied, in the latest tentative trade practice plan offered by the United Motion Picture Industry this week and represented in the news pages of this issue of the Herald.

It is the involved patterning of this newest scheme which constitutes its most impressive aspect. In that document are to be found the relics and traces of aspects of prior controversies and issues around positions of power.

Here is found today's chapter in that interminable history of the struggles for authority. Always the motion picture industry has been beset with issues over the question of to whom the business belonged. In 1897 it began with an issue between individuals, as inventors, real and alleged. By 1910 a peace by compromise had been made in the formation of the Patents Company licensing all ten claimants, in the United States. The idea was that the industry belonged to the inventors and manufacturers.

Attack on that presumption started at once. Three were representative: Carl Laemmle and the group that was to be Universal Film Manufacturing Company, on issues of patent rights; William Fox and his Greater New York Film Rental Company, contending a right of supply on grounds of restraint of trade; Mr. Adolph Zukor with his Engadine Corporation, soon to evolve into Famous Players, fighting his way in with a product revolution instead of lawsuits.

THERE were some legal victories of a sort for the contenders, but it was product which won for the independents. Production rose to rule. Stars became the most important component of product. Mr. Zukor collected a vast preponderance of the star values, and that was control, for a while. Distribution was only a channel to the market.

A few years of this and exhibition began to chafe. The competitions of star buying and production were driving rentals upward rapidly. A coalition of leading exhibitors went into production, as First National Exhibitors' Circuit. Mr. Marcus Loew, exhibitor, went into production. Stars, filled with consciousness of their long importance, formed a production soviet in United Artists. With a policy of aggressive defense, Mr. Zukor's organization went into exhibition acquiring theatres. Competitors followed with exhibition networks.

Up to that time it had been at least the theoretical design of most producers to make a complete program to fill all of each customer's playing time. The competitions of exhibition and the demands of the controlled screens forced the buying of competitors' pictures, resulting ultimately into what many have viewed as a pooling of product.

A sequel, and probably a consequence, was the pooling of players and talents in production.

Meanwhile, the possession of theatre controls which had been begun as a device to protect distribution had evolved into the most important instrument of merchandising. These aggregations were competitive, but with the common interest based on the limited supply of entertainment.

THEATRES outside this production-distribution-exhibition pool began to get more and more articulate in protest. The ultimate consequence is that the controversy has been in a fashion fused into the Washington endeavour at a planned economy, first with the NRA and its Blue Eagle program for regimenting industry, and currently with the somewhat variously pending Government suit, instituted in the Department of Justice program for reordering all the trade practices of America.

This last step was addressed at deciding that, since everyone from inventors to stars had had a try at running the industry, the Government would take over.

The Consent Decree emerging from that suit, a document of considerable collaboration between the Government and the defendants, now proves to be exceedingly unsatisfactory to everybody concerned.

Even the Department of Justice admits the inadequacy of the plans and procedures prescribed by the decree and ventures a willingness to take into consideration new plans, suggestions and devices.

So now the document on trade practices and selling plans evolved by the United Motion Picture Industry goes to Washington for examination, consideration, and maybe approval.

At the moment it has the status of a conference document.

That is the eventuation as of now as the turmoils and lawing of these last several years through which the industry has been kept in a continuous state of disturbance.

The situation today represents also the government's admission that, having started an anti-trust suit about the way the industry has been run, and after settling with a tediously evolved Consent Decree, which prescribed how the industry was to be run, it is now discovered that it is not a plan by which the industry either could or should be run. This adds up to a total of not much, except costly confusion.

For history, though, it is revealed that the Department of Justice has acquired legislative functions and a position from which to exercise operating authority and management deci-

[*Continued on following page, bottom of column* 1]

This Week

in the News

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Dollars for War Damages

A BILLION-dollar U. S. fund for War-risk insurance of real and personal property, tangible or intangible, was voted by the House of Representatives on Monday. The bill to provide payment for property damaged by enemy or defensive action differed widely from the measure as it originated in the Senate. The House bill protects all real property, including theatres, personal property, and such intangibles as credits, patents or copyrights. Premiums will be required on every dollar of insurance. New War Damage Corporations will be set up to administer the plan and determine the premiums.

CONFUSION

[*Continued from preceding page*]

sions in industry. That seems a long, long way from the once accepted method of applying law to American enterprise.

The procedure leaves the motion picture industry, in all of its departments and branches, quite as far up the creek as ever.

△ △ △

LICENSE and FREEDOM

NOW it seems that certain New York burlesque theatres are trying to have the law on Mr. Paul Moss, commissioner of licenses, because of his refusal to renew permits for their operation. The cause of the theatres is in the hands of Mr. Morris L. Ernst, famed contender at bar for civil liberties and free speech.

Without endeavouring consideration of any of the legal, and technical, issues which may be involved, the practical fact is that the City of New York through Mr. Moss has acted constructively in the public interest. This action has arrived, too, at a time when the streets of the amusement areas of New York are filled with young men in uniform, assigned to the grave business of a nation at war. Their quests for diversion, and the national interest, are not well served by solicitations of salacity, in whatever guise.

And no socially sincere interpretation of the right of free speech can properly decide that such freedom is also license for stage presentation of smut, erotics and filth. The freedoms of this democracy imply that one is entitled to the right to do the best he can, not the worst.

—*Terry Ramsaye*

THE UNITY selling plan as put up to the U. S. by UMPI Page 15

274 FEATURES released to March, 148 others in the can Pages 21–27

NO CLEARANCE cut for complainant if distributor gross is reduced Page 31

WAR COMMITTEE streamlines distribution of free films Page 39

U. S. standardizes air raid rules for theatres; blackout tests Page 43

RESUMPTION of German film showings in New York protested Page 47

SUPPLY, quota problems temper British box-office boom Page 51

BROADCASTERS' BMI bowing out as a music publisher Page 57

CANADA looks for reforms under Government wartime control Page 59

ARGENTINE screen score for year: U. S. films, 71%; Axis, 4% Page 65

SERVICE DEPARTMENTS

Asides and Interludes Page 35

Hollywood Scene Page 38

Managers' Round Table Page 81

What the Picture Did for Me Page 77

PRODUCT DIGEST, including Reviews and Release Chart Page 91

Koerner Takes Over

TO TAKE the helm of RKO-Radio production for one month, Charles W. Koerner, general manager of the RKO circuit and long an exhibition executive, arrived at the Gower Street Studio in Hollywood on Monday. Tuesday evening, George Schaefer, RKO president, announced from Hollywood that Joseph I. Breen, vice-president and general manager of the studio, had left on vacation, but was due to return on April 6th. Mr. Breen will holiday in Mexico. It is indicated that Mr. Koerner will return to New York in April.

Meanwhile, Edward L. Alperson, RKO's chief film buyer, takes over the circuit responsibilities at New York. Mr. Schaefer remains in California.

Significantly or otherwise, release Tuesday night in New York of the industry's proposed "Unity" selling plan, creating larger blocks than the blocks-of-five provided for in the consent decree, disclosed that RKO might cut annual production to 30 features a year (see page 15). For this year, RKO made a pre-seasonal commitment of about 50 pictures.

Taxes Vs. the Axis

NO change in the admission tax nor any tax on film rentals is in the Treasury recommendations for revenue legislation sent House Ways and Means Committee Tuesday. But about everything else that could be thought of taxwise was suggested by Secretary Henry Morgenthau.

The $7,610,000,000 program would double personal income taxes, and urges a 10 per cent withholding tax on wages, which the Treasury would like to see in effect July 1. No change was proposed in present personal exemptions but the committee was urged to repeal the earned income credit and to require joint returns by married couples.

The tax rate would start at 16 per cent instead of six, and surtax would increase to a maximum of 90 per cent on income in excess of $5,000,000.

Mr. Morgenthau opposed a general sales tax, but proposed increases in excise taxes, including a jump from 10 to 25 per cent in the tax on photographic apparatus. Taxes on telephone, telegraph and cable messages would be revised upward.

There would be no change in the normal taxes on corporations, but surtaxes would run as high as 31 per cent, against the present seven per cent. Excess profits taxes would increase from the present 35-60 per cent to 50-75 per cent.

Reds 'Shooting' Nazis

SOME 65 miles of motion picture film, the equivalent of about fifty 7,000-foot features on the Russian War have been taken at the front by Soviet army cameramen since June 22nd, according to a copyright dispatch to the New York *Post* by A. T. Steele, the Chicago *Daily News Syndicate's* Moscow correspondent. Leonard Varlomov, 34-year-old chief cameraman has 96 photographers at the front.

Russian newsreel crews are attached to staff headquarters in the fighting field. They are all trained soldiers, many hold commissions and several have made parachute descents behind the German lines, it was said. They use American Bell and Howell "Eyemo" cameras.

Hays' Briefcase

BACK to New York on Tuesday came Will H. Hays after a long series of Hollywood conferences between the producing heads and their coordinating "Committee of Six" lawyer-strategists. In his briefcase he brought, it was said, many memoranda on the lawyers' recommendations for revising the motion picture industry's press, public relations, labor and other outside and inside procedures. Specific suggestions for streamlining this machinery were also said to be in Mr. Hays' sheaf of notes.

The lawyers' report was presented to the Association of Motion Picture Producers, and approved, at Hollywood on February 20th. The MPPDA is scheduled to take it under consideration soon. The annual meeting of the MPPDA board of directors is scheduled for March 30th. Officers and directors also will be elected then.

Nominations remain open for the post of full-time executive secretary to the Public Relations Committee of the Motion Picture Industry, Eastern Division. A large roll of candidates is already under scrutiny by the committee, of which Robert Gillham is chairman. The leading candidate, Lou Smith, of the Columbia studio, has withdrawn from the running, it was reported at midweek.

Policy in Pittsburgh

WHEN "Citizen Kane" opened March 4th at the Fulton theatre in Pittsburgh the *Sun Telegraph*, a Hearst paper, continuing its policy of not mentioning the picture, refused the theatre's advertising of it. John Walsh, manager of the Fulton, substituted smaller copy listing short product and "a feature picture."

The *Sun Telegraph* also omitted its customary review and art work attentions for features playing Pittsburgh in the instance of the Russian made "The Girl from Leningrad," playing at the Art Cinema. However, advertising for this picture was accepted and it drew two paragraphs of picture page attention.

Both the Fulton and the Art Cinema increased their advertising in competing papers.

OCD Gets a Warning

THE Office of Civilian Defense must halt all activities, including theatricals, not directly connected with safeguarding the populace against air attack within 30 days, or stand investigation, Chairman Byrd of the Joint Congressional Economy Committee told OCD chief James M. Landis this week.

The committee summoned Mr. Landis to a conference about the defense agency at which it took up, among many matters, the appointment of film star Melvyn Douglas, the purchase of motion pictures, and radio plans initiated by Dean Landis' successor, Mayor La Guardia of New York.

Senator McKellar of Tennessee was particularly outspoken in criticism of the Douglas appointment, terming it "willful waste" of public funds. Mr. Landis said the actor received $10 per day when actually working, not $8,000 a year, and travel expenses. This included fare from Hollywood.

The OCD also purchased 500 prints of the film "Fighting the Fire Bomb" at a cost of $13,240, Mr. Landis disclosed. Mr. Douglas, he said, had been hired not to act but to handle offers from stage, screen and radio to aid the Government. Two proposed radio programs, he said, would incur only per diem salary and travel expenses for a director and script writer.

Tagging Studio Aliens

ALIEN studio workers will shortly be fingerprinted, possibly photographed, and otherwise labeled for identification, under a plan hatching in Hollywood this week. The Motion Picture Producers Association board on Monday night approved such a program, and asked Fred Beetson, executive vice-president, to organize it.

There is first to be a meeting with guild and union representatives. They will be asked to draft a questionnaire broad enough to provide information necessary to permit film workers' movements from one area to another.

The Army, Tuesday, made the first step in oft-demanded removal of enemy aliens and American Japanese from the Pacific Coast. It designated an area ranging from 90 to 250 miles inland, and stretching from Arizona and Mexico to Canada, as a Military Area, from which such persons must move. It placed them in five categories, according to origin. It specified the evacuation must be continuous, and would begin shortly.

PICTURES ADVERTISED THIS WEEK

"Sergeant York," Warners, Page 3
"Captains of the Clouds," Warners, Pages 4, 5
"How Green Was My Valley," 20th-Fox, Pages 17, 18, 19
"This Above All," 20th-Fox, Page 20
"Rings on Her Fingers," 20th-Fox, Pages 23 to 26
"Fantasia," RKO, Pages 32, 33
"Suspicion," RKO, Pages 36, 37
"Valley of the Sun," RKO, Pages 40, 41
"Joan of Paris," RKO, Pages 44, 45
"Mexican Spitfire at Sea," RKO, Page 44
"Sing Your Worries Away," RKO, Page 44
"Call Out the Marines," RKO, Pages 48, 49
"The Lady Has Plans," Paramount, Pages 55, 56
"The Courtship of Andy Hardy," MGM, Pages 61, 63
"The Invaders," Columbia, Pages 66, 67
"Tramp, Tramp, Tramp," Columbia, Page 69
"Sleepytime Gal," Republic, Pages 72, 73

Hollywood Idea

HOW independent producer Jed Buell solved the long-standing tire-rationing problem for Hollywood previewers of product was reported on page 40 of last week's Motion Picture Herald, third column. Producer Buell applied the same strategy he applies to his budgets, and chartered taxicabs to take the critics from Hollywood to and from his screening in Los Angeles' Harlem.

This week Monday, United Artists' George Glass expanded the idea (see Hollywood Scene, page 38) and supplied buses to convey the ladies and gentlemen of the press from Hollywood—and on a round trip to Westwood for the preview of "The Gold Rush."

On Tuesday MGM announced bus service from the same point to Glendale and back, on Thursday, in the interest of "Rio Rita."

On Wednesday, Twentieth Century-Fox announced taxicab pickup and delivery from the same point to and from downtown and Westwood on Thursday and Friday for theatre screenings of "Rings on Her Fingers" and "To the Shores of Tripoli."

Neither working-press nor studio rate tire priorities.

Public conveyors do.

Fidler on Again

MR. JIMMY FIDLER is back on the air again and was heard Monday night over the Blue network in an open letter in which he declared a policy of appreciation and admiration for the motion picture industry and a program to tell the world how Hollywood is contributing to the war effort. This is the new Fidler policy, he says. He is on the air for a deodorant, trade name Arrid, presented by Carter Products, Inc. Mr. Fidler seems rather to run to cosmetics. The last one was "Tayton," advertised over the Mutual Broadcasting System on Thursday night, cancelled because of priorities, so it was said, in November.

War Department SOS

THE WAR Production Board this week sent out a hurry call to exhibitors, studios, laboratories and other consumers of freon gas immediately to return to the manufacturers the empty cylinders in which the gas used in refrigeration is shipped.

The Board explained that the cylinders are manufactured from pressed steel, a critical material, and that freon gas makers are not now permitted to acquire new ones.

It was indicated that the supply of freon gas from now on will depend upon the speed with which empty cylinders are returned, and the Board warned that unless an adequate number were secured by March 10th the manufacturers would be able to package only two-thirds of their scheduled production for the month.

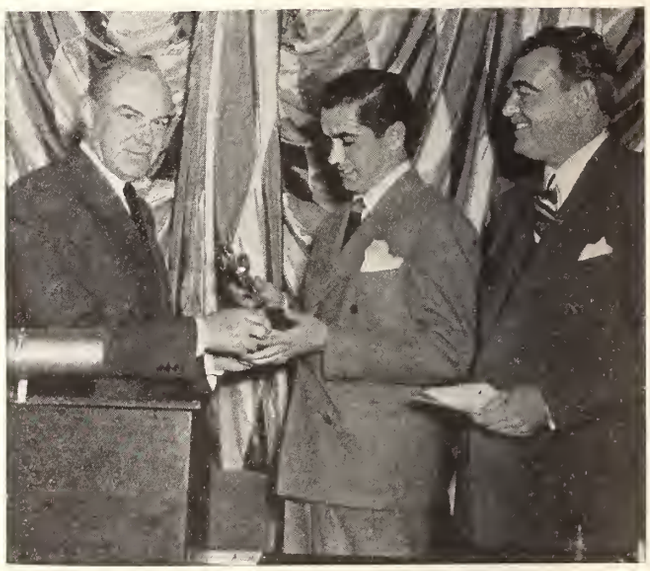
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This Week

▪ ▪ ▪ the Camera observes



OSCARS. Academy awards went to Gary Cooper, for best actor ("Sergeant York"); to Joan Fontaine, for best actress ("Suspicion"); Wendell Willkie, speaker at the Awards dinner, for "the best political performance of the evening"; Mary Astor, for best actress in a supporting role ("The Great Lie"); and to Donald Crisp, for the best support by an actor ("How Green Was My Valley"). Story on page 63.

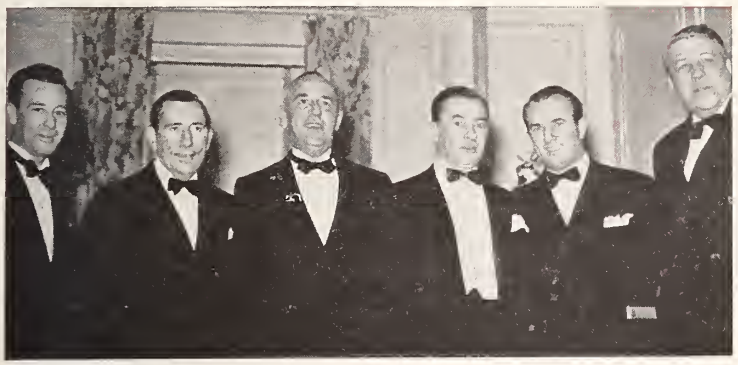


IN Chicago, at the 20th Century-Fox sales meeting there, Tyrone Power presents to Sidney R. Kent, president, the Academy Award for "How Green Was My Valley," which he brought from Hollywood by plane. Looking on is Tom Connors, on whom Mr. Kent, at the meeting, conferred full powers as his *alter ego* in the company.



IN Boston at the annual meeting of Independent Exhibitors, Inc.: seated, Frank Lydon, president, and Nathan Yamins, chairman of the executive committee. Standing: Frank Perry, treasurer; Leslie Bendslev, secretary; Arthur K. Howard, business manager; Warren Nichols, second vice-president; E. Harold Stoneman, first vice-president.

COMMITTEE AND GUESTS at the first annual banquet of the Variety Club of Michigan, held last week in Detroit, are John R. McPherson, National Screen Detroit manager, committee member; Senator Claude Pepper, guest of honor; Earl Hudson, president of United Detroit Theatres, committee member; James J. Walker, former New York Mayor, toastmaster; John Howard, Paramount Detroit manager, chairman, and Claude Lee, head of Paramount exhibitor relations.





ARTHUR W. PINKHAM, manager of the M & P Park in Taunton, Mass., has been named lieutenant governor of District 4, Kiwanis International. Former president and secretary of the Dover, N. H., Kiwanis Club, he is chairman of the Milk Fund in Taunton, which sponsors a series of benefit entertainments.



■ ■ AFTER TWENTY YEARS in movieland—here is the latest picture of Will H. Hays, recorded at his ranch beyond the Diamond-H sign in Hidden Valley at Camerillo in California, before his return to his New York office as he neared the anniversary of that March 5th in 1922 when he took his post as president of the newly formed Motion Picture Producers and Distributors of America, Inc.

TOP MEN at RKO at the studio for conferences: Herb McIntyre, western district manager; Harry Michalson, short subjects manager; Charles Koerner, head of RKO Theatres; John Ward, March of Time; Joseph I. Breen, studio manager; Ned E. Depinet, vice-president; seated, Nat Levy, captain of the Depinet Drive, and George J. Schaefer, president.





By Staff Photographer

AL DAFF, Universal's Far Eastern manager, is a refugee from Java. He arrived in New York two weeks ago, after a journey which was almost not made.

The Screen's Eyes on the War



H. S. "NEWSREEL" WONG, Chinese cameraman for News of the Day, has had five years of the war in the Orient. He filmed the fall of Shanghai and the daily bombings of Chungking, and is now somewhere on the eastern front.



MERVYN FREEMAN of RKO Pathe is attached to the Navy in the Pacific

THE screen's eyes are on this war, as they were on the last, and as they have been on the world of news almost since the birth of the motion picture.

The twice weekly editions of the five newsreel companies, and the occasional specials do not attract as much spectacular attention as they once did, because of the standardization influences of censorship and the pooling of footage under the eyes of the military, but the men who make the pictures are in the world's front lines, dodging bullets and bombs while searching for a good angle.

Ten cameramen, two from each company, were first assigned to the war, each man attached to a military or naval unit which he accompanies to whatever front it may be sent. All footage is submitted to the military or naval censors and is released by them to all five companies. Thus there are no exclusives and but few specials, since much of the material is not released by the censors until long atfer the event. The Pearl Harbor reels were not released until early February.

Plans now under consideration, however, allow for the speeding up of this process and a general expansion of the motion picture coverage of the war. Claude Collins, newsreel contact for the War Activities Committee in Washington, indicated this week that the field staff now working for the pooled newsreels would be greatly expanded and the release of the approved footage expedited. He cited the quick action by the Navy Department on the reels of the Marshall Islands attack as an example.

Also a part of this plan will be the accrediting of all newsreel cameramen, editors and other key personnel to the military and naval authorities as war correspondents.

Ten of the men now covering the world front are pictured on these pages. In some cases their present, or last known, assignment is given, but in other cases their present locations are listed as military secrets not for publication.



NORMAN ALLEY, of Universal, has been filming Japanese aggression in the Orient since it began. He and Eric Mayell were on the U.S.S. Panay when she was sunk by bombs in the Yangtze River.



WILLIAM GERECKE, of Paramount, is stationed in the Canal Zone and was at the Aruba shooting.



JOSEPH RUCKER, Paramount, is assigned to the Pacific fleet and, with Mervyn Freeman, accompanied the task force which attacked the Marshall Island bases.



HOWARD WINNER, RKO Pathe cameraman, is with the American forces in Ireland where this picture obviously was not taken.



JACK BARNETT, of Movietone News, is in Ireland.



TED RICKMAN, News of the Day. Assignment not for publication.



EARLE CRATCHETT, Universal, now on his way to parts unknown.

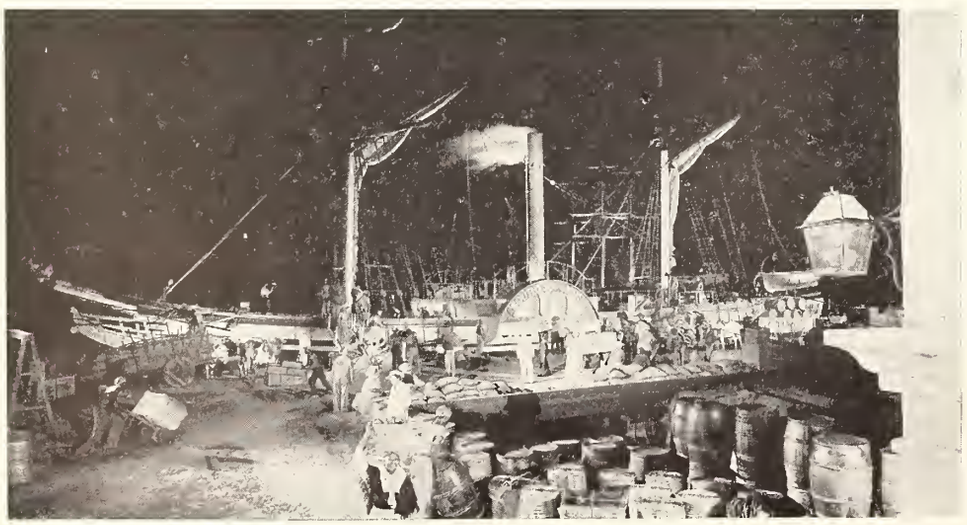


AL BRICK, Movietone News, is in Hawaii. He was the only newsreel man to film the attack on Pearl Harbor.

First Stills from the Paramount-DeMille Anniversary Film "Reap the Wild Wind"







THESE are the first stills of "Reap the Wild Wind," which marks the 30th anniversary of Producer Cecil B. DeMille and of Paramount Pictures. An historical picture, a tale of an earlier fight for freedom of the seas against pirates who preyed on shipping off the Florida keys, it makes motion picture history as well. It is Mr. DeMille's 66th film production, taking its place in the line that started with "The Squaw Man" and included "The Ten Commandments" and "The King of Kings." The film is also Paramount's Hollywood Production No. 1300, and will open Paramount's new Hollywood Theatre on March 19th.

▽

The story was adapted from the novel by Thelma Strabel which was serialized in the *Saturday Evening Post*. It ranges from pre-Civil War Charleston to the trading port of Key West, over the sea and on the ocean floor. The title describes the work of salvage masters, who rode the wind for wrecked ships and cargoes. Against this background is laid the fight for control of sailing ships and for the love of a woman.

The large cast of featured players includes Paulette Goddard, Ray Milland, John Wayne, Raymond Massey, Robert Preston, Susan Hayward, Charles Bickford, Walter Hampden, Lynne Overman, Martha O'Driscoll, Louise Beavers, Hedda Hopper, Elizabeth Risdon and Janet Beecher.

The production group, headed by Cecil B. DeMille as producer and director, included also William H. Pine as associate producer, Hans Dreier and Rowland Anderson as art directors, Victor Milner and William Skall, cameramen, and Victor Young who was responsible for the musical score.

▽

For the three months during which the picture was being filmed, production units moved from Charleston, to Key West, Florida, and back to California where the undersea scenes were shot in color. According to Mr. DeMille it was the "biggest and toughest" screen undertaking of his career.

The week of the film's premiere will be "DeMille Week" in Hollywood, and among the observances of the occasion will be the presentation of a testimonial from the Screen Directors' Guild on the Lux Radio Theatre program, Monday evening, March 16th.

Mr. DeMille was honored also at a luncheon given by the Hollywood foreign press correspondents on March 4th, the first time a motion picture celebrity was so honored.

NEW UNITY SELLING PLAN PUT UP TO GOVERNMENT

Committee Outline Calls for Blocks of Twelve, Tradeshowing Five

Six months young, and the motion picture selling system established under the consent decree was started this week on its way back to the Department of Justice, and eventually, the Federal Courts, for remoulding.

Both sides—Government and industry—have been admitting for weeks that the document has many faults, is full of holes; a document over which a score of high legal minds of the Government and motion pictures laboured practically day and night for months to arrive at an appeasement for the Governmental anti-trust attack against the large distributors in the Federal Courts and for a correction of the practices about which large numbers of independents had been complaining for years.

The system resulting therefrom was put into effect last September 1st, with full approval of the Federal Court, in the form of a long document outlining who can do what to whom and where, but all boiling down to the packaging of pictures for sale in blocks-of-five, screened in advance and an arbitration arrangement to rule on arguments over exhibitor-distributor relations and exhibitor competition.

But the system isn't working—after only six months.

Now, out of a series of conversations and conferences between and among exhibitor leaders and distribution executives, assembled under what they called a "Unity Program," there comes another approach, one that would permit the packaging of pictures in blocks up to 12 and provide advance screening of five pictures of the group—the distributor determining which five he will screen—but giving the exhibitor buying the entire 12 the right to cancel one or two only of the remaining seven not shown. There would be no cancellation of any of the five shown.

Immediately, speculation arose as to why show the five in advance when, if the viewing exhibitor was dissatisfied with them he could do nothing about it.

Two Explanations

One explanation comes from Jack Kirsch, president of Allied of Illinois, chairman of trade practice committee, who started the "unity" movement. At his headquarters in Chicago late Wednesday, he said: "The trade showing of five, without any cancellation, and cancellation privileges only on the remaining seven, was the best the distributors could offer at this time."

From an official spokesman for the distributors in New York City who insisted upon anonymity, there came this explanation: The Department of Justice had "indicated" that under no circumstances would it permit the dropping of the compulsory advance screening clause of the decree. Also, that with their picking the best five of a group of 12 to show in advance, some companies felt the "best five" should not be subject to cancellations.

With the immediate dispatching of copies of the draft of the new program to exhibitor organizations and unofficially to the Department of Justice, for study, approval or rejection, fresh arguments are understood to be in the making. It has been learned from official exhibitor sources that there are strong expectations that some owners' groups will demand an unrestricted cancellation privilege from the very first picture. That the exhibitors will not necessarily meet opposition to this demand all along the distributor line is certain, according to a distributor spokesman, who said, on Wednesday, that some of the distributors intended to extend cancellations beyond the seven, into the group of five. The distributors, it was learned, argued loudly and long over this point among themselves.

It is insisted that the program as now presented is in rough draft only, that meetings still are to be held, around March 15th, in New York. Anyway, the document as it now stands (see box in adjoining columns) still must be translated from its present language to the legal language of the law.

The blocks-of-12 sales formula, with par-

(Continued on following page)

The Committee Proposal

Following is the text of the detailed plan unanimously approved by the committee of exhibitor and distributor members of the United Motion Picture Industry, as released at 6:15 Tuesday evening, at UMPI headquarters, in Room 173, at the Hotel Astor, New York.

1. Features to be offered to exhibitors in groups representing in each case 25 per cent of the company's anticipated annual output—up to 12 pictures per group, four groups per year.

2. Five pictures of each group to be trade-shown, remainder to be identified in a manner to be worked out jointly by the distributor and exhibitor representatives on the UMPI Committee. Said identification to be an assurance to exhibitors of what product they will be buying and a safeguard for distributors that they would be taking no chances in selling something they could not depend on delivering.

3. No cancellations to be permitted on any of the five trade-shown pictures. Cancellation privileges on remainder of each group to be as follows:

A. For exhibitors, who pay an average rental up to and including $100.00, a cancellation privilege of two pictures per group.

B. For exhibitors, paying average rental of from $101.00 to $200.00, a cancellation privilege of one picture per group.

Above rentals based on average price per picture during the 1939-40 season. These cancellation privileges represent the minimum of all companies as a collective formula. Whatever any one company might be willing to do beyond this is their own particular business.

4. It may be that some companies might want to treat certain pictures individually (roadshows, etc.) and they will reserve that privilege with no such special picture being part of any group.

5. Mindful of exhibitors' desire to have steady supply of pictures and with no company being able to agree to semi-annual, or annual, selling, nor continuing option, it is felt that the following clause, relative to "the regular customer," as established in former trade practice program would be at least a partial assurance to exhibitors and would be incorporated in the consent Decree if the Department of Justice would so agree:

"REGULAR CUSTOMER—To meet objection of certain exhibitors so so-called 'selling away to a circuit,' a distributor will not refuse to license its features to its regular customer who is not a 'circuit customer,'* in order to license them, for the same run in the same competitive area, to another exhibitor for the sole reason that such other exhibitor is a circuit customer, provided such regular customer (a) has substantially performed his previous license agreements with the distributor, (b) maintains and operates his theatre in a modern manner, and (c) is financially responsible. Any dispute as to whether a distributor has so refused to license its features to such regular customer shall be subject to arbitration. Should distributor elect to license its features to an exhibitor (other than its then current customer) who is a circuit customer, distributor shall, if its then current customer is not a circuit customer, give him notice by telegraph of its election so to do. Should such current customer fail to commence arbitration proceedings within five days after the sending of such notice, he shall be deemed to have waived all claims, if any, in connection with such features under this Article VI.

EXCEPTION: In the Case of RKO Radio Pictures: Inasmuch as RKO Radio Pictures may in the future reduce their yearly output to approximately thirty features, they obviously would be unprepared to sell as many as 10 or 12 features in one group.

Therefore, they have agreed to work out an equitable formula whereby they would agree to sell four groups per year, each group to contain approximately 25% of their annual output of features.

Obviously in that case, quarterly groups would contain only 7 or 8 features and the general cancellation plan would be unjust and impractical. However, in principle it is agreed that 20% cancellation for exhibitors paying an average of $100.00 or less and 10% cancellation for exhibitors paying between $100.00 and $200.00 would be permitted and details worked out in their particular case.

This proposed selling plan comes from the five distributing companies operating under the government Consent Decree and must receive the approval of the United States Department of Justice.

"*A 'circuit customer,' as that term is used in Article VI, is a customer who is, or is a part of, a circuit, a buying combine, a booking combine or a cooperative."

CANCELLATION FOR 7 OF 12

(*Continued from preceding page*)

tial cancellation privileges and a new arbitration clause, was agreed upon by the committee last Friday after two weeks of closed sessions at New York.

Adoption of the plan, of course, depends largely on approval by the U. S. Department of Justice. The Big Five, operating under the New York consent decree were active in its formation.

Basic points of the new selling formula were:

1. Features to be offered in quarterly groups, of not more than 12, approximating 25 per cent of annual production.

2. Five pictures in each group to be tradeshown; the balance identified.

3. No cancellation on the five trade shown pictures. Cancellation of two pictures per group for exhibitors paying up to $100; one picture per group for exhibitors paying $101 to $200.

4. Distributors may withhold special pictures from the blocks for individual handling, roadshows, etc.

5. An arbitration clause to protect "regular customers" against selling away to a circuit is added to the Consent Decree.

A special clause excepted RKO from the 12-in-a-group formula and provided that it might sell in four installments of approximately 25 per cent of annual production. RKO in the future may reduce its output to about 30 features per year. Cancellation would be on a 20 and 10 per cent scale.

The members of the sub-committee adjourned on Friday "in perfect agreement" to carry outlines of the plan back to their various organizations. Jack Kirsch, chairman of the group, released the new selling scheme for general publication on Tuesday.

Approved in Illinois

At the same time Mr. Kirsch announced, from Chicago, that the board of directors of Allied Theatre Owners of Illinois had approved the principles of the plan as reported to them. They were the first exhibitor organization to go on record as approving the new sales formula.

Members of the trade practice committee are: Jack Kirsch, chairman, H. A. Cole, Ed. Kuykendall, R. H. Poole, Leo F. Wolcott, William F. Crockett, Sidney E. Samuelson, Bob White, Max A. Cohen, Joseph L. Vogel, Joseph Bernhard, Ned E. Depinet, T. J. Connors, Abe Montague, Neil F. Agnew, James R. Grainger, William F. Rodgers and H. M. Richey.

The Government's approval is a prerequisite to adoption of the suggested selling plan inasmuch as the five consenting distributors who were leaders in its formulation are bound by the blocks-of-five limitations imposed by the New York decree.

Edward Kuyendall, committee member and MPTOA president was due in Washington on Thursday.

Observers were hopeful that the Department of Justice would approve the new plan, or at least give tacit consent to changes when it is submitted to Washington in detail. Motion Picture Herald reported on February 28th that the anti-trust division of the Department viewed any suggestions from the UMPI group with "an open mind."

Robert L. Wright, in charge of the film section of anti-trust division of the department, would give no indication of how the Government might consider such a recommendation for decree changes. Informed observers said it was very improbable that the Government would give any specific word of approval. It is more likely, they said, that the Department would merely say that it "sees no objections," after studying the proposed decree changes.

While participating groups studied the trade practices committee proposals a special drafting committee labored at New York this week to put the plan into specific legal verbiage. I. Howard Levinson of Warners, Felix Jenkins of 20th-Fox, Max A. Cohen, of New York Allied and Colonel H. A. Cole of Texas Allied are on this board. They are expected to have a detailed plan in black and white by the time the UMPI committee reconvenes at New York in mid-March.

Commenting on the plan, Mr. Kirsch said that it was the result of "a careful analysis of the serious situation ahead facing not only distributors but exhibitors as well.

"The desire of many exhibitors to contract for a larger number of pictures at one time was given full consideration, as well as the seeming unanimous desire for an elimination clause and proper identification," he said.

The plan itself recognizes that identification is an assurance to exhibitors as to what they will be buying and a safeguard for distributors that they would be taking no chances in selling something which they could not depend on delivering. Mr. Kirsch added that any plan that failed to give proper identification through tradeshowing or otherwise would not serve the public interest.

The UMPI will determine how other pictures shall be identified.

The war situation, he continued, makes it impossible for any distributor to know at this time which of his featured players, stars, directors or technicians may be taken by the emergency. This "makes still more difficult the job of Hollywood to deliver good amusement to the theatre going public. Therefore it was obviously impossible to make or even identify a year, or even a half year's product.

"Out of the merging of suggestions on all these problems the sales plan as adopted was fused—a plan which the committee feels is the best possible during these trying times," Mr. Kirsch's statement said.

The cancellation clause was described by the committee chairman as giving particular attention to the problem of the small theatre owners and "his cancellation was made even larger than for a time some of the companies felt the present situation justified."

The two cancellation rental brackets were based on average prices during 1939-40.

Protection on Selling away

Clause five protecting the regular customer was drafted to provide a means of insuring a steady supply of pictures to exhibitors and protect him from so-called "selling away to a circuit." It would be incorporated into the consent decree, with Department of Justice approval. Procedure is set up for arbitrating disputes as to whether a distributor has refused to license its features to a regular exhibitor in order to sell them in the same competitive area to another exhibitor for the sole reason that the latter is a circuit customer. Conditions governing such arbitration and selling are specifically defined in the plan.

Little Three Not Affected

The status of the non-consenting distributors, although not specifically mentioned, is understood to remain independent under the plan. The Little Three, Columbia, United Artists and Universal, and other distributors now selling in yearly blocks or singly will be free to adopt or reject the blocks-of-12 system, it was reported.

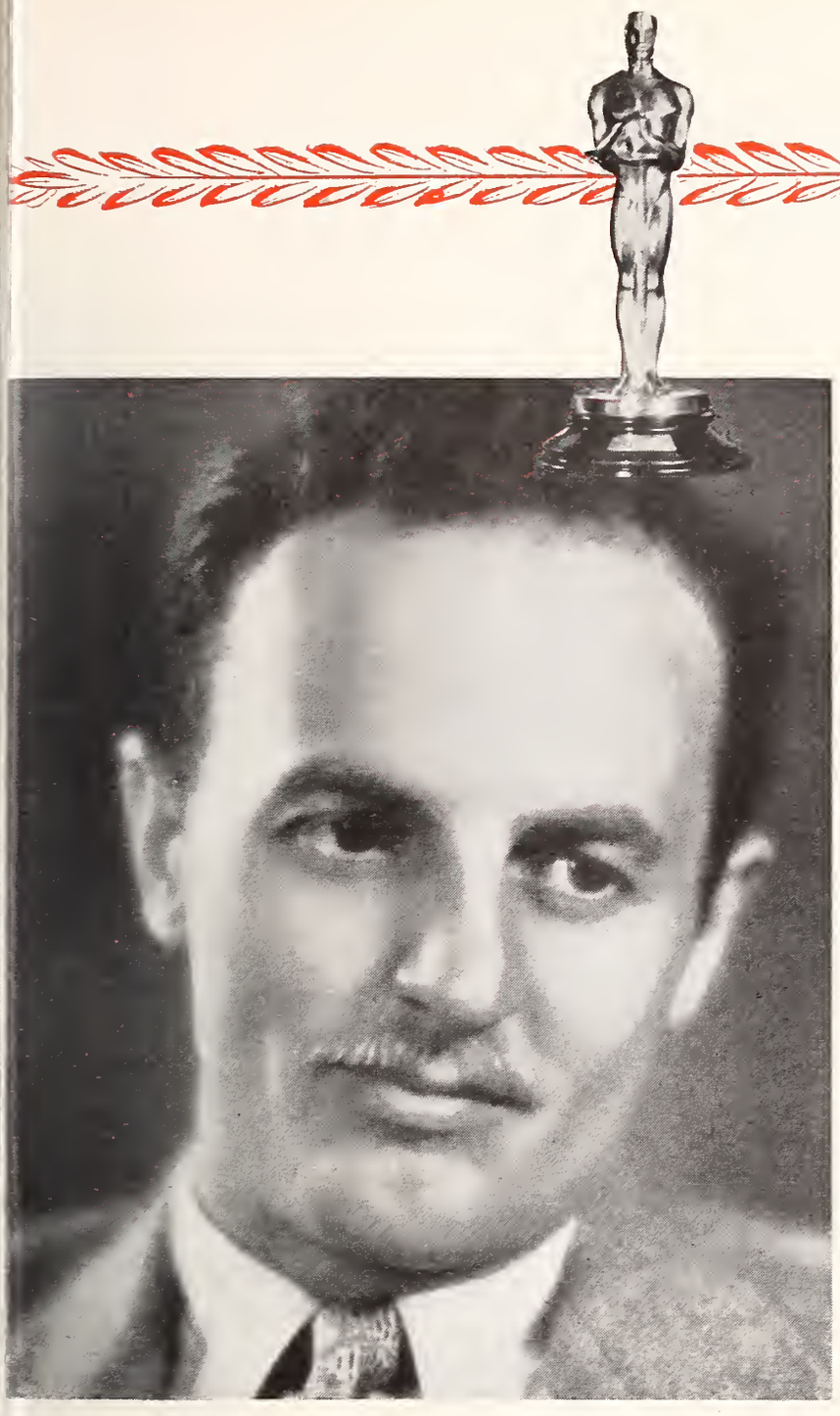
There were no indications of how soon the plan could go into effect, assuming speedy adoption by all parties. One source, however, said it was unlikely that it could be approved by all, placed into legal language by the drafting committee and submitted to the Government and U. S. District Court at New York for approval before the June 1st deadline in the decree's blocks-of-five escape clause. It is considered probable that the new order will go into effect on September 1st when blocks of five will expire under the escape clause, barring a request by the Government for extension.

A source close to the subcommittee reported that there was no division of opinion when the group adjourned on Friday. He characterized the plan as "an amazing demonstration of industry."

"It is not a compromise" another participant said. He described the new selling formula as the best that could be worked out in a free meeting of all branches of the industry. He pointed out that some objections could be raised to any formula, but predicted that they would be few in comparison to the difficulties created by the decree.

ALLIED DEMANDS END OF BLIND CHECKING

"Blind checking" was assailed in detail this week by M. A. Rosenberg, president of the National Allied States Association, in one of his first policy statements since taking office last month. Mr. Rosenberg denied that the practice of checking an exhibitors' attendance by estimation was a reliable guide to returns of pictures which might be booked later at percentage terms. He asserted, "The picture usually chosen for such checking is a 'freak', and does not reflect normal returns."



To Darryl F. Zanuck, who produced the Academy Award winning picture of 1941, "How Green Was My Valley"... the salute of the industry! 1942 will be remembered for his new Technicolor achievement, "To the Shores of Tripoli"!

20th CENTURY FOX

1941 Academy Award for the outstanding picture of the year: Darryl F. Zanuck's production of "HOW GREEN WAS MY VALLEY"

1941 Academy Award for direction: JOHN FORD for his direction of "HOW GREEN WAS MY VALLEY"

1941 Academy Award for the best supporting actor: DONALD CRISP for his performance in "HOW GREEN WAS MY VALLEY"

1941 Academy Award for black and white cinematography: ARTHUR MILLER for "HOW GREEN WAS MY VALLEY"

1941 Academy Award for color cinematography: ERNEST PALMER and RAY RENNAHAN for "BLOOD AND SAND"

1941 Academy Award for set decoration: THOMAS LITTLE for "HOW GREEN WAS MY VALLEY"

1941 Academy Award for art direction, black and white: RICHARD DAY and NATHAN JURAN for "HOW GREEN WAS MY VALLEY"

and a special Oscar, draped in skirts, for "The Best Sweater Girl of 1941" to JACK BENNY star of "Charley's Aunt"



CENTURY-FOX IS VERY PROUD

OF THESE HONORS . . . PROUD

TO HAVE HAD A PART IN

GIVING TO THE SCREEN GREAT

ENTERTAINMENT . . . WHEN

GREAT ENTERTAINMENT IS

MORE ESSENTIAL THAN EVER

TO OUR NATION AND OUR

PEOPLE!



20th CENTURY FOX

Congratulations to Joan Fontaine!

ACADEMY AWARD WINNER OF 1941

FOR THE BEST PERFORMANCE BY AN ACTRESS . . .



Joan Fontaine

WILL NEXT APPEAR CO-STARRING
WITH TYRONE POWER IN
"THIS ABOVE ALL" BASED ON
THE BEST-SELLING NOVEL
BY ERIC KNIGHT . . . A
20th CENTURY-FOX PICTURE.



Academy Award Winner of 1940
For the Best Performance by an Actress

GINGER ROGERS

is now appearing in

"ROXIE HART"

A 20th Century-Fox Picture



20th CENTURY FOX

274 RELEASED TO MARCH, 148 OTHERS ARE READY

Studios Have 40 More In Work, 53 Set for Early Production

Hollywood producers and their distribution affiliates this week passed the halfway mark of 1941-42 with all but a fraction of pictures promised actually completed—released, or "in the can" and awaiting release.

Exactly 274 features have already been delivered to exhibitor customers; 148 are finished awaiting release, giving the industry one of the biggest backlog build-ups in its motion picture history for this time of film season, a direct outgrowth of consent decree advance selling, and in spite of the war.

In addition, 40 features are well along in filming, and another 53 are preparing or on the boards for early attention.

Besides the 274 features carrying actual release dates up to March 1st, scores of the 148 additional pictures finished awaiting release have been earmarked with specific future dates, immediate and otherwise.

Columbia, which announced a tentative total of 64 at the beginning of the season, has already released 32 features, has 15 in the can, 4 in work and 3 in preparation.

Metro-Goldwyn-Mayer made no pre-seasonal commitment, adopting an elastic schedule. Up to March 1st, 24 features had been released, 15 were awaiting release, 5 were in work and 6 in preparation.

Monogram announced a total of 56 features of which 30 have been released, 5 are in the can, 7 are in work and 4 in preparation.

Paramount also announced no pre-seasonal totals, but has released 21 features, has 25 in the can for release, names 7 in work and 6 in preparation.

Producers' Releasing set a tentative total of 42 for the season. Of these 14 have been released, 7 are in the can, 1 is in work and 13 are in preparation.

RKO Radio set its pre-seasonal total between 46 and 51. Twenty-three features have been released, 15 are in the can, 1 is in work and 3 are in preparation.

Republic announced a total of 62 features, and has released 26, has 10 in the can, lists 2 in work and 3 in preparation.

Twentieth Century-Fox also made no commitment on total product at the beginning of the season. At the end of February, 33 features had been released, 17 were in the can, 1 was in work and 6 were in preparation.

United Artists, another company with an elastic schedule, has released 16 features, lists 9 in the can, 2 in work and 6 in preparation.

Universal announced a pre-seasonal total of 63. Of these 35 have been released, 16 are in the can, 3 are in work and 2 in preparation.

Warner Brothers also announced no totals at the start of the season. By March 1st 20 features had been released, 14 were in the can, 7 were in work and 1 was in preparation.

A company by company listing of all features released, awaiting release, in work and in preparation, follows:

Where the Distributors Stand on 1941-42 Commitments

The schedule of 1941-42 product, announced, released, ready, in work and scheduled, by 11 producing companies is as follows:

	Originally Announced Total	Released to March 1	Ready for Release	In Work	Scheduled for Filming	Total To Date
Columbia	64	32	15	4	3	54
MGM	(a)	24	15	5	6	50
Monogram	56	30	5	7	4	46
Paramount	(a)	21	25	7	6	59
Producers	42	14	7	1	13	35
RKO Radio	46-51	23	15	1	3	42
Republic	62	26	10	2	3	41
20th-Fox	(a)	33	17	1	6	57
United Artists	(a)	16	9	2	6	33
Universal	63	35	16	3	2	56
Warners	(a)	20	14	7	1	42
Totals		274	148	40	53	515

(a) Metro-Goldwyn-Mayer, Paramount, Twentieth Century-Fox, United Artists and Warner Brothers made no pre-seasonal commitments, but adopted an elastic schedule.

Columbia Pictures

Pictures Released—32

King of Dodge City, Mystery Ship, Harmon of Michigan, Ladies in Retirement, Two Latins from Manhattan, Texas, Blonde from Singapore, Roaring Frontiers, Three Girls About Town, You Belong to Me, The Stork Pays Off, Secrets of the Lone Wolf, Royal Mounted Patrol, Ellery Queen and the Murder Ring, The Men in Her Life, Go West, Young Lady, Sing for Your Supper, Honolulu Lu, Riders of the Badlands, Harvard, Here I Come, Bedtime Story, Lone Star Vigilantes, Confessions of Boston Blackie, West of Tombstone, Blondie Goes to College, Cadets on Parade, Close Call for Ellery Queen, The Man Who Returned to Life, The Lady Is Willing, Bullets for Bandits, Shut My Big Mouth, The Adventures of Martin Eden.

Finished, Awaiting Release—15

Lawless Plainsman with Charles Starrett and Russel Hayden, released March 2nd.

Tramp, Tramp, Tramp with Jackie Gleason, Jack Durant and Florence Rice, released March 12th.

Canal Zone with Chester Morris, John Hubbard and Harriett Hilliard, released March 17th.

Two Yanks in Trinidad with Pat O'Brien, Brian Donlevy, Janet Blair and Veda Ann Borg, released March 26th.

North of the Rockies with Bill Eliott and Tex Ritter, released April 2nd.

Alias Boston Blackie with Chester Morris and Adele Mara, released April 2nd.

Blondie's Blessed Event with Penny Singleton and Arthur Lake, released April 9th.

Not a Ladies' Man with Paul Kelly, Fay Wray and Douglas Croit, released April 23rd.

Down Rio Grande Way with Charles Starrett, Russell Hayden and Roseanne Stevens, released April 23rd.

Highly Irregular with Joan Bennett, Franchot Tone and Allyn Joslyn, released April 30th.

Prairie Gunsmoke with Bill Eliott, Tex Ritter and Virginia Carroll, release not set.

Honor of the West with Bill Elliott and Tex Ritter, release not set.

A Desperate Chance for Ellery Queen with William Gargan, Margaret Lindsay and Charles Grapewin, release not set.

The Invaders with Leslie Howard and Raymond Massey now showing, release not set.

Hello Annapolis with Tom Brown and Jean Parker, release not set.

In Work—4

Sweetheart of the Fleet with Joan Davis, Jinx Falkenburg, Joan Woodbury, Brenda and Cobina, Robert Stevens and William Wright.

Meet the Stewarts with William Holden, Frances Dee and Grant Mitchell.

Three's a Crowd with Cary Grant, Jean Arthur, Ronald Colman and Claire Trevor.

He Kissed the Bride with Joan Crawford and Melvyn Douglas.

In Preparation—3

Submarine Raider with John Howard and Marguerite Chapman.

Return of the Rough Riders with Charles Starrett and Russell Hayden.

He's My Old Man with Pat O'Brien and Glenn Ford.

Metro-Goldwyn-Mayer

Pictures Released—24

Dr. Jekyll and Mr. Hyde, Lady Be Good, Down in San Diego, Honky Tonk, Married Bachelor, Smilin' Through, The Feminine Touch, The Chocolate Soldier, Unholy Partners, The Shadow of the Thin Man, Two-Faced Woman, H. M. Pulham, Esq., Design for Scandal, Tarzan's Secret Treasure, Kathleen, Babes

(Continued on following page)

RECORD PRODUCT BACKLOG

on Broadway, Dr. Kildare's Victory, Johnny Eager, Mr. and Mrs. North, The Bugle Sounds, Joe Smith, American, Woman of the Year, The Vanishing Virginian, A Yank on the Burma Road.

Finished, Awaiting Release—15

We Were Dancing with Norma Shearer and Melvyn Douglas, release set in March.

Born to Sing with Virginia Weidler, Ray MacDonald and Leo Gorcey, release set in March.

Nazi Agent with Conrad Veidt and Ann Ayars, release set in March.

This Time for Keeps with Ann Rutherford and Robert Sterling, release set in March.

The Courtship of Andy Hardy with Mickey Rooney, Lewis Stone and Donna Reed, release set in March.

Sunday Punch with William Lundigan, Jean Rogers and Dan Dailey, Jr.

Ship Ahoy with Eleanor Powell, Red Skelton and Bert Lahr.

Mrs. Miniver with Greer Garson, Walter Pidgeon and Teresa Wright.

Mokey Delano with Dan Dailey, Jr. and Donna Reed.

Tortilla Flat with Spencer Tracy, John Garfield and Hedy Lamarr.

Tarzan Against the World with Johnny Weissmuller and Maureen O'Sullivan.

Rio Rita with Bud Abbott, Lou Costello, Kathryn Grayson and John Carroll.

Kid Glove Killer with Marsha Hunt, Van Heflin and Lee Bowman.

I Married An Angel with Jeannette MacDonald and Nelson Eddy.

Panama Hattie with Ann Sothern, George Murphy and Red Skelton.

In Work—5

Crossroads with William Powell, Hedy Lamarr and Claire Trevor.

Grand Central Murders with Van Heflin, Virginia Grey and Patricia Dane.

Her Cardboard Lover with Norma Shearer and Robert Taylor.

Untitled Dr. Kildare with Lew Ayres, Lionel Barrymore and Ann Ayars.

Once Upon a Thursday with Marsha Hunt, Richard Carlson and Barry Nelson.

In Preparation—6

Untitled Maisie picture with Ann Sothern, Red Skelton and Donald Meek.

Jackass Mail with Wallace Beery and Marjorie Main.

Appointment in the Pacific with Jean Rogers and Lee Bowman.

The Big Time with Judy Garland.

Shadow of a Lady with Jeanette MacDonald.

Random Harvest with Greer Garson and Ronald Colman.

Monogram Pictures

Pictures Released—30

Arizona Bound, Saddle Mountain Roundup, The Gentleman from Dixie, Let's Go Collegiate, Gun Man from Bodie, Stolen Paradise, Tonto Basin Outlaw, Top Sergeant Mulligan, Spooks Run Wild, Zis Boom Bah, Siren of the South Seas, Double Trouble, Underground Rustlers, I Killed That Man, Borrowed Hero, Lone Star Law Man, Riot Squad, Forbidden Trails, Freckles Comes Home, Thunder River Feud, Road to Happiness, Private Snuffy Smith, Man from Headquarters, Below the Border, Law of the Jungle, Western Mail, Mr. Wise Guy, Rock River Renegades, Maxwell Archer, Detective, Shadows of the Underworld.

Finished, Awaiting Release—5

Black Dragons with Bela Lugosi, release March 6th.

Arizona Roundup with Tom Keene and Sugar Dawn, release March 6th.

Man With Two Lives with Edward Norris and Eleanor Lawson, release March 13th.

Klondike Fury with Edmund Lowe and Lucille Fairbanks, release March 20th.

Ghost Town Law with Buck Jones, Tim McCoy and Raymond Hatton, release March 27th.

In Work—7

Aunt Emma Paints the Town with Edward Norris, release April 17th.

She's In the Army, cast not selected, release April 3rd.

Marshall of Sundance with the Range Busters, release April 10th.

I'm an American with the East Side Kids, release April 24th.

Where Trails End with Tom Keene, release May 1st.

The Corpse Vanishes with Bela Lugosi, release May 8th.

Down Texas Way with Buck Jones and Tim McCoy, release May 15th.

Do Not Disturb, cast not selected, release not set.

Catch 'Em Alive (adventure in Brazil), release not set.

In Preparation—2

Colorado Pony Express, cast not selected.

Black Beauty, cast not selected.

Paramount Pictures

Pictures Released—21

Hold Back the Dawn, Buy Me That Town, Nothing But the Truth, Henry Aldrich for President, New York Town, Birth of the Blues, Skylark, Night of January 16th, Glamour Boy, Among the Living, Louisiana Purchase, Bahama Passage, Sullivan's Travels, No Hands on the Clock, Mr. Bug Goes to Town, Pacific Blackout, Secrets of the Wasteland, Outlaws of the Desert, Riders of the Timberline, Stick to Your Guns, Twilight on the Trail.

Finished, Awaiting Release—25

Torpedo Boat with Richard Arlen and Jean Parker.

The Remarkable Andrew with William Holden, Brian Donlevy and Ellen Drew.

The Lady Has Plans with Paulette Goddard and Ray Milland.

Fly By Night with Nancy Kelly and Richard Carlson.

The Fleet's In with Dorothy Lamour and William Holden.

Reap the Wild Wind with Paulette Goddard and Ray Milland.

Sweater Girl with Eddie Bracken, June Preisser and Phil Terry.

Beyond the Blue Horizon with Dorothy Lamour, Richard Denning and Jack Haley.

The Great Man's Lady with Barbara Stanwyck and Joel McCrea.

Henry and Dizzy with Jimmy Lydon and Charlie Smith.

American Empire with Richard Dix and Preston Foster.

Mr. and Mrs. Cugat with Ray Milland, Betty Field and Patricia Morrison.

The Black Curtain with Burgess Meredith and Claire Trevor.

The Palm Beach Story with Claudette Colbert, Joel McCrea and Rudy Vallee.

Wildcat with Richard Arlen and Arline Judge.

My Favorite Blonde with Bob Hope and Madeleine Carroll.

Out of the Frying Pan with William Holden, Susan Hayward and Eddie Bracken.

This Gun for Hire with Veronica Lake and Robert Preston.

I Live on Danger with Chester Morris and Jean Parker.

True to the Army with Judy Canova and Allan Jones.

Take a Letter, Darling with Fred MacMurray and Rosalind Russell.

Dr. Broadway with Macdonald Carey and Jean Phillips.

Holiday Inn with Bing Crosby and Fred Astaire.

Tombstone with Richard Dix, Don Castle and Frances Gifford.

The Morning After with Preston Foster, Patricia Morrison and Albert Dekker.

In Work—7

Henry Aldrich, Editor with Jimmy Lydon and Charlie Smith.

Across the Border with William Boyd.

The Glass Key with Brian Donlevy, Alan Ladd and Patricia Morrison.

Mrs. Wiggs of the Cabbage Patch with Fay Bainter, Hugh Herbert and Carolyn Lee.

The Forest Rangers with Fred MacMurray, Paulette Goddard and Susan Hayward.

My Heart Belongs to Daddy with Richard Carlson, Martha O'Driscoll and Frances Gifford.

Road to Morocco with Bob Hope, Bing Crosby and Dorothy Lamour.

In Preparation—6

The Major and the Minor with Ginger Rogers and Ray Milland.

Wake Island with Brian Donlevy and Robert Preston.

Happy Go Lucky with Mary Martin, Dick Powell and Rudy Vallee.

Merton of the Movies with Eddie Albert and Susanna Foster.

Wrecking Crew with Chester Morris, Richard Arlen, Jean Parker and Arline Judge.

Priorities of 1942 with Ellen Drew and Johnny Johnston.

Producers Releasing Corp.

Pictures Released—14

Billy the Kid Wanted, The Miracle Kid, Swamp Woman, Billy the Kid's Roundup, Law of the Timber, Texas Man Hunt, Lone Rider and the Bandit, Duke of the Navy, Today I Hang, Broadway Big Shot, Raiders of the West, Billy the Kid Trapped, Too Many Women.

Finished, Awaiting Release—7

Girls Town with Edith Fellows, June Story and Kenneth Howell, released March 6th.

Lone Rider in Cheyenne with George Houston, Al St. John, leased March 13th.

Rodeo Rhythm with Fred Scott and Patricia Redpath, released March 13th.

The Strangler with Judy Campbell and Sebastian Shaw, released March 27th.

Dawn Express with Michael Whelan, Anna Neagle and Constance Worth, released April 3rd.

House of Errors with Harry Langdon, Charles Rogers and Marian Marsh, released April 10th.

The Panther's Claw with Sidney Blackmer and Lynn Starr, released May 15th.

In Work—1

Men of San Quentin with J. Anthony Hughes and George Breakston, released May 8th.

In Preparation—13

Frontier Marshall No. 3 with Bill Boyd and Art Davis.

Rogues in Clover with Wally Ford.

Billy the Kid No. 4 with Buster Crabbe, Al St. John.

(*Continued on page 27*)

sure, it's a cockeyed world but

OH, BOY-



Just around the corner is



SPRING



and

Henry FONDA

goes nuts for





Gene TIERNEY

and sa-a-a-ay- who wouldn't!



SHE KISSES HIM ONCE

HE KISS HER



Obviously:
romance that hits the jackpot!
And naturally . . .
from the jackpot-hitters of 20th!

GAY, GRAND AND GULLIBLE . . .
GOES ALL OUT
FOR

Henry FONDA Gene TIERNEY

WHO IS LOVELY, LARCENOUS AND
MARVELOUS . . . IN HER FIRST MODERN ROLE!

in



RINGS ON HER FINGERS

with

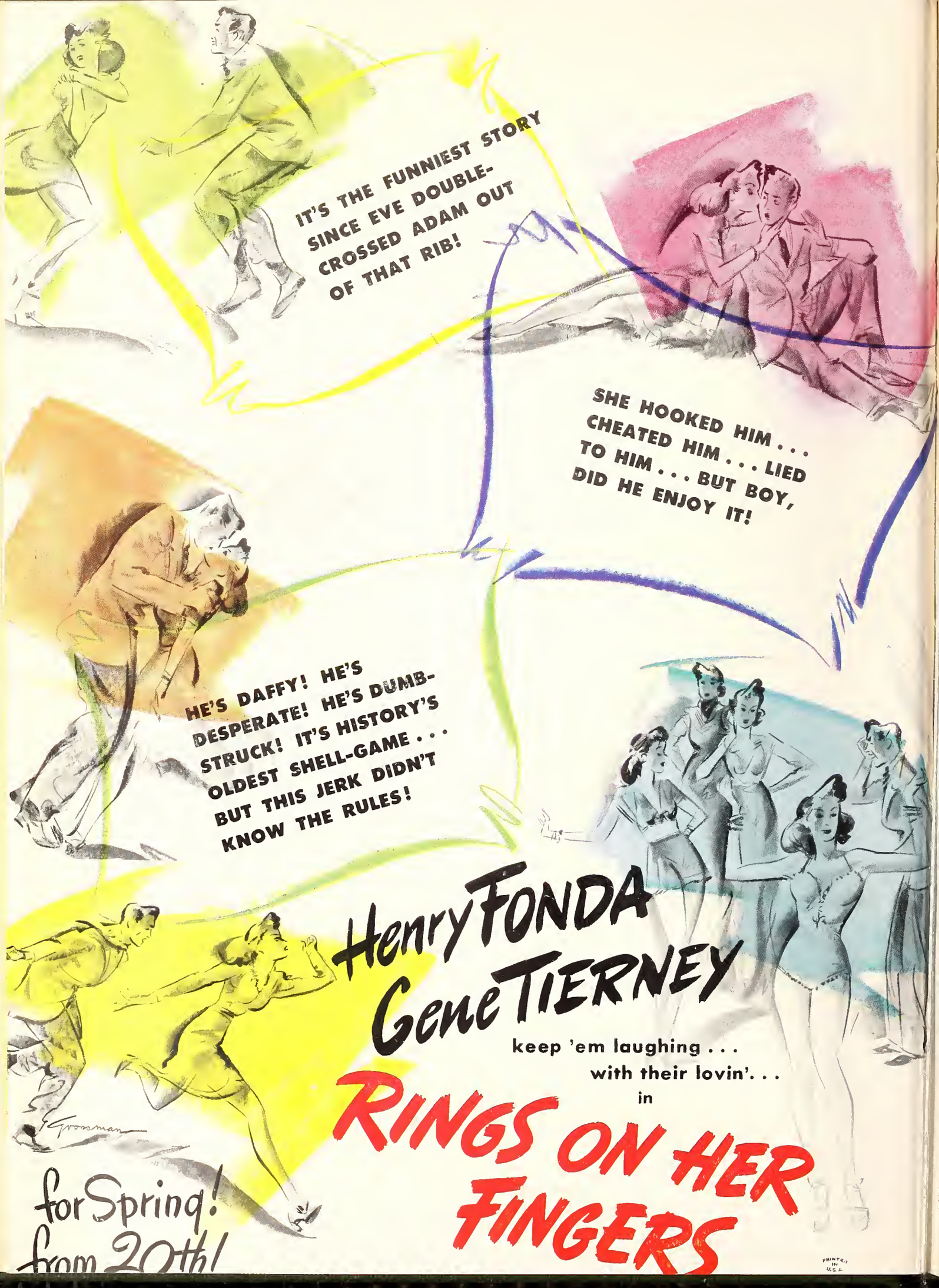
LAIRD CREGAR • JOHN SHEPPERD • SPRING BYINGTON • FRANK ORTH • HENRY STEPHENSON

Directed by Rouben Mamoulian • Produced by Milton Sperling

Screen Play by Ken Englund • Original Story by Robert Pirosh and Joseph Schrank

20th CENTURY FOX


S
WICE
THEY KISS
THREE TIMES
AND
WHAM!


IT'S THE FUNNIEST STORY SINCE EVE DOUBLE-CROSSED ADAM OUT OF THAT RIB!
SHE HOOKED HIM . . . CHEATED HIM . . . LIED TO HIM . . . BUT BOY, DID HE ENJOY IT!
HE'S DAFFY! HE'S DESPERATE! HE'S DUMB-STRUCK! IT'S HISTORY'S OLDEST SHELL-GAME . . . BUT THIS JERK DIDN'T KNOW THE RULES!
Henry FONDA
Gene TIERNEY
keep 'em laughing . . .
with their lovin'. . .
in
RINGS ON HER FINGERS
for Spring!
from 20th!
Gronsman

274 RELEASED TO MARCH 1

(*Continued from page 22*)

The Mad Monster, no cast selected.
Dusty Waters, no cast selected.
The Devil's Sister, no cast selected.
Lone Rider No. 3 with George Houston, Al St. John
Isle of Forgotten Sins, no cast selected.
Frontier Marshal No. 4 with Bill Boyd and Art Davis.
Jungle Siren, no cast selected.
The Commandos Have Landed, no cast selected.
Billy the Kid No. 5 with Buster Crabbe, Al St. John.
Ghost and the Guest, no cast selected.

RKO Radio

Pictures Released—23

Citizen Kane, Parachute Battalion, Lady Scarface, Father Takes a Wife, All That Money Can Buy, The Gay Falcon, Unexpected Uncle, Suspicion, Look Who's Laughing, Mexican Spitfire's Baby, Weekend for Three, Playmates, A Date with the Falcon, Four Jacks and Jill, Obliging Young Lady, Valley of the Sun, "Call Out the Marines, Joan of Paris, Dumbo, Ball of Fire, Bandit Trail, Dude Cowboy, Riding the Wind.

Finished, Awaiting Release—15

Sing Your Worries Away with Bert Lahr, Buddy Ebsen and June Havoc, released March 6th.
Mexican Spitfire at Sea with Lupe Velez and Leon Erroll, released March 13th.
The Bashful Bachelor with Lum and Abner, released March 20th.
The Magnificent Ambersons with Joseph Cotten, Dolores Costello and Tim Holt, released March 27th.
Land of the Open Range with Tim Holt and Ray Whitley, released April 10th.
Tuttles of Tahiti with Charles Laughton and Jon Hall, released April 17th.
Scattergood Rides High with Guy Kibbee, Dorothy Moore and Jed Prouty, released April 24th.
Mayor of 44th Street with George Murphy and Anne Shirley, released May 8th.
Syncopation with Adolphe Menjou and Jackie Cooper, released May 15th.
Powder Town with Victor McLaglen, Edmund O'Brien and Dorothy Lovett, released May 29th.
The Falcon Takes Over with George Sanders, Lynn Bari and Allen Jenkins, released June 5th.
My Favorite Spy with Kay Kyser and Ellen Drew, released June 19th.
Mexican Spitfire Sees a Ghost with Lupe Velez and Leon Errol, released June 26th.
Thundering Hoofs with Tim Holt and Ray Whitley, release not set.
Come On, Danger with Tim Holt and Ray Whitley, release not set.

In Work—1

Journey Into Fear with Joseph Cotten, Delores Del Rio and Ruth Warrick.

In Preparation—3

Bombardier with Anne Shirley, Randolph Scott and Tim Holt.
It Comes Up Love with Henry Fonda and Lucille Ball.
Passage from Bordeaux with Lucille Ball.

Republic Pictures

Pictures Released—26

Mountain Moonlight, Hurricane Smith, The Pittsburgh Kid, Outlaws of the Cherokee Trail, The Apache Kid, Death Valley Outlaws, Sailors on Leave, Mercy Island, Jesse James at Bay, Gauchos of El Dorado, Public Enemies, The Devil Pays Off, Sierra Sue, A Missouri Outlaw, Tuxedo Junction, Red River Valley, West of Cimarron, Mr. District Attorney in the Carter Case, Lady for a Night, Arizona Terrors, Man from Cheyenne, "Cowboy Serenade, Pardon My Stripes, Code of the Outlaw, A Tragedy at Midnight, South of Santa Fe.

Finished, Awaiting Release—10

Sleeptime Gal with Judy Canova, Tom Brown and Billy Gilbert, released March 5th.
Stage coach Express with Don Barry and Lynn Merrick, released March 6th.
Heart of Texas with Gene Autry and Smiley Burnette, released March 11th.
Yokel Boy with Albert Dekker, Joan Davis and Alan Mowbray, released March 13th.
Raiders of the Range with the Three Mesquiteers, released March 20th.
Affairs of Jimmy Valentine with Dennis O'Keefe and Gloria Dickson, released March 27th.
Jesse James, Jr. with Don Barry and Lynn Merrick, released April 3rd.
Shepherd of the Ozarks with the Weaver Bros. and Elviry, released April 10th.
Riders of the Sunset Trail with the Three Mesquiteers, release not set.
Born to the Saddle with Don Barry and Lynn Merrick, release not set.

In Work—2

Sunset on the Desert with Roy Rogers and George Hayes, released March 30th.
"Girl from Alaska with Ray Middleton, Jean Parker and Jerome Cowan, released April 17th.

In Preparation—3

Home in Wyoming with Gene Autry, Smiley Burnette and Faye McKenzie.
Remember Pearl Harbor with Don Barry and Faye McKenzie.
Westward Ho! with the Three Mesquiteers.

Twentieth Century-Fox

Pictures Released—33

Charley's Aunt, Dressed to Kill, Wild Geese Calling, Private Nurse, Sun Valley Serenade, Charlie Chan in Rio, Belle Starr, We Go Fast, Last of the Duanes, Man at Large, A Yank in the R.A.F., Great Guns, Riders of the Purple Sage, Weekend in Havana, Moon Over Her Shoulder, Small Town Deb, I Wake Up Screaming, Swamp Water, Rise and Shine, Cadet Girl, Marry the Boss' Daughter, Confirm or Deny, The Perfect Snob, How Green Was My Valley, Remember the Day, Blue, White and Perfect, A Gentleman at Heart, Right to the Heart, Son of Fury, Young America, On the Sunny Side, Roxie Hart, Castle in the Desert.

Finished—Awaiting Release—17

The Night Before the Divorce with Lynn Bari and Joseph Allen, Jr., release March 6th.
Song of the Islands with Betty Grable and Victor Mature, release March 13th.
My Gal Sal with Rita Hayworth, Victor Mature and Carole Landis, release not set.
Moontide with Jean Gabin, Ida Lupino and Claude Rains, release not set.
This Above All with Tyrone Power and Joan Fontaine, release not set.
Tales of Manhattan with Charles Boyer, Rita Hayworth, Thomas Mitchell, Ginger Rogers, Henry Fonda, Charles Laughton, Elsa Lanchester, W. C. Fields, Edward G. Robinson, Ethel Waters, Paul Robeson and Rochester, release not set.
Whispering Ghosts with Brenda Joyce, Milton Berle and John Shelton, release not set.
The Man Who Wouldn't Die with Lloyd Nolan, Marjorie Weaver and Helene Reynolds, release not set.
Sundown Jim with John Kimbrough, Arleen Whelan and Virginia Gilmore, release not set.
Secret Agent of Japan with Lynn Bari, Preston Foster and Noel Madison, release not set.
Who Is Hope Schuyler? with Ricardo Cortez, Sheila Ryan and Joseph Allen, Jr., release not set.
Rings on Her Fingers with Henry Fonda, Gene Tierney and Laird Cregar, release not set.
To the Shores of Tripoli with John Payne, Randolph Scott, Maureen O'Hara and Nancy Kelly, release not set.
The Outlaw (Howard Hughes), with Jack Beutel and Jane Russell, release not set.
The Mad Martindales (nee Not for Children), with Jane Withers, Marjorie Weaver and Jimmy Lydon, release not set.
Lone Stare Ranger with John Kimbrough and Sheila Ryan, release not set.
Remarkable Mr. Kipps with Michael Redgrave and Diana Wynyard, release not set.

In Work—1

Ten Gentlemen from West Point" with Maureen O'Hara, John Sutton and George Montgomery.

In Preparation—6

Thunder Birds with Gene Tierney, Preston Foster, Dana Andrews and James Gleason.
Strictly Dynamite with Betty Grable, Victor Mature, John Payne, James Gleason, Phil Silvers and Cobina Wright, Jr.
The Loves of Edgar Allen Poe, with Linda Darnell and John Shepperd.
Dem Lovely Bums with Lloyd Nolan and Carole Landis.
The Black Swan with Tyrone Power.
Iceland with Sonja Henie, John Payne and Jack Oakie.

United Artists

Pictures Released—16

Three Cockeyed Sailors, Major Barbara, Tanks a Million, International Lady, Lydia, New Wine, Niagara Falls, Sundown, All American Co-Ed, Miss Polly, The Corsican Brothers, Fiesta, Hayfoot, The Shanghai Gesture, Brooklyn Orchid, Heliotrope Harry.

Finished, Awaiting Release—9

To Be or Not to Be with Carole Lombard and Jack Benny, release March 6th.
Dudes Are Pretty People with Marjorie Woodworth, Jimmy Rogers and Noah Beery, Jr., release March 13th.
Mister V with Leslie Howard, release March 20th.
The Jungle Book with Sabu, release April 3rd.
The Gold Rush with Charles Chaplin (reissue with sound), release April 17th.
Twin Beds with George Brent, Joan Bennett, Mischa Auer and Binnie Barnes, release April 24th.
Ship with Wings with John Clements and Leslie Banks, release May 15th.
About Face with William Tracy, Marjorie Lord and Joe Sawyer, release not set.
Cobana with Marjorie Woodworth, George Givot and Claudia Drake, release not set.

In Work—2

Annie Rooney with Shirley Temple, William Gargan and Dickie Moore.

(*Continued on following page*)

11 Distributors Have 148 set for Release

(Continued from preceding page)

Friendly Enemies with Charles Wininger, Charles Ruggles and Sharon Douglas.

In Preparation—6

Moon and Sixpence with George Sanders.

Jane Eyre with Ronald Colman and Joan Fontaine.

War and Peace with Merle Oberon.

Keys of the Kingdom with Ingrid Bergman.

Claudia with Dorothy McGuire.

The Powers Girls, cast selected.

Universal Pictures

Pictures Released—35

Man from Montana, Badlands of Dakota, Unfinished Business, Kid from Kansas, A Girl Must Live (British), Sing Another Chorus, It Started with Eve, Mob Town, Never Give A Sucker An Even Break, South of Tahiti, Burma Convoy, The Masked Rider, Flying Cadets, Appointment for Love, Swing It, Soldier, Arizona Cyclone, Moonlight in Hawaii, Quiet Wedding (British), Keep 'Em Flying, Sealed Lips, The Wolf Man, Road Agent, Fighting Bill Fargo, Melody Lane, Hellzapoppin, Don't Get Personal, Jail House Blues, Paris Calling, North to the Klondike, Treat 'Em Rough, Bombay Clipper, What's Cookin'?, Stage Coach Buckaroo, Ride 'Em Cowboy, The Mad Doctor of Market Street.

Finished, Awaiting Release—16

Frisco Lil with Kent Taylor, Irene Hervey and Minor Watson, release set March 6th.

Ghost of Frankenstein with Lon Chaney, Sir Cedric Hardwicke, Lionel Atwill and Bela Lugosi, release March 13th.

Butch Minds the Baby with Virginia Bruce, Dick Foran and Brod Crawford, release March 20th.

Saboteur with Robert Cummings, Priscilla Lane and Otto Kruger, release April 3rd.

The Strange Case of Dr. Rex with Lionel Atwill, Anne Gwynne, Patric Knowles and Mona Barrie, release April 10th.

Unseen Enemy with Irene Hervey, Don Terry, Andy Devine and Leo Carrillo, release April 10th.

Mississippi Gambler with Kent Taylor, Frances Langford and John Litel, release April 17th.

Lady in a Jam with Irene Dunne and Patric Knowles, release April 24th.

You're Telling Me with Hugh Herbert, Robert Paige and Anne Gwynne, release May 1st.

The Spoilers with Marlene Dietrich, Randolph Scott and John Wayne, release May 8th.

Juke Box Jennie with Ken Murray, Harriet Hilliard and Iris Adrian, release May 27th.

Drums of the Congo with Stuart Erwin, Ona Munson and Peggy Moran, release not set.

Almost Married with Jane Frazee, Robert Paige and Eugene Pallette, release not set.

Tough as They Come with Billy Halop, Huntz Hall, Bernard Punsley and Gabriel Dell, release date set.

There's One Born Every Minute with Hugh Herbert, Tom Brown and Peggy Moran, release not set.

In Work—3

Escape from Hong Kong with Don Terry, Leo Carrillo, Andy Devine and Marjorie Lord.

Broadway with George Raft, Pat O'Brien, Janet Blair and Brod Crawford.

Eagle Squadron with Diana Barrymore, Robert Stack, John Hall and Eddie Albert.

In Preparation—2

Pardon My Sarong with Abbott and Costello, the Inkspots, Tip, Tap and Toe.

Boy Meets Baby with Robert Cummings.

Warner Brothers

Pictures Released—20

The Smiling Ghost, Navy Blues, Nine Lives Are Not Enough, Sergeant York, Law of the Tropics, International Squadron, The Maltese Falcon, One Foot in Heaven, Target for Tonight, Blues in the Night, The Body Disappears, Steel Against the Sky, You're In the Army Now, They Died with Their Boots On, All Through the Night, The Man Who Came to Dinner, Wild Bill Hickok Rides, Sons of the Sea (British) Dangerously They Live, Captains of the Clouds.

Finished, Awaiting Release—14

Kings Row with Ann Sheridan, Robert Cummings and Ronald Reagan, release not set, (advance showing).

The Big Shot with Humphrey Bogart and Richard Travis, release not set.

In This Our Life with Bette Davis, Olivia de Havilland and George Brent, release not set.

The Prime Minister (British), with John Gielgud and Diana Wynyard, release not set, (advance showing).

Larceny, Inc. with Edward G. Robinson, Jane Wyman and Brod Crawford, release not set.

Juke Girl with Ann Sheridan, Ronald Reagan and Richard Whorf, release not set.

Arsenic and Old Lace with Gary Grant, Priscilla Lane and Raymond Massey, release not set.

Always in My Heart with Kay Francis, Walter Huston and Gloria Warren, release March 14th.

The Male Animal with Henry Fonda and Olivia de Havilland, release April 4th.

Bullet Scars with Regis Toomey and Adele Longmire, release not set.

Murder in the Big House with Faye Emerson and Van Johnson, release not set.

This Was Paris (British) with Ann Dvorak and Ben Lyon, release not set.

I Was Framed with Michael Ames and Julia Bishop, release not set.

Lady Gangster with Faye Emerson and Roland Drew, release not set.

In Work—7

Yankee Doodle Dandy with James Cagney, Joan Leslie and Richard Whorf.

The Gay Sisters with Barbara Stanwyck, George Brent and Geraldine Fitzgerald.

The Shadow of Their Wings with Ann Sheridan, Dennis Morgan, George Tobias and Jack Carson.

Desperate Journey with Errol Flynn, Ronald Reagan, Raymond Massey and Kaaren Verne.

The Constant Nymph with Charles Boyer, Joan Fontaine and Alexis Smith.

The Hard Way with Ida Lupino.

Across the Pacific with Humphrey Bogart, Mary Astor and Sydney Greenstreet.

In Preparation—1

The Widow Wouldn't Weep with Jack Benny.

Columbia Officers Meet

Executives of Columbia Pictures Corp., headed by President Harry Cohn, met in New York this week to discuss the 1942-43 product schedule. A decrease in the number of films for the forthcoming season is expected. Mr. Cohn plans to leave for Miami on Saturday.

Shift Universal Personnel

Jerry Slutzky, Universal booker in Des Moines, has been transferred to the St. Louis office and Jean Post, who has been assistant booker, will become head booker, with William Dippert, now shipper, as assistant.

Quigley Awards to be made at AMPA Meeting

Presentation of the 1941 Quigley Grand Awards will be made at a special luncheon meeting of the Associated Motion Picture Advertisers on Tuesday, March 17th, at the Hotel Edison, New York. The date was selected by the AMPA board in order to accommodate showmen in the metropolitan area.

Winners of the grand awards, Arnold Sfoltz of Warners Theatres, Utica, and Frank Bickerstaff, Lucas & Jenkins Theatres, Athens, Ga., will be present at the meeting as guests of MOTION PICTURE HERALD.

Invited speakers are A. M. Botsford, publicity and advertising director of Twentieth Century-Fox, who will be toastmaster; Barney Balaban, president of Paramount Pictures; Joseph Bernhard, general manager of the Warner circuit; Martin Quigley, publisher. Others will be announced shortly. The program was decided upon at a meeting of the event's arrangements committee Wednesday, at the Hotel Edison, New York City.

Independent and circuit theatre men from New York and from over the country, will see exploitation material received during the year by the Managers Round Table of the MOTION PICTURE HERALD. Particularly displayed will be the campaigns selected for the Grand Awards judging.

On the arrangements committee are Harry Goldberg, Warners; Si Fabian, Fabian Theatres; Harry Brandt, Brandt Theatres; George Dembow, National Screen Service; William Ferguson, M-G-M; Harry Mandel, RKO; Oscar Doob and Ernest Emerling, Loew's, Inc.; Walter Reade, Reade Enterprises; F. Schwartz, Century Circuit; Irwin Gold, Randforce Circuit; Stanley Kolbert, Interboro Circuit; William White, Skouras; Mort Blumenstock, Warners; Monroe Greenthal, United Artists; Lou Pollock, Universal; Barret McCormick, RKO-Radio; and Maury Miller, Hecht Circuit.

AMPA to Honor Pettijohn

A silver anniversary luncheon to honor Charles C. Pettijohn was to be held by AMPA on Thursday at the Hotel Edison, New York. Mr. Pettijohn, who has been an AMPA member for 25 years, officially retired on Thursday as general counsel of the MPPDA, a post he had held for exactly 20 years on that day. Edward Schreiber, AMPA vice-president, was to preside at the luncheon and RKO Anne Shirley and Larry Storch were scheduled to put in an appearance. Will H. Hays, MPPDA president, was to attend.

DeMille Anniversary Plans

Plans for commemoration of Cecil B. DeMille's 30th anniversary in the motion picture industry were set last week by AMPA's board of directors, according to an announcement made in New York by Vincent Trotta, president. A luncheon will be held by the organization on April 2nd at the Waldorf Astoria, during Mr. DeMille's forthcoming visit to New York for the Manhattan premiere of Paramount's "Reap the Wild Wind," scheduled to open at the Paramount Theatre on April 1st.

Joins Wil-Kin Supply

Perry Spencer, formerly publicity director in the southeast for Republic Pictures has been appointed advertising and sales promotion manager for the Wil-Kin Theatre Supply Company at Atlanta, Ga.

20TH CENTURY-FOX TRADE SHOWINGS

NEXT MONDAY and TUESDAY

Two days of looking at the pictures of the Oscar-winning company is time well-spent!

MARCH 9—TO THE SHORES *of* TRIPOLI

Play this Technicolor smash April 4 to 10 and cash in on the national ballyhoo!

SECRET AGENT OF JAPAN

Timely! Exciting! A thriller-diller! It looks like the sleeper you've been waiting for!

WHO IS HOPE SCHUYLER?

Why don't you come and find out?

MARCH 10—RINGS ON HER FINGERS

Spring-time tonic for your boxoffice! With that Gene H-O-Tierney girl!

The REMARKABLE MR. KIPPS

Put your chips on Kipps! He's a Pygmalion in pants!

20th CENTURY FOX

Thousands of dollars will be spent by thousands of people to see these pictures! Why don't you come and see 'em free?

Claud Saunders, Exploitation Pioneer, Dies

Claud Saunders, a pioneer in the special exploitation of motion pictures, died last Sunday at Cheyenne, Wyoming. He was 57 years old. He was born in LaPorte, Indiana, April 17, 1884. His death was attributed to heart disease. Funeral and burial services were held Wednesday at Inglewood, California. Mr. Saunders is survived by his wife, Billie, a daughter, Jean, of Los Angeles, and a son, John, of New York.

When Mr. Saunders emerged from school, completing his education at Baker University, at Ottawa, Kansas, he went into the show business as an advance man and company manager. For some eight years he was general manager for the Jos. M. Gaitee Attractions. When McCarthy & Mitchell took over the exploitation of "The Birth of a Nation" early in 1915, Mr. Saunders was employed to share in the roadshowing of the production, and continued in the same connection with the next D. W. Griffith production "Intolerance."

This was the period of the rise of Famous Players Lasky Corporation. Mr. Saunders saw opportunity there and it was his oft-told story that he "sat in Adolph Zukor's reception room for a year" trying to sell the exploitation idea. In 1919 Mr. Saunders achieved his connection with the Paramount organization and put together a crew of "exploiters."

It was the good fortune of the Saunders project to participate in the success of "The Miracle Man." That ordained years of success for the new department. Among those who took their rise as members of that exploitation department are John J. Friedl, Rick Ricketson, Oscar Doob, Leon J. Bamberger, Leslie Wheelan and Hal Horne.

After Paramount, Mr. Saunders went to RKO as a theatre executive and thence to the vice-presidency of Ross Federal Service. More recently he was employed by Mr. Ricketson for the Fox Intermountain circuit, and was engaged variously in Denver, Boulder and Cheyenne.

SEC Lists Loew's, Inc. Salaries and Bonuses

Louis B. Mayer received $704,425 from Loew's during the fiscal year ended August 31, 1941, the Securities and Exchange Commission reported in Washington, Tuesday. He received $697,048 the previous year, and almost as much in 1939.

It was noted that $548,425 of the 1941 figure was a bonus under a profit-sharing agreement.

Other remunerations disclosed by the SEC:

Nicholas M. Schenck, president of Loew's, $334,204, including a $204,204 bonus.

Clark Gable, screen actor, $357,500.

Charles Boyer, screen actor, $220,833.

Deanna Durbin, screen actress, $203,166.

Bonuses awarded included MGM's $122,522 to David Bernstein, $100,308 to J. Robert Rubin, $121,979 to E. J. Mannix and Sam Katz, $77,409 to Hunt Stromberg, $91,484 to Al Lichtman, $60,989 to Benjamin Thau and Bernard Hyman.

Universal paid bonuses of $56,042 to J. Cheever Cowdin, board chairman, and Nate Blumberg, president.



CLAUD SAUNDERS. This photograph, taken some years ago, was his favorite.

Twin Sunday Bookings in Philadelphia Houses

The Warner Circuit at Philadelphia will inaugurate a new first run policy for Sundays-only this week when it begins booking top grossing pictures for Sabbath performances in two downtown theatres. The Earle theatre, on Market Street, heretofore closed on Sundays because Pennsylvania blue laws forbade its customary stage shows, will remain open this week to play "Louisiana Purchase," currently showing at the Fox theatre, also on Market Street, four blocks away.

The circuit figures that the simultaneous Sunday bookings will catch the overflow on top grossing pictures and at the same time provide for increased downtown patronage on Sundays. The boxoffice scale will be at the same first run levels for both theatres, and screenings will be continuous.

Restrictions Adopted On Carbon Deliveries

Appealing to the patriotism of exhibitors who might be inclined to lay in stocks of carbons beyond their monthly needs, an announcement issued by the National Theatre Supply Company states that no branch of the company will "make deliveries in any one month of any type and size projector carbon in excess of average monthly shipments of such types and sizes during the last three months of 1941, without a priority certificate."

This statement is a repetition of an announcement of policy previously made by the National Carbon Company, with which National is now fully co-operating to stabilize the supply of carbons.

Wallace, Greenberg Promoted

William Wallace is new city salesman in the Indianapolis branch of Warner Brothers and Sol Greenberg, formerly of Indianapolis Cooperative Theatres, is also a new member of the staff in that city. Jack Dowd, lately returned from army service, has been made head booker.

RCA Sets Circuit Deal

RCA has closed a renewal deal with Tri-States Theatre Corp., and Central States Theatre Corp., to service 93 midwestern houses of the two circuits. This is the fourth year of the deal, negotiated by Myron Blank for the circuits and George Sandore for RCA.

Allied Answers St. Paul Critics

It is not a party to the action, therefore it may not file a brief, Northwest Allied on Wednesday told its industry critics who have charged it with failing to file a brief in the Ramsey County Court, St. Paul, case of Twentieth Century-Fox, Paramount, and RKO, in which the distributors are charged with criminally violating the state anti-blocks-of-five law by selling film in blocks of five and ten. Basic defense of the defendants is that the law is unconstitutional, and, they contend, industry problems require freedom from legislation.

Allied added it was aiding preparation of the state brief, to be filed later this week. The testimony ended, the case may soon be decided by Judge Albin Pearson. The majors' brief has already been submitted.

Northwest Allied said in Minneapolis Wednesday it would convene here March 17th and 18th. It will be the first whole membership meeting in 14 months.

The booking "emergency" is "out of the way," officers said, adding some problems of clearance remained. However, some trouble appeared to be brewing this week in the twin city area, because of long holdovers in first-runs.

It will be recalled that following the resumption by the five decree bound majors of selling in Minnesota, according to the law, independent exhibitors objected to rentals. Some refused to buy; several theatres closed; there were conferences with home office sales executives. Just previously, while major distributors withheld selling, there was a product dearth, similarly serious.

Greenfield Heads B'nai B'rith; Vogel Named

Irving Greenfield of the Loew's home office legal staff was elected president of Cinema Lodge, B'nai B'rith at a meeting at the Picadilly Hotel, New York, Wednesday night. He succeeds Arthur Israel, Jr., Paramount.

Elected vice-presidents were Robert Weitman, managing director New York Paramount Theatre; Edward M. Schnitzér, Warner eastern district manager; William Sussman, 20th-Fox eastern division manager; Victor Blau, Warners; A. Ralph Steinberg; A-Mike Vogel, Motion Picture Herald; Leon Goldberg, RKO; Leo Jaffe, Columbia; and Adolph Schimel, Universal.

Max Blackman was elected Cinema Lodge treasurer; Julius Collins, recording secretary; Jerome Hyman, corresponding secretary; Al Danson, monitor. Arthur Israel, Jr., A. H. Schwalberg, Leonard Finder and A. Ralph Steinberg were elected delegates to the national convention in Montreal in May.

Fund Film Available

Distribution of the Greater New York Fund film for the 1942 campaign, which starts in about three weeks, will be in the hands of the Metropolitan Film Distributors of New York. The picture, which will run about eight minutes, is available to all exhibitors, circuit and independent.

Lewis Promoted by RKO

James W. Lewis, formerly a salesman for RKO in Kansas City, has been named branch manager for the company in that exchange, succeeding T. R. Thompson, resigned.

NO CLEARANCE CUT IF TOTAL REVENUE IS LESSENED

Arbitration Appeal Board Holds Aggregate Return Must Be Considered

The aggregate return to the distributors from theatres involved in a clearance dispute is a factor which cannot be disregarded in determining whether clearance is reasonable or unreasonable, the Appeal Board of the motion picture arbitration tribunals indicated in its 19th decision, dated March 2nd.

The board affirmed the dismissal by Milton King, arbitrator, of the demand of the Linden theatre, Baltimore. They supported his finding that existing clearance of 14 days over the Linden by the Met theatre was reasonable and dismissed the appeal with costs, including stenographic record and transcript, levied against the complaining Linden Theatre Company. The case was the eighth before the Washington tribunal.

The Appeal Board cited the financial results of a settlement of an anti-trust suit against all eight distributors by the Linden, to show that reduction in clearance might reduce the total income to distributors from two theatres in the same competitive area. In February 1940 the Linden suit was settled with a reduction in the Met's clearance from 28 to 14 days.

Thereafter the box office receipts of the Linden rose by $10,000 in the first year, the Appeal Board reported. Whether reduced clearance, better management or better pictures caused this was "problematical," the Appeal Board wrote.

However, "The aggregate returns to the defendants from films exhibited at the Met and Linden in the 1940-41 period were less than in the 1939-40 period by a substantial amount. The falling off in returns to Vitagraph, Paramount and RKO from the Met were not compensated for by the increase in their receipts from the Linden," the board found, adding that the larger theatre might be expected to produce a larger return to the distributors, particularly when it has a run and clearance over the smaller theatre.

"Interested in Grosses"

"The distributors are interested, however, in the successful operation of all exhibitors to whom they license their films. They are especially interested in the aggregate of the license fees which they receive. The fact that, after the former clearance was reduced, the defendants' combined revenue from the Met and Linden suffered a loss rather than a gain cannot be disregarded," they said.

The board found that there was indisputable evidence that the Linden and Met, and its affiliate Rialto theatre, were highly competitive. The Met and Rialto are operated by Metco Theatres, Inc.

The 14-day margin won by the Linden in anti-trust action was no greater than the margin the Met held over other neighboring theatres, for ten years prior. It was also in accord with the historical and current Baltimore clearance scale, the Appeal Board said.

This general plan in favor of first run over second run neighborhod theatres, however, was not "a fact of major importance" in their decision, the Appeal Board wrote. "We should not necessarily accept clearances fixed prior to the advent of a new theatre as prima facie proof of their soundness or applicability to a new theatre," they said.

A demand by the complainant that Metco be required to exhibit books on the grosses of films that had played at the affiliate Rialto less than 14 days after they had played the Met was rejected by the Board. Comparison with other bookings, and the Linden returns, would be too remote in its application to the issues at arbitration, it was ruled.

New Cases Increase

An upsurge in new arbitration demands, which recently have trickled to a near standstill, is noted this week by the American Arbitration Association. The administrator of the motion picture arbitration tribunals reported six new cases this week. Three cases were filed last week making a two-week total that exceeded the new demands for the entire month of December.

Two of the new cases are specific run demands under section ten and four are clearance actions.

The awards of two arbitrators were carried to the Appeal Board by defendant distributors and intervenors this week in the first test before arbitration's "supreme court" of the issues of Specific Run and Affiliation.

Attorneys at New York were guarded in their comments on the sudden upswing in arbitration demands, preferring to wait to see if the trend continues. Their off-the-record comment, however, indicated that they attribute many of the new cases to recent decisions from the Appeal Board in which the three members, Van Vechten Veeder, Albert W. Putnam and George W. Alger have interpreted the decree, and Section VIII in particular with increasing liberality.

The McClendon (Dallas No. 5), Alvin (New York No. 9) Andora (New York No. 6 and Main and Parsons (Cincinnati Nos. 2 and 3) appeal opinions were specifically mentioned.

Two Appeals

United Theatres, Inc., New Orleans circuit, on February 28th appealed the award of Philip E. James in the city's fourth case. Mr. James cut the clearance held by the circuit's Poplar theatre over W. A. Fonseca's Ashton theatre from 60 days to 10.

Appeals were filed in Detroit on February 25th by Paramount and United Detroit Theatres, Inc., in the Parkside specific run case, No. 6. Wilbur M. Brucker, former governor of Michigan, ruled that all five distributors had discriminated against the Parkside in favor of the circuit contrary to Section X. His decision was reported in full in MOTION PICTURE HERALD for February 21, page 34.

Cincinnati

Two clearance cases filed at Cincinnati this week by independent exhibitors, supported by 79 neighborhood theatres in the Cincinnati exchange area, tested whether, under Section VIII subsequent run theatres which do not have double features or bargain nights are entitled to clearance over theatres, on the same run, which do use such inducements.

Louis Wiethe, operating the suburban Bond and Westwood theatres in Cincinnati and the Derby, in nearby Latonia, Ky., filed action No. 5 on February 24th. The complaint named all five consenting distributors and listed 79 theatres in the third availability bracket, based on 30 cent evening admission prices, as likely to be affected by an award.

Mr. Wiethe points out that availability in local contracts is predicated on admissions, in this bracket 30 cents, effective at 6 P. M. He charges some exhibitors conduct "bargain hours" to extend matinee prices to 7:30 P. M. This, he contends, should move availability back according to the matinee price bracket and entitle theatres without bargain hours, on the same run, to clearance protection.

Availability, or clearance, as used in the Cincinnati area, is set according to admission prices in brackets based on 5-cent gradations. Two weeks' clearance interviews between theatres in each price group.

Simultaneously, Willis Vance, operating the Ohio and Eden, Cincinnati suburban theatres, and the State, at Newport, Ky., just across the river, filed an action against the same defendants asking adjustment of clearance between houses of the same availability when single and

(*Continued on page 34*)

MARATHON FOR ARBITRATION

Two arbitration cases in Cincinnati this week listing 79 theatres as interested parties pose a problem in the administration of the arbitration machinery set up by the consent decree. Technically, each theatre has the right to be heard by the arbitrator, to introduce witnesses and present evidence.

This raises the prospect of a marathon hearing lasting several months, with reams of records and hundreds of witnesses.

Arbitrators, usually busy men of high professional standing, are paid a nominal $10 a day for their services. It is doubtful, or would at least appear to be extremely difficult, if an arbitrator willing to sit for such a long case could be found.

The American Arbitration Association points out that the decree makes no provision for greater reimbursement to arbitrators if they must spend full time on a case. However, arbitrators have wide powers to restrict the length or scope of a hearing.

An *IMPORTANT* Message To the Theatre Manager About *FANTASIA*:

The opportunity to offer Walt Disney's FANTASIA to his patrons is an honor recognized by every alert and progressive showman.

To be able to see and hear this glorious attraction at a theatre's ***regular popular price scale*** is a privilege that will be recognized and applauded by your entire community.

FANTASIA is no ordinary motion picture. Its coming to your theatre is an event of extraordinary interest and it is hoped that every showman will avail himself to the full of the opportunities it presents.

Unlike most motion pictures FANTASIA has a great ***plus*** audience waiting to see it . . . those hundreds and thousands of alert, educated and prosperous people in every community who are not regular theatregoers but whose patronage is so sorely needed by every theatre. These people are your ***plus*** audience for FANTASIA.

FANTASIA stands today perhaps the most widely publicized and discussed picture in screen history. Its box office career is well known to you — well into a second year with more than 1,000 performances on Broadway — record road show runs in large cities at $2.20 prices — brilliant premieres and engagements thruout the free world, an avalanche of acclaim by critics and public.

FANTASIA is the picture that has earned for Walt Disney the highest tribute in the motion picture industry — THE ACADEMY'S IRVING THALBERG AWARD . . . also the SPECIAL ACADEMY AWARD for "outstanding contribution to the advancement of the use of sound in motion pictures through the production of FANTASIA," and the SPECIAL ACADEMY AWARD to Leopold Stokowski and his associates for their unique achievement in the creation of a new form of visualized music—***three awards in all!***

Both the regular picture audience and the ***plus*** audience are ready for your presentation of FANTASIA . . . ***both need only to be told of its local engagement.***

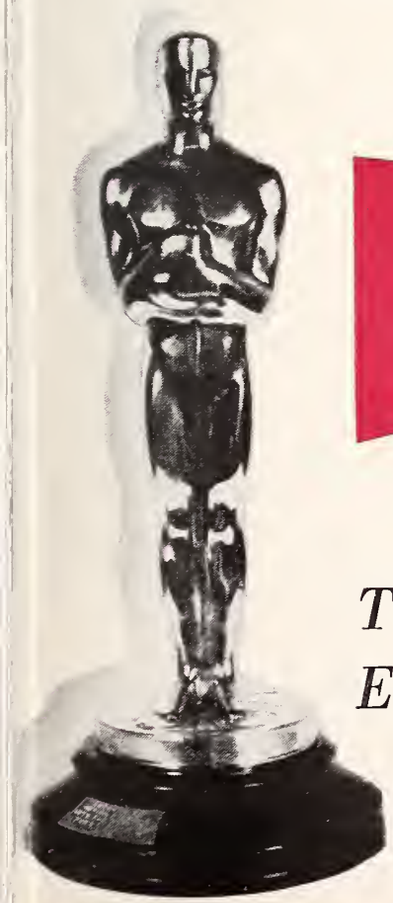
In addition to the record publicity that has been given in magazines, newspapers, columns, reviews, and on the radio, great bodies of cultural groups thruout the nation have been advised by letter and appropriate literature of the national release of FANTASIA.

Women's clubs, music clubs and associations, high school and college teachers and other influential people in your community, people eager to extend the success of FANTASIA, will help you round up this vast new ***plus*** audience, if you but give them a chance.

Therefore we urge every theatre manager, every theatre publicity man, every showman who knows the value of good will and public relations to make the most of the opportunity that the showing of FANTASIA presents.

FANTASIA is a picture of Prestige and Profits — get both by going after both those vital audiences — the regulars by increased advertising in your newspapers, on the air, on billboards, and the ***plus*** audience by direct contact with the influential leaders of local groups whose memberships can pack to overflowing the largest auditorium in any city, town or village.

RELEASED APRIL 3...



Walt Disney's

TECHNICOLOR FEATURE

FANTASIA

WITH

Stokowski

THE SHOWMAN'S PERFECT EASTER WEEK ATTRACTION!

Distributed by RKO-Radio Pictures, Inc.

New Arbitration Complaints Increase

(*Continued from preceding page*)

double features are played. The contention here is that when a double feature house plays a single feature, even though occasionally, it is entitled to a preferential availability.

Both demands are in general terms and request "equality of clearance between theatres on the same run, with bargain hour or not" (or with single or double features).

Saul M. Greenberg, Cincinnati attorney, prepared both demands. Each states that "The great majority of theatres in this area are in favor of obtaining above clearance and will support this action." The 79 theatres named are mostly members of the Greater Cincinnati Independent Exhibitors Association.

79 Theatres Named

The Association had sought earlier to file a test case in behalf of all its members. This, however, was not possible under the decree so the Vance and Wicthe houses were selected as examples and the 79 theatres supporting the move named as "interested parties."

The theatres listed are:

The Sunset, Glenway, Plaza in Norwood, Freeman, Davue and Liberty in Dayton, Ky., Main, Norwood, Vogue, Crescent, Ritz, Avon, New Liberty, Elston, Empire, Avenue, West Hills, Uptown, Fairview, Hiland in St. Thomas, Park, Americus, Imperial, Royal, Idle Hour, Center, Queen Ann, Victor, Jackson, Mt. Lookout, Andalus, Monte Vista, Emery, Shard, Orpheum, Gifts, Times, Sharon, 4 Star Dixie, Rialto, Mariemont, and Elmwood theatres.

Also the Esquire, Cheviot, Woodlawn, Fairmont, Evanston, Belvedere in Mt. Adams, the Silvertone in Silverton, O., the Overlook in Price Hill, the Sylvia in Bellevue, Ky., the National, Music Hall in Newport, Ky., the Family and Shirley in Covington, Ky., and the Elm and State, at Middletown, O.

Also the Ohio, Eden, the State in Newport, Ky., the 20th Century, the Clovernook, Forest, Nordland, Hollywood, Madison, Strand and Hippodrome in Newport, Ky., Ridge, Western Plaza, Oakley, Hyde Park, Riverside, L. B. Wilson Theatre in Covington, Ky., Liberty, Broadway, Elm in Ludlow, Ky., Gayety in Erlanger, Ky., and the Strand theatres.

New Orleans

Two new cases, one on clearance and one on specific run were filed this week at New Orleans. They are the tribunal's fifth and six complaints, respectively, and both were filed by Don George.

A demand for relief under Section X was made by Mr. George through the Glenwood Theatre Corporation, for the Glenwood theatre at Shreveport, La. He charged that all five distributors had discriminated against his house in granting first suburban run to the Rex and Centenary theatres, Paramount-Richards Circuit theatres. He declares that he formerly enjoyed this run.

Mr. George's clearance demand was in behalf of the Don Theatre in Alexandria, La., and also named all five distributors. He cited the Paramount, Rex and Saenger theatres in Shreveport as interested parties and asked that the present "unreasonable" clearance be reduced to not more than 10 days after first run in Shreveport.

New York

The 22nd New York case was dismissed Tuesday by William H. Wadhams, arbitrator, who ruled that the clearance from Loew's and Paramount complained against by the Arden theatre, 878 Columbus Ave., Manhattan, was not unreasonable. The theatre objected to margins of 44 days held by the Olympia theatre, 34 days by the Stoddard and five days by the Carlton. Costs were apportioned equally.

Case No. 33 was entered at New York on Saturday when Samuel Hochberg, operator of the Savoy theatre in Bloomfield, N. J., made a clearance demand against all five distributors. The complaint charges that the 14-day margin held by the Royal and Broadmoor theatres, Rapf and Ruden circuit houses in Bloomfield is unreasonable and asks reduction to one day, or, in the case of the Broadmoor, elimination. The Stanley Company of America is associated in the circuit's operation.

Chicago

Steve, Leo and Joseph Bennis, operating the Freeport Theatre, Freeport, Ill., filed a complaint at Chicago on Monday against Loew's, 20th Century-Fox; Warners, and Paramount, asking for a specific run under Section X of the consent decree. It is the first case of its kind filed with the Chicago tribunal.

The complainants claim that the companies have refused to license their features on the run requested because they have already licensed same to the Patio Theatre, a Publix-Great States circuit house. The Freeport Theatre seeks an award against the defendant distributors prohibiting them from hereafter licensing their features for exhibition either in the Patio or Freeport theatres on the run requested by the complainant, otherwise than by a separate contract or agreement which shall not be a part of any contract or agreement for the licensing of features for exhibition in any other theatres or conditioned upon the licensing of features for exhibition in any other theatres.

By stipulation of the parties the Oriental Theatre case has again been postponed, this time until March 9th.

Buffalo

Gammel Brothers for the New Ariel theatre and Basil Brothers for the Apollo theatre have intervened in the clearance complaint of M. M. Konczakowski of the Regent theatre against MGM, RKO and 20th-Fox. It is the city's 12th case. The Regent contends the seven-day margin of the Apollo is unreasonable.

Joseph M. Boehm, arbitrator of Buffalo's ninth case, clearance demand of the Astor theatre, Attica, N. Y., has ordered all parties to file briefs. RKO, Warners, Paramount and MGM and the Warner New Family theatre, Batavia, N. Y., are involved. Testimony and exhibits were all presented at one hearing last week.

Hearings in Albany's third case, the clearance demand of the Smalley theatre, Sidney, N. Y., against all five and the Schine Colonial in Norwich, were postponed at the initial session, February 25th, to March 18th.

An extension of the usual 30-day period for filing an award has been granted Harry R. Tosdal, arbitrator in seventh clearance case brought in Boston by the E. M. Loew firm on behalf of their New Bedford theatre. Mr. Tosdal said he had been unable to find time to finish his study of the case.

Two inter-related clearance complaints were filed Wednesday at Indianapolis. The Eaton Theatre Corp., operating the Rivoli, charged that Paramount, Warners, RKO and Fox refused to give reasonable clearance over the living theatre. In the second case, the Marlene Theatre Corp., operating the Emerson Theatre, complained that the same distributors forced the Emerson to play films after the Rivoli.

The American Arbitration Association this week announced the appointment of James A. Shephard, an attorney, as clerk of the Indianapolis motion picture arbitration tribunal. He succeeded Lloyd Littell, who resigned on March 1st.

USED EQUIPMENT NEEDED FOR DEFENSE

Urgent need for 16 mm. motion picture sound projectors for use in screening defense subjects was reported last Friday by the Film Bureau of the Civilian Defense Volunteer Office of Greater New York. The Office issued an emergency call for any projection machine owner who is willing to place his equipment "on call" so that it may be borrowed for occasional screenings. Those individuals were urged to get in touch with the organization's headquarters at 93 Park Avenue in New York.

Variety Club Activities

Variety Club activities last week included the following events: A farewell dinner tendered by the Variety Club of Cincinnati to Albert F. Kolitz, RKO salesman in that city, who leaves for Denver soon to take over the company's branch exchange there.

Baltimore's club held its regular board of directors meeting last week at the Lord Baltimore Hotel, with chief barker Bernhard Seaman presiding and the following members present: Edward Perotka, Rodney Collier, Joseph C. Grant, Harry Goldman, Leonard McLaughlin, J. Louis Rome and Howard Burman.

The annual dinner dance to be held by Tent No. 23 of Variety Club of New England, is scheduled for April 12th, at the Club Mayfair, Boston. Tickets are $10 each. The club announced receipt of 125 reservations thus far.

About 125 members and guests attended the third annual installation dinner of the Cinema Club of Cincinnati, held in Variety Club quarters in that city.

"Frankie and Johnny" Suit Won by Republic

A St. Louis jury last week required less than an hour to decide in favor of Republic Pictures Corporation in a $200,000 defamation suit filed by Frankie Baker, 66-year-old Negress from Portland, Ore. Claiming to be the original "Frankie" of fame in the song, she charged that Republic "done her wrong" by invading her privacy and defaming character in the picture, "Frankie and Johnny," released in 1936. Court costs of $250 were levied against the plaintiff by Judge William H. Killoren.

Killed at Singapore

John A. Groves, who was Paramount's general manager for Singapore and Java until last December, was killed with his son during the attack on Singapore, according to word received last week from Mrs. Groves, who escaped injury. Nothing has been heard from Paul Verdayne, the new Paramount manager in the district, since four days before Singapore fell.

Operator Sentenced

Leo Schwartz, motion picture operator, was given a 10-year prison term last week by a Meridian, Miss., circuit court on a charge of assault and battery with intent to kill, in connection with a bomb explosion in a Meridian theatre last March. Six persons were injured by the explosion which occurred during labor troubles. His attorneys will appeal.

Griswold in New Post

Glenn Griswold, formerly executive in charge of public relations of Paramount Pictures and Fox Film Corporation, and more recently head of Glenn Griswold Associates, has been named director of public relations and general administrative assistant to the chairman of the Conference of Alcoholic Beverage Industries.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Paramount and Cecil Blount DeMille will turn famed Hollywood Boulevard into "Rue de la Cinemania," on March 19th, when both company and producer celebrate their 30th anniversaries in motion pictures, Paramount observing the occasion by opening its new Paramount Theatre on the Boulevard, and DeMille by opening his new "Reap the Wild Wind" at Paramount's Paramount Theatre.

There will be big festivities, says Paramount, with banners and parades and all-out celebrations for the dual event. Much of the details have already been related in the news columns. Added to these is Paramount's current announcement to the press of the land that, as a very special occasion, both company and DeMille will place on public exhibition, "film relics" from previous DeMille pictures, among them, says Paramount, "the crown of thorns used in 'King of Kings,' tablets of Moses from 'The Ten Commandments,' armor from 'The Sign of the Cross,' costumes from 'Male and Female,' and hundreds of items from 'Reap the Wild Wind.'"

The fact that there will be no gold-braided bathtubs displayed by the DeMille who has done more for the glorification of the bathtub than any man in Hollywood will probably draw the fire of the Plumbers of America.

△

Republic Pictures bought some newsreel footage of Jap U. S. Emissary Kurusu, for the opening of "Remember Pearl Harbor," now filming. Kurusu is the gent who was with President Roosevelt, in the White House, pledging peaceful intentions of Japan on that fateful December 7th, Sunday morning of the Japs' treacherous attack on Pearl Harbor. The Kurusu footage which Republic bought runs a minute. But Republic figures that audience hissing will run that long and so it bought enough additional footage to run three minutes.

▽

Hollywood actor Jimmy Gleason is advertising in Hollywood's Screen Actors Guild magazine for recruits for an anti-aircraft firing division of the California State Guard. Ex-field artillery men and any others in Hollywood familiar with shooting are eligible.

▽

A nickel is no longer a nickel. The War-Powers Bill just passed provides for the elimination of nickel from future five-cent pieces, so that the nickel can be used for war tools.

▽

The War Production Board at Washinton sends word that for every 24 autos we are not making this year we have saved steel and rubber for one 27-ton tank. And in the next breath adds that cans for canned beer can be delivered for another three months.

▽

Down in Tampa, Florida, the Broadway Theatre presents "hot" burlesque shows for midnight "matinees," usually on Saturday and Sunday nights. In their newspaper advertisements of the other day, they featured the fact that the shows are for "Adults Only," that Louise Falkner, "Hawaii's Sweetheart," comes "Direct from Pearl Harbor," to add "Heat to the Show," that the screen has "The Human Monster." And all this, concluded the advertisement, is "A Real Show for the Whole Family."

HOLLYWOOD is faced with a serious problem these days in filming Oriental scenes of new pictures, complains Samuel Bischoff, executive director of Columbia Pictures. Mr. Bischoff arrived in New York on Monday for a visit.

The war has put a different slant—including the Jap slant—on pictures and Hollywood is planning now to delay as much about fighting in future pictures as possible until after we win the war, Mr. Bischoff said.

In commenting further on the Oriental problem, Mr. Bischoff said that in lining up parts for filming of a picture on Burma Road, soon to go into production, American-born Japs in Hollywood offered to take parts and donate all they make to Chinese relief funds!

"Kind of unusual, isn't it? Mr. Bischoff said. "And we are sure going to take them up on their offer. To begin with, these Japs were born in America and we are sadly in need of Japanese to take certain parts in this particular picture."

▽

Nat Tanchuck, MOTION PICTURE HERALD'S *Los Angeles film-row correspondent, in collaboration with Sam Neuman, writer, sold an original story for the screen to Ed Finney, independent producer. Both writers were assigned to the shooting script which they completed and turned over to Mr. Finney 20 days later.*

George Rony, Russian producer who formerly was associated with Sergei Eisenstein, and who made several films in France prior to the Nazi Occupation, has been named associate producer.

The story is based on the recent globe-encircling flight made by the Pan American Pacific Clipper from Auckland, N. Z., to New York and is entitled "The Last Flight."

▽

"PANTS GONE WITH DRAFT, GIRLS STEP IN," was the sensational headline on a publicity story sent out by press agents Davis and Lieber, in New York. But further inspection by a started news editor disclosed that they were merely trying to report that large numbers of band musicians have gone to war and girls are replacing them.

▽

The Schenley liquor people have a full-length institutional motion picture on its hands, made for them by William Bray, to sell liquor, of course. But they don't know what to do with it. It's titled: "Liquor and Faith."

▽

And Schaefer Beer, over NBC, from New York, Wednesday night, featured the singing of that old tonsorial ditty, "How Dry I Am."

▽

Walter Nolan, manager of the Decatur Theatre, in New York's Bronx, didn't want to scare his audience of 800 Sunday night when fire broke out in a laundry next door. He told them air raid wardens were conducting a test and they'd have to leave for a short time.

With the audience on the street, Mr. Nolan learned the theatre was in no danger, and so he invited the 800 patrons in again and told them the truth, that there was no air raid test. By then, however, the audience—all permitted to enter free—had grown to 900.

Everything seems to happen to the Lincoln Theatre's radio show on Station KFOR, Lincoln, Nebraska, which has set the length record for sustained theatre policy in advertising by having been on the air without change of format for more than four years.

It was conducted for 819 straight airings by Barney Oldfield, film editor of the Lincoln *Sunday Journal and Star,* who had the lucky break in 1940 to have the radio contract renewed on February 29th, "to run until expiration on that date." Then city manager Bob Huffman signed, which put Barney in a good spot since it would be four years to another leap-year February 29th.

But, in 1940 (Nov. 25), the army got around to Barney, and his reserve captaincy was exercised, and he did a year in the service, serving most of his time as the press agent and radio director on the staff of Lt. Gen. Ben (anti Yoo-Hoo) Lear, commanding the Second Army.

Meanwhile, his wife and other subs, took his place for the year, and when he returned, the new city manager, Ralph Ayer, put him back on, but insisted on a war clause, permitting cancellation within 30 days, if a satisfactory fill-in could not be arranged if the captain was recalled.

Then, with the ink hardly dry on the new arrangement, came orders, the other day, just three months from the day the captain's first army hitch was concluded, and the film editor has been ordered to the infantry school, Ft. Benning, Ga.

There, he says, he intends to volunteer for parachute troops, he's that air-minded.

▽

Abe Broomfield, described by Columbia Pictures in New York as an Eskimo from Alaska, has "mushed" his way down from the deep snows of the Canadian northlands, to New York's Broadway, to attend the opening of that company's "The Invaders," at a "big premiere," Thursday night, at Loew's Capitol Theatre, to where Broomfield traveled by dogsled, airplane, boat, train and Broadway taxi.

The sequences in which Broomfield and his fellow Eskimo villagers appeared depict a Nazi submarine crew capturing a Hudson Bay trading post, stripping it of its stores, and setting out upon a dramatic escape adventure. The Eskimo left a settlement on the Hudson Strait across ice-locked Baffin Island in the Arctic Archipelago three weeks ago. He appeared in Arctic shots for the film, and helped to guide and interpret for the camera crew which traveled over the far North for the shots.

Columbia says the name Abe Broomfield was bestowed upon him by his parents who saw it on a packing crate in the storeroom of a Hudson Bay factory warehouse.

▽

The office of Walter Elias Disney in New York, announces with all reverence deserving the occasion that the Nelson Rockefeller-Jock Whitney Museum of Modern Art sent four visiting Indians to see Disney's "Fantasia," at the Broadway Theatre, and that following the showing the Chief Indian bestowed a tribal blessing on the windows of the theatre front.

▽

Mighty reminiscent of that morning of June 10, 1940, when Hitler's hordes marched into the capital of France, is RKO Theatres' New York current dual billing of "Paris Calling" and "Hellzapoppin."

Doubly honored for the best performance by an actress in 1941 . . .

JOAN FONTAINE





Academy Award Winner and choice of the New York Film Critics for her appearance in "Suspicion."

A big show becomes an even mightier box-office magnet as Joan Fontaine wins the Academy Award for her superb work co-starring with Cary Grant in the most romantic of all Alfred Hitchcock's suspenseful thrill dramas . . . If you played it before, bring it back for another pile of profits . . . If you've never played it, NOW'S YOUR CHANCE FOR THE BIG MONEY! . . . Contact your RKO exchange TODAY!

CARY GRANT ★ JOAN FONTAINE

in

Suspicion

with

SIR CEDRIC HARDWICKE
NIGEL BRUCE • DAME MAY WHITTY

Directed by

ALFRED HITCHCOCK

Screen Play by Samson Raphaelson, Joan Harrison, Alma Reville

RKO RADIO PICTURES

THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER
Hollywood Editor

ESTEEMED EDITOR:

A number of yardsticks are used for measuring the success of an Academy Awards event.

All of them indicate that his year's party, the fourteenth in the series, topped all the others.

The attendance figure, roundly 1,600, is the largest on record.

A number of reasons could account for that, including the extra billing which the affair received because of Wendell Willkie's official and broadcast presence as guest of honor and principal speaker.

The cancellation and reinstitution of plans for the observation of the occasion contributed an extra measure of advance publicity.

It is also a circumstance that prices were reduced and formality was done away with.

But the practical, constant and mathematically demonstrable measure of the success of an Academy Dinner, checked precisely each year and recognized in these parts as the Dun & Bradstreet recording, is the column-inch total of space accorded the ceremony by the local newspapers.

From Hal Hall, generalissimo in charge of Academy press arrangements these many years, your correspondent learns that the next-day displacement in the five local newspapers amounted to 1,122 column-inches.

This compares with a total of 1,034 column-inches devoted to the matter last year by the six newspapers then publishing here, the number of papers having been decreased in the interim by the telescoping of two publications.

Across the country, of course, the Willkie address shot the total to an all-time high.

It is a commentary on this showing of increased interest that the local papers gave this increased space to the event in the face of an overnight indictment of the mayor, requiring bannerline treatment, and in the wake of that air-raid activity which was still making a lot of news on the day when the Academy story required accommodation.

It would appear that the home town of the movies is in attunement with the rest of the nation's cities as regards popular interest in the films in this wartime.

▽

It is felt hereabouts that the nation at large could have voted in the Academy election without change of result as concerns the election of Gary Cooper to the chair of Outstanding Actor on the basis of his performance in "Sergeant York."

Few performers have held so long the respect and high regard of his fellow professionals.

Few performers have so completely submerged themselves in a role, it is felt in this highly competitive area, as did he in that one, and there is wide agreement that the portrayal of an American hero during the continuingly active life of that hero is an undertaking of heroic proportions.

In his remarks from the rostrum while accepting the Oscar the gangling Gary confided that he'd "been kicking around here for fifteen years trying to get one of these things" and most people present let it remain no secret that they'd been hoping the same for about as long.

It may be remarked also, contrariwise, that some of the other awardings were regarded as less well grounded in the equities presumed to be inherent in the ballot form of democratic expression, but doubtless no one less expert in these matters than George Gallup, who happened to be present, should go delving into that matter.

Wonder if he will.

▽

Although studio management in general has been taking steps to conserve materials and eliminate wastage of items essential to the war effort, including time, it remained for Harry M. Warner to sum up the matter in words comprehensible and direct to the executives, players, directors, writers and cameramen in the Warner studio employ.

"The thoughtless waste of 100 feet of film may cost the life of an American soldier who may be your son or brother," he said.

Continuing, he said, "The dollar value of waste in making motion pictures, although extremely high, is not in itself the most important factor of operating economy. It is the careless waste of material, material so vital to the defense of our country, that we must constantly consider. It has been said that most of our enemies can live on what Americans throw away. If this is true we should be doubly conscious of what our carelessness has allowed us to destroy.

"The American people still do not realize what all-out war effort demands. We all must start to conserve our resources immediately. Careless waste of time and material is inexcusable in normal times. In these war days continued waste of material so sorely needed in defense work is worse than the sabotage of enemy agents. Foreign saboteurs can destroy only so much, but 130,000,000 careless, inconsiderate Americans can destroy a great deal more through mere thoughtlessness. We must be constantly vigilant in this fight against waste as well as in the unrelenting fight for our cherished freedom."

▽

Wastage of the materials of transportation for purposes of previewing the product at far points came in for some more limitation this week.

You'll be recalling that the independent producer, Jed Buell, set a precedent for the major studios, as stated in last weeks' dispatches, by conveying the press to and from his downtown preview by taxicab.

This week George Glass, United Artists director of publicity and advertising in Hollywood, in collaboration with the Charles Chaplin studios, supplied busses stationed at the corner of Hollywood Boulevard and Vine street to pick up the reviewers, take them to Westwood for a look at the rebuilt "Gold Rush," and bring them back.

Thus, by easy stages, we rise to the emergency created by the rationing of rubber to the working-press.

Your westernmost communicant is at work now upon the bigger-and-better project of devising ways and means to get to and from his office from and to his hut in the Hollywood Hills when and after the tread is gone from his Goodyears.

No municipal transportation lines serves his lofty neighborhood.

No subway taps his solitude.

Planes from the Lockheed plant fly over constantly but don't stop for hitch-hikers.

Any ideas?

▽

The somewhat bitter truth about the air-raid activity is, from the resident's point of view, that it revealed to any and all the location, strength and range of the anti-aircraft batteries on which the community is dependent.—W. R. W.

MGM STARTS FOUR

MGM started four pictures in Academy week, bringing their total of films in work to eight and topping the studio community in point of numbers. Production load for the area was up from 31 to 35, as follows:

COMPLETED

MONOGRAM
Ghost Town Law

PARAMOUNT
My Heart Belongs to Daddy
Undercover Man

REPUBLIC
Sunset on the Trail

UNIVERSAL
Spoilers
Saboteur

STARTED

COLUMBIA
He kissed the Bride
Submarine Raiders

MGM
(Untitled) Bowman
Somewhere I'll Find You
Once Upon a Thursday

(Untitled) Maisie

PARAMOUNT
Road to Morocco

REPUBLIC
Home in Wyoming

20TH-FOX
Magnificent Jerk

WARNER
Constant Nymph

SHOOTING

Sweetheart of the Fleet
Meet the Stewarts
Three's a Crowd

GOLDWYN
Pride of the Yankees

MGM
Crossroads
Grand Central Murder
Her Cardboard Lover
(Untitled) Kildare

PARAMOUNT
Henry Aldrich, Editor
Glass Key
Mrs. Wiggs of the Cabbage Patch
Forest Rangers

RKO RADIO
Journey Into Fear

REPUBLIC
Girl from Alaska

SMALL
Annie Rooney
Friendly Enemies

20TH-FOX
Ten Gentlemen from West Point

UNIVERSAL
Escape from Hong Kong
Broadway
Eagle Squadron
Lady In a Jam

WARNER
Yankee Doodle Dandy
Gay Sisters
Shadow of Their Wings
Desperate Journey

11,500 THEATRES SHOWING APPROVED WAR PICTURES

Distribution of War Films Is Streamlined, to Eliminate Confusion

Eleven thousand five hundred theatres in the U. S., which originally pledged their cooperation in America's defense efforts, are or will be showing the war-and-defense pictures which the industry's War Activities Committee approves and which the distributors circulate rental-free, as coming from Governmental, industry and other sources.

Meanwhile, the system of distributing the pictures, short subjects and trailers, is being streamlined, to eliminate confusion heretofore prevailing as a result of several different exchanges in a single key city handling different pictures. Hereafter, a single distributor will handle a group of subjects in all territories throughout the country, and another distributor will handle another group, etc., etc.

Subjects previously released and still in circulation will continue to be handled as heretofore (see adjoining chart). These include: "Bomber," "Pots to Planes," "Food for Freedom," "Women in Defense," "Red Cross Trailer," "Tanks," "Safeguarding Military Information" and "The New Spirit."

Prints Withdrawn

Other pictures of the first group have completed circulation and the prints have been returned, these including: "Recruiting Trailers," "Power for Defense," "Calling All Workers," "America Preferred," "Where Do We Go," "Bits and Pieces," "America Builds Ships" and "Army in Overalls."

Under the new arrangement, Warner Brothers, as the first agreeing to distribute nationally, will handle the next group of three shorts which War Activities approves for theatres. Other distributors will follow Warners in a rotating arrangement, so that eventually each major company will share in the distribution.

Previously, one film may have had distribution through as many as eight different companies in different key situations. While this method gave opportunity equally to all distributors to participate in this phase of the all-industry war activity, it proved too unwieldy, too unreliable. Many exhibitors complained that they could not get prints from certain exchange areas; there was no central control of distribution and defense shorts bookings were lagging behind in theatres which ordinarily could have played them had distribution been effected easily. The number of prints made available for each short varied in each instance, depending mainly upon the original print order turned over to War Activities by the Government. For example, as many as 1,000 prints were ordered for one film, while in some cases only 300 or 200 prints were made available.

The new distribution arrangement, placing responsibility upon one company whose exchange facilities will effect complete control, will, it is felt, get the defense shorts to theatres in quicker and more effective fashion.

It is understood that the distribution job achieved by National Screen service, gratis, on "The New Spirit," Walt Disney's income tax short made for the Treasury Department, may have been a determining factor in War Activities' decision to place other Government films in the hands of one distributor.

Present War Film Distribution

Eight of the original 15 war-and-defense subjects (excluding the recruiting trailers) approved by the industry's War Activities Committee, still are in circulation; the other seven have been withdrawn because of completed distribution (see story in adjoining column). A check by MOTION PICTURE HERALD *establishes, that, so far as was known last weekend, exchanges still are distributing the eight subjects as follows:*

Exchanges	Bomber	Pots to Planes	Food for Freedom	Women in Defense	Red Cross Trailer	Tanks	Safeguarding Military Secrets	The New Spirit
Albany	MGM	MGM	MGM	MGM	Fox	Fox	Fox	Nat.Screen
Atlanta	U. A.	U. A.	U. A.	U. A.	MGM	MGM	MGM	Nat.Screen
Boston	MGM	MGM	MGM	MGM	U. A.	U. A.	U. A.	Nat.Screen
Buffalo	Fox	Fox	Fox	Fox	Para.	Para.	Para.	Nat.Screen
Charlotte	Fox	Fox	Fox	Fox	Univ.	Univ.	Univ.	Nat.Screen
Chicago	Col.	Col.	Col.	Col.	MGM	MGM	MGM	Nat.Screen
Cincinnati	Rep.	Rep.	Rep.	Rep.	Fox	Fox	Fox	Nat.Screen
Cleveland	Fox	Fox	Fox	Fox	Univ.	Univ.	Univ.	Nat.Screen
Dallas	War.	War.	War.	War.	Para.	Para.	Para.	Nat.Screen
Denver	RKO	RKO	RKO	RKO	War.	War.	War.	Nat.Screen
Des Moines	MGM	MGM	MGM	MGM	Rep.	Rep.	Rep.	Nat.Screen
Detroit	Para.	Para.	Para.	Para.	Col.	Col.	Col.	Nat.Screen
Indianapolis	U. A.	U. A.	U. A.	U. A.	RKO	RKO	RKO	Nat.Screen
Kansas City	RKO	RKO	RKO	RKO	Univ.	Univ.	Univ.	Nat.Screen
Los Angeles	War.	War.	War.	War.	MGM	MGM	MGM	Nat.Screen
Memphis	Para.	Para.	Para.	Para.	Col.	Col.	Col.	Nat.Screen
Milwaukee	Col.	Col.	Col.	Col.	RKO	RKO	RKO	Nat.Screen
Minneapolis	Rep.	Rep.	Rep.	Rep.	Fox	Fox	Fox	Nat.Screen
New Haven	Univ.	Univ.	Univ.	Univ.	MGM	MGM	MGM	Nat.Screen
New Orleans	U. A.	U. A.	U. A.	U. A.	RKO	RKO	RKO	Nat.Screen
New York	Para.	Para.	Para.	Para.	War.	War.	War.	Nat.Screen
Okla. City	War.	War.	War.	War.	Para.	Para.	Para.	Nat.Screen
Omaha	MGM	MGM	MGM	MGM	War.	War.	War.	Nat.Screen
Philadelphia	Univ.	Univ.	Univ.	Univ.	RKO	RKO	RKO	Nat.Screen
Pittsburgh	RKO	RKO	RKO	RKO	U. A.	U. A.	U. A.	Nat.Screen
Portland	RKO	RKO	RKO	RKO	Rep.	Rep.	Rep.	Nat.Screen
St. Louis	Univ.	Univ.	Univ.	Univ.	Para.	Para.	Para.	Nat.Screen
Salt Lake City	Para.	Para.	Para.	Para.	War.	War.	War.	Nat.Screen
San Francisco	War.	War.	War.	War.	Col.	Col.	Col.	Nat.Screen
Seattle	Col.	Col.	Col.	Col.	U. A.	U. A.	U. A.	Nat.Screen
Washington	Univ.	Univ.	Univ.	Univ.	Fox	Fox	Fox	Nat.Screen

More Academy War Films

"Personal Placement in the Army," is the next U. S. Army Signal Corps training film which will be produced for the War Department by the Research Council of the Academy of Motion Picture Arts and Sciences. Lieut. Colonel Darryl F. Zanuck, chairman of the Council, announced start of the picture in Hollywood last Saturday. It will be produced on the usual non-profit basis and will detail the classification procedure by which men called to duty under the Selective Service Act are assigned to positions for which their civilian experience best fits them. The film began production this week at the Hal Roach Studio in Hollywood, with James Whale directing, assisted by Eddie Montague.

Two additional films for the War Department were announced by Colonel Zanuck last week, the first dealing with "Battle Formations, the Rifle Squad," and the second, "Battle Formations, the Rifle Platoon." They will be produced by 20th Century-Fox for the Research Council under the direction of Otto Brower, assisted by F. E. Johnston.

MGM disclosed in New York last Thursday that it had turned over its short subject, "The Battle," to the Navy Department for showing in non-theatrical spots. This picture is a graphic account of fleet maneuvers, narrated by Carey Wilson.

March of Time reported this week in New York that it is producing a subject on the U. S. Marine Corps, with the cooperation of the Corps, which will be released as a four-or-five reeler in April. The firm has a camera unit at San Diego and is expected to shoot extensively at the Quantico, Va., base where 1,000 feet of test film already has been made under the direction of Lieut. William Halpern of the Corps' photographic section.

Joins Army Film Staff

Edward Ford Stevenson, president of Visugraphic Pictures, will join the Supervisory Production Staff of the Training Flm Production Laboratory at Wright Field, Dayton, Ohio. Mr. Stevenson has specialized for many years in technical and sales training motion pictures.

Popkin Resigns

Bert Popkin, business agent for Local 306 of the Moving Picture Machine Operators of New York for eight years, resigned early this week because of ill health. A special election will be held within a month to choose a successor for his unexpired two-year term.

CLARENC

VALLEY



Western adventure on the grand scale! . . . Romantic drama in screen-stretching scenes of mighty action and scenic splendor . . . with the leading man of "Kitty Foyle" in one of modern fiction's most heroic roles!

RKO RADIO PICTURES

UDINGTON KELLAND'S

Stirring Saturday Evening Post Serial

THE SUN

with

LUCILLE BALL ★ JAMES CRAIG

SIR CEDRIC HARDWICKE ★ DEAN JAGGER

PETER WHITNEY ★ BILLY GILBERT ★ TOM TYLER ★ ANTONIO MORENO

Produced by GRAHAM BAKER • Directed by GEORGE MARSHALL

Screen Play by Horace McCoy



"VALLEY OF THE SUN

one of the fourth group
of five for 1941-42 from
RKO RADIO.
The other four attractions

A ROMANCE OF THE RAL

Joan of Paris

A U. S. SERVICE HIT

CALL OUT THE MARINES

A HOT-SHOT MUSICA

Sing Your Worries Away

A DIZZY LAUGH SHOW

MEXICAN SPITFIRE AT SEA

LATE REVIEWS

For other Showmen's Reviews see Product Digest Section, page 91

The Gold Rush

(UA-Chaplin)

Yesterday's Chaplin Beguiles Again

The reviewer who wrote of "The Gold Rush" in the August 8th, 1925 edition of this publication, "it is at once a classic and a certain money maker," can say that again.

Power to amuse and entertain with undiminished effectiveness after 17 years assuredly stamps the comedy as a classic.

Earnings recorded in the files of producer, distributor and exhibitor still on the scene complete the authentication of reviewer George T. Pardy's forecast.

Audience response to the 1942 edition of the 1925 comedy on the occasion of its previewing was of a character to warrant your present reporter in directly quoting the Pardy pronunciamento with respect to the present market and the audiences of this year.

It was a new generation, in the main, which witnessed the previewing, given at a theatre situated in a college community and it is to be reported that these young folks had themselves such a time as did their parents back in that other era when the little man with the baggy britches and the eloquent eyebrows braved the rigours of the Klondike.

On hand, too, were a plenty of those who had seen the film before, remembering some of it and forgetting some, and the laughter of these mingled with the laughter of those in a chorus of unadulterated approval.

It is the original and still incomparable Chaplin who paces the screen, performing again his dance of the Vienna rolls, his dining on stewed shoe, the escape from the tottering cabin and the many related bits of business, all now in film history and tradition.

It is the new and oral Chaplin who speaks a running commentary, written by himself, which supplies something more effective than dialogue to the refurbished version of the silent success, a music score scored by himself and Max Terr supplementing the narration as if a part of it.

It is the showmanly Chaplin of then and now who places this comedy of comedies at disposal of a trade and public demanding comedy on the screen as an offset to tragedy in the world.

The film was a hit in every type of theatre in 1925.

There are in evidence no reasons for doubting that it may duplicate that success this year 1942.

Previewed at the Village Theatre, Westwood, hard by the campus of U.C.L.A. to a turnout of youngsters and oldsters, public, press and profession, which demonstrated in unmistakable terms a complete enjoyment of the attraction.—WILLIAM R. WEAVER

Running time, 72 minutes. Release date, April 17th. P.C.A. No. 7947R. General audience classification.

Lone Prospector.....Charlie Chaplin

Mark Swain, Tom Murray, Georgia Hale, Henry Bergman, Malcolm Waite.

Sleepytime Gal

(Republic)

Judy Canova in Humor and Song

Judy Canova offers a variety of comedy routines and a number of musical numbers, the last one something of a sizzler, in this headlong telling of a tall tale about a song contest winner, some gangsters, some bandsmen and a lot of friends, enemies and casual associates of all of these.

Backgrounding the enterprise, musically, is the Skinnay Ennis danceband, with Ennis also playing a principal role in the plot. Associated entertainers are Tom Brown, Billy Gilbert and Jerry Lester, carrying the male side of the comedy load, while Ruth Terry as the singer the star is supposed to be, or vice versa, contributes pulchritude and some additional singing talent.

Art Arthur, Albert Duffy and Max Lief wrote the script, which has at least that many plots running through it, and Albert J. Cohen gave the enterprise impressive production. Director Albert S. Rogell had to pull some pretty fast and abrupt switches to keep the story lines unsnarled, but maintained a swift pace withal.

The scene is Miami and the settings are kind to the eye.

Previewed at the studio for a press audience which manifested reaction neither pro nor con. —W. R. W.

Date not set. Running time 82 minutes. P.C.A. No. 8060. General audience classification.

Bessie Cobb.....Judy Canova

Chick Patterson.....Tom Brown

Chef Popodopolis.....Billy Gilbert

Bruce Carey, Thurston Hall, Elisha Cook, Jr., Jerry Lester and Mildred Coles.

Almost Married

(Universal)

Pre-marital Farce

Universal presents a farce, the plot of which deals with what happens when a rich young man represents a would-be night club singer as his wife to get out of a betrothal to a woman he does not love, only to have the entertainer turn around and use his name to get a night club job. Because of the possible scandal and of their respective relatives, they do get married, intending to become divorced, but after frequent battles find they really love each other. Much of the comedy is derived from dialogue and incidents pointing out that the marriage, fake or otherwise, is not consummated.

Jane Frazee as the singer and Robert Paige as the wealthy youth head the cast, supported by Eugene Pallette, Elizabeth Patterson, Charles Coleman, Maude Eburne, Slim and Slam and others.

Miss Frazee sings three songs "After All These Years," "Take Your Place in the Sun" and "The Rhumba," with Slim and Slam contributing two others.

The screenplay was concocted by Hugh Wedlock, Jr., and Howard Snyder from an original story by Theodore Reeves. Charles Lamont directed for associate producer Ken Goldsmith.

Seen at opening matinee performance at Hollywood Pantages Theatre, Hollywood, where a sparsely filled house found much of its comedy to its liking.—V. K.

Release date in July. Running time, 65 minutes. PCA No. 8001. Adult audience classification.

Jane Frazee, Robert Paige, Eugene Pallette, Charles Coleman, Elizabeth Patterson and Charles Lane.

Bullet Scars

(Warner Brothers)

Gangster Melodrama

The late John Dillinger's career brought into the field of melodrama, as one of its most fascinating plot factors, the situation in which the wounded criminal, having compelled a doctor to attend him, is faced with the problem of what to do with the physician who, thereafter, knows too much about him.

It is this key situation which is dealt with in straightaway fashion in Robert E. Kent's original screenplay, directed by D. Ross Lederman. The endangered medico devises a means of effecting rescue in this case by writing a supposed prescription which turns out to be a message in Latin to the forces of law and justice.

Regis Toomey portrays the doctor in the story and Howard DaSilva the gangster, both in the tradition of the swift Warner crime film. Adele Longmire is the girl in the romantic equation.

Previewed at the studio for a press audience which appeared to regard it as satisfactory within its budgetary boundaries and running time.—W. R. W.

Running time, 59 minutes; release date, not yet determined. P.C.A. No. 8045. General audience classification.

Dr. Steven Bishop.....Regis Toomey

Nora Madison.....Adele Longmire

Frank Dillon.....Howard da Silva

Ben Welden, John Ridgely, Frank Wilcox, Michael Ames, Hobart Bosworth, Roland Drew and Walter Brookes.

Hart Reports Censor Approval for "Birth"

The motion picture censorship division of the Department of Education in Albany on Wednesday issued a license for the exhibition in New York State of "The Birth of a Baby," maternity clinical film, in a revised form, according to Vincent Hart, counsel for William Skirball, the distributor, of New York. It is understood that the revision included elimination of the birth scene and about 1,000 additional feet of film.

Mr. Hart, telephoning the press, said the license was granted on the recommendation of a committee of the Board of Regents to Chairman Irwin Esmond who had previously disapproved the picture for general release. Mr. Hart, of the firm of Holbrook and Hart, was formerly on the legal staff of the Hays Office and the Eastern Production Code Administration.

"The Birth of a Baby" was placed in a separate classification by the Legion of Decency in April, 1938, as "unsuitable as entertainment for theatrical exhibition." It has never been presented to the MPPDA, but Mr. Hart expects a PCA certificate for the revised edition.

Arrangements are being made for a Broadway premiere and for general release of the film throughout the state.

U.S. STANDARDIZES BOMB RULES FOR THEATRES

Washington Preparing New Instructions; Priority List Now In Work

Specific air raid instructions for theatres have been formulated as basic manual by the Office of Civilian Defense, at Washington.

Local and state defense councils, and theatres independent and affiliated have already planned their moves in air raids; but this will be the first standardization from the overall national defense agency.

The manuals this week were on the presses at the Government Printing Office. Each theatre will receive them by Governmentally franked mail. The film industry's War Activities Committee, which aided their writing, will aid distribution.

Meanwhile, more important, perhaps, because it means the relief from uncertainty of virtually every mind in the business, are the priorities listings which may issue shortly from the nation's War Production Board. A. Julian Brylawski, chief of the WPB film unit, is expected to submit soon to his chief, Donald Nelson, recommendations based upon findings of the War Activities Committee and others in the industry.

Even as the above brewed in Washington, from that city came hints of impending blackouts of coastal regions—as a routine—and exhibitors received from local defense officials instructions to turn out now all lights which cannot be extinguished at a moment's notice.

In New York, largest city of the nation, where "token" air raids, if made, are certain to hit, independent and circuit theatre owners met Friday in the offices of RKO circuit counsel, J. Henry Walters, to discuss unified air raid procedure.

The OCD Washington office from which the new air raid manual will be issued, noted that every theatre circuit had already issued detailed instructions to staffs, and that 11,000 theatres thus far had taken precautionary measures, especially for blackouts. That figure is 60 per cent of the nation's total.

Film Industry Still Awaits Priorities Rule

Meanwhile, the voluminous report on the needs of the industry for critical materials, prepared by Francis Harmon of the War Activities Committee and the subject of conferences between Mr. Harmon and his assistant, Donald Hyndman, with officials of the War Production Board, was still being studied in Washington by A. Julian Brylawski, chief of the film unit, preparatory to making recommendations regarding priority ratings for the industry and the amount of the various commodities which should be allocated to it.

The report sets forth the minimum requirements of the studios for a large variety of materials and commodities, based on their consumption in 1940 and 1941, and represents a complete catalog of the hundreds of items used more or less continuously.

Assurances have been given by high Administration officials that motion picture production will not be allowed to lapse, but at the same time warnings were issued that the producers would have to use much less of the critical materials than they have been accustomed to and would have to exercise the greatest economy since, under the best conditions, they will get nothing more than their barest minimum requirements in many of the materials which are scarce.

FILM LOSSES FEW SINCE WAR BEGAN

The organized industry's International Publicity Committee disclosed on Monday in New York, that losses of American film shipments to Great Britain thus far in the war have been negligible.

Out of more than a million feet of negative footage shipped since September, 1939, to MGM, for example, the loss was less than 30,000 feet, or 3 per cent, all subsequently replaced, the committee pointed out.

The report for MGM was submitted by David Blum, director of foreign publicity, on the basis of figures supplied by Sam Eckman, Jr., managing director of MGM in Great Britain. The total number of features shipped since the war was 108, of which three negatives were lost but subsequently replaced.

Warn Coastal Areas of Impending Blackouts

Exhibitors in all coastal areas this week were receiving instructions from their local civilian defense officials to turn out "for the duration" all external lights that cannot be extinguished at a moment's notice.

Orders to set up systems for immediate darkening of outside lighting were sent to regional directors Friday night by James M. Landis, director of the Office of Civilian Defense, Washington.

A system of using one or two small blue lights to indicate that theatres and stores are open for business is being set up, to be tried out in Washington in a 10-hour test blackout held March 3.

In areas not subject to nightly blackout, no restrictions will be imposed from Washington on the use of exterior lighting. However, such lighting is subject to control by local defense authorities, but they have been instructed from time to time to interfere as little with normal life and business of the community as possible.

Mr. Landis said in part: "Unessential lighting is now a positive hazard to the safety of the civilian population in coastal areas which may be subject to enemy attack.

"I am requesting Regional Directors to contact State and local Defense Councils at once for the purpose of obtaining their cooperation in the elimination of all uncontrolled lighting.

"It is vital that this step be taken to insure effective, immediate, total blackout of these vulnerable communities in case of air raid."

New York City officials, meanwhile, balked at following Mr. Landis' orders immediately, pointing out that thousands of lights cannot be manually controlled; and Mayor LaGuardia said he would issue orders soon which will differ somewhat from the Washington orders.

New York's theatrical unions have cooperated, and are ready to douse theatre lights when necessary, and instantly, it was said this week.

Yonkers held its first blackout Sunday night. It was termed successful.

New York Theatre Men Meet on Raid Rules

New York's independent and circuit theatre men were to meet Friday in the office of Senator J. Henry Walters of the RKO circuit, to discuss procedure in event of air raids. A coordinating committee was expected to be appointed. The committee will collate all suggestions advanced from all mediums, and put them into an informative guide for use by all.

Attendant at the meeting was Arthur Benline, Acting Deputy Commissioner of the city's Housing and Building Department. Mr. Benline has previously warned theatre men to inspect and renovate the signs and displays in front of their houses, from the viewpoint of safety, and to conform with changes in the building code.

Mr. Benline remarked last week that many theatre owners had not yet designated suitable safety areas for patrons who do not wish to remain seated during an air raid.

New York observers said this week Mayor LaGuardia's order last week that all signs which cannot be immediately turned off, will be permanently extinguished, had little pertinence to theatres. They pointed out most theatres had master switches.

The large sign companies, however, are scurrying to comply. Most are installing, or will, master apparatus to douse their signs upon order.

Defense rallies in six Skouras and one RKO theatres in the Bronx, New York, Sunday morning, were attended by approximately 14,000 persons.

Defense reels were shown. Sold were $1,763 in defense stamps. Prominent people addressed the audiences.

It was called the start of a community education program, which will be tried in

(Continued from page 44)

"JOAN OF PARIS"
one of the fourth group
of five for 1941-42 from
RKO RADIO.
The other four attractions:

A U. S. SERVICE HIT

CALL OUT THE MARINES

A GREAT WESTERN EPIC

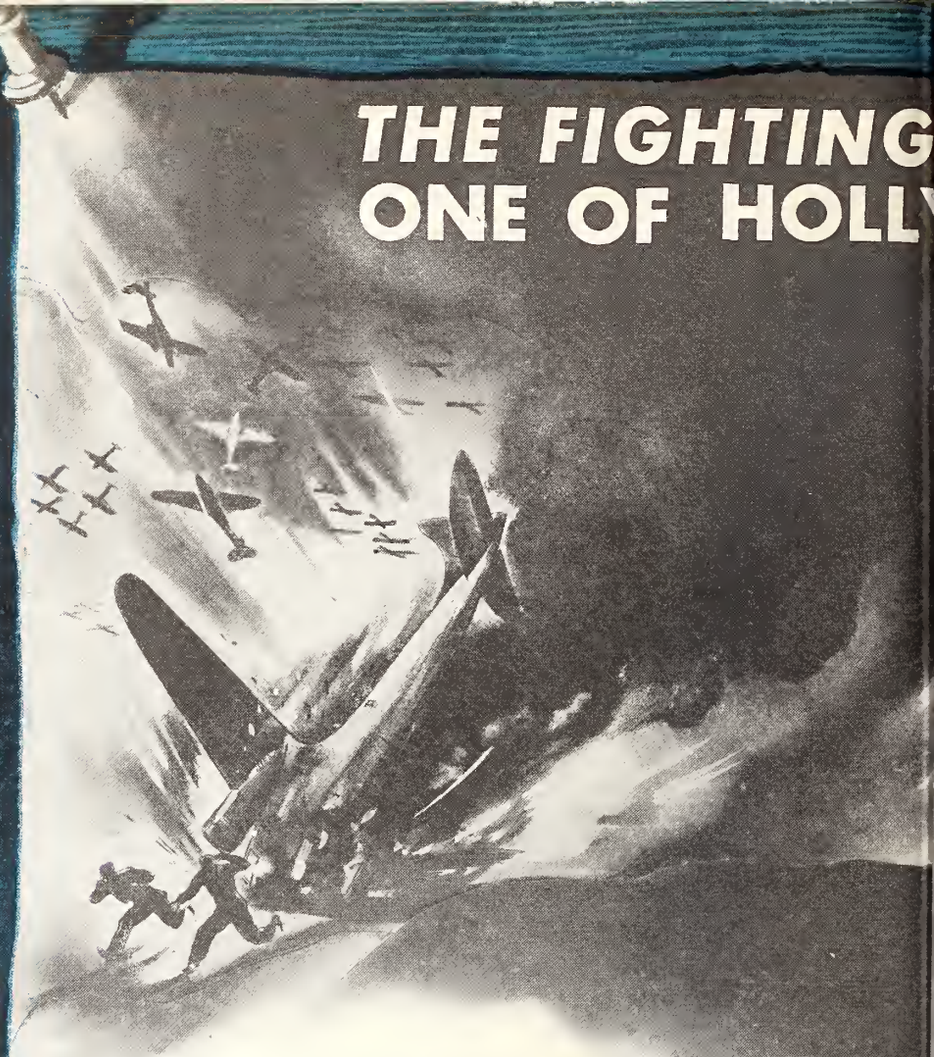
VALLEY OF THE SUN

A HOT-SHOT MUSICAL

Sing Your Worries Away

A DIZZY LAUGH SHOW

MEXICAN SPITFIRE AT SEA



THE FIGHTING
ONE OF HOLL

Made by the producer of "Kitty Foyle," and top-notched by national magazines like Red Book, Life, Liberty and many others!

MICHELE
MORGAN

JOAN OF

WITH

THOMAS MITCHELL · LAIRD



RKO RADIO PICTURES

THEATRES AID BLACKOUTS

(Continued from page 43)

other theatres of the city, and may spread elsewhere.

The idea came from Nick Matsoukas, manager of the Tuxedo. It won immediate support from George Skouras.

The theatres did not charge. They bore cost of the defense films.

Programs ran one hour.

In the Field

A letter outlining precautionary steps for theatres has been sent to Kansas City theatres by John McManus, manager, Loew's Midland, in behalf of the theatre division of the department of plant protection, Office of Civilian Defense, that city. Mr. McManus is acting in this capacity through his appointment to the protective group as representative of the theatre. The letter suggests, as a general consideration, that regardless of personal opinion as to the acuteness or remoteness of the possibility of any city disturbance from the war, preparedness costs nothing, and is sound insurance against greater loss without a plan. The letter suggests (in addition to specific steps to take) that theatre owners and managers avail themselves of material at the Kansas City Office of Civilian Defense—and acquaint all under their supervision with their knowledge.

Worcester, Mass., had a blackout last week, its first.

Wilmington, Del., blacked out Tuesday night.

Rochester theatres Tuesday established an air raid precaution organization, at a meeting in the Regent Theatre. Jay Golden was named defense director.

Massachusetts theatres find available now the first two trailers on air raid precautions, made by the Master Motion Picture Company, under the supervision of the State Department of Public Safety.

Idaho will have a state-wide blackout soon, the nation's first. Boise theatres have undergone two blackouts.

Springfield, Mass., will have a blackout Friday night. Surrounding areas will cooperate.

George Weber, in charge of New Haven film district air raid safety, has appointed a committee consisting of Hugh McGuire, RKO booker; Angelo Lombardi, Vitagraph booker, Alex Bookspan, of Fishman Theatres; Ray Kaville and W. Scott, of the WPA offices in the Film Building. An inspection tour of the building has been made and a letter suggesting changes and safety measures is being prepared.

The Seattle Theatres Defense Bureau named by and to work in conjunction with the Defense Commission, have announced as their personnel director, Clarence R. Innis; alternate director, James Hone; representing theatres, Leroy J. Johnson, Guy Navarre and Joe Rosenfield; representing district, L. Neal Walton; stage attractions, Hugh Beckett; ballrooms, Ted Harris; bowling alley interests, Jack Fasso; union labor, Basil Gray.

Premiere Restrictions Eased

That Hollywood may be permitted to hold "eventful" premieres, subject to Army regulations, was disclosed last week when George Glass, Western exploitation chief for United Artists, reported that the following rules had been set by Army and local civilian defense authorities in Los Angeles for the opening night arrangements of Charlie Chaplin's "The Gold Rush."

Searchlights and floodlights may be used, but their beams pointing skyward is "verboten." In the event of an air raid alarm, an attendant must be present at all times to extinguish lights. Crowds must be restricted to 5,000 with adequate policing provided. All streets and other public thoroughfares surrounding the premiere theatre must be kept open.

Need for conservation of war materials used in film theatres is responsible for a brisk increase in Altec Service contracts in the last few weeks, according to reports from company officials in New York this week. Theatres which have come into the Altec fold are:

Princess, Century and Rampart in Los Angeles; Colonial, Orange, Cal.; Varsity, Seattle, Wash.; Roxy, St. Helena, Cal.; Royal, Miami; Garden, New Orleans; Lincoln, Norfolk, Va.; Ritz, Wellston, Ga.; American, Charleston, Mo.; Edgemoor, Edgemoor, Del.; Uptown, Fort Smith, Ark.; Hamrick, Gaffney, S. C.

Clark, Clark, S. D.; Paradise, Detroit, Mich.; Center, Ionia, Mich.; Capitol, Lakota, N. D.; Crosby, Crosby, N. D.; Lode, Houghton, Mich.; Michigan, Flint, Mich.

Iaeger, Iaeger, W. Va.; Park, Moundsville, W. Va.; Midway, McMechen, W. Va.; Parsons, Parsons, Kan.; Hippodrome, Elkins, W. Va.; Rogers, Rogers, Ark.; Palace, Waterloo, Iowa; Brauntex, New Braunfels, Texas.

Ritz, Gorham, N. H.; Cayuga, Trumasburg, N. Y.; Rex, E. Rutherford, N. J.; Klein Memorial Hall, Bridgeport, Conn.; Capitol, Milford, Conn.

McNutt Lauds Exhibitors

"Theatre managers are making generous contributions to the entertainment of soldiers, sailors and marines," commented Paul V. McNutt, Federal Security Administrator in Washington over the weekend in reviewing activities of his Office and Defense, Health and Welfare Services. Mr. McNutt praised film theatres throughout the country which offer reduced admissions to servicemen and organizations in various cities which are distributing free tickets. He pointed out that the New York City defense entertainment committee weekly distributes about 11,000 free tickets for legitimate and motion picture theatres in the Times Square area, and added that other cities are performing similar services for men on leave or off military duty.

Theatre Managers Score Free Tickets Bill

Although Assemblyman Fred Hammer of Buffalo announced on Monday in Albany, New York, that his bill on free admission to theatres for servicemen would be withheld from introduction in the State Legislature until after he had conferred with exhibitors, theatre managers throughout the state were still voicing their protests, it was learned.

Harry Brandt, president of the Independent Theatre Owners Association, sent a telegram to Mr. Hammer asserting that New York City exhibitors were cooperating 100 per cent with Mayor LaGuardia's recreation committee in granting soldiers and sailors free admissions to their film houses. Mr. Brandt told the assemblyman that exhibitors in the city thus far had given away 600,000 free passes and that they resented the bill on the grounds that it cast a reflection on their patriotic endeavors while at the same time attempted to "give our business away."

Also protesting the proposed Hammer bill was the League of New York Theatres, legitimate group. James F. Reilly, executive secretary of the League, wired the assemblyman on Monday: "I do think that the voluntary act on the part of the theatre managers comes with much better grace than to have it become compulsory." Buffalo exhibitors advocate free ticket distribution equally to theatres, on a prorata basis.

California Theatres Sell Bonds

Circuit and independent theatres, numbering 600, in Southern California, this week launched the sale of defense bonds and stamps, like thousands of other film houses throughout the United States, at the request of the Treasury Department. The drive, headed by David Bershon of Fox West Coast, will continue indefinitely. Cashiers will handle sales in addition to their regular duties. All theatre employes are wearing badges in connection with the campaign. Special trailers are being shown for the drive, and local newspapers are carrying advertisements on their drama pages calling the public's attention to the sale of stamps and bonds at boxoffices.

Harry M. Warner, chairman of the industry division of the American Red Cross drive in Los Angeles, announced on Monday in Hollywood that March 15th has been set as the deadline for reaching the quota. Donations are still $100,000 short of the goal, he said, and directed campaign workers to give special attention to 250 individuals in high salary brackets in the film capital who have not yet made contributions.

More than $50,000 has been collected thus far from motion picture people in Chicago, John Balaban, co-chairman of the amusement and recreational division of the Red Cross campaign in that city, reported on Tuesday. The collections represent $19,000 over the $31,000 quota, he said.

Film Delivery Services Are Threatened

New York's 16-film delivery companies, servicing the vast metropolitan area, with a 13,000,000 population, and also upstate New York exchanges and theatres—this week faced, like most film carrier services, the most serious crisis they've encountered.

Unless they receive priorities on tires and trucks, they may be crippled, even extinguished.

Integral part of the film industry, they are working through it—trying to obtain from the War Production Board priorities ratings, along with the rest of the industry, which will enable them to continue.

Trucks of the companies are mostly one year or less old. They reflect a trade-in policy which no longer may be followed. However, in the words of Lou Lane, co-operation of one film delivery service, it isn't the trucks the companies worry about, mainly; it is tires.

"So long as we have a wooden box, or any box, or just something to put on wheels, we can carry film—but we've got to have tires to travel on," he pointed out.

Trucks travel from 100 to 400 miles per day, every day in the year. Even the newest thus become worn soon; and their use of tires is enormous. The 16 companies employ about 50 trucks.

Waiting upon the WPB, the companies have not yet planned pooling of trucks and services, Mr. Lane noted. He predicted, in event of adverse decision, a rush for used tires, but added they would not last long enough to matter, and were no solution.

Possibility of pooling trucks was deprecated, along New York's 44th Street. It was noted trucks were carrying capacity loads. Pooling would mean larger trucks; i. e., new trucks, observers pointed out.

PUBLIC PROTESTS RESUMPTION OF GERMAN FILM SHOWINGS

Yorkville, Brooklyn Houses Reopen with Imports of Ten Years Ago

Resumption of some German film exhibitions in German-language theatres in New York and other cities during the last month is bringing public protests by residents in those communities, to the FBI and other Government agencies, Government spokesmen said in New York this week.

Following Pearl Harbor, most of the German language houses in the United States, including those in Yorkville, Brooklyn, New Jersey, Milwaukee, Buffalo, Chicago and other spots, either closed down temporarily or switched to American product. In the case of New York's Casino, the management switched to Russian pictures for a brief time and then resumed showing of German films.

Check-up of the New York theatres revealed this week that none of the program fare being offered was a product of the Nazi Ufa-films, former distributors of Nazi pictures in the U. S. which, since the war, has been shut down by the U. S. Treasury Department. At the Casino in New York's Yorkville, where "Mutterliebe" was playing, it was learned that the film was an importation of ten years ago, made in Italy and featuring Benanino Gigli. At the Garden, also in Yorkville, and the Mozart and Wagner, the latter two houses in Brooklyn, films playing for the week were reported to be "old pictures from Germany and Austria."

Austrian Films Shown

"The Waltz Princess," showing at the Mozart, operated by Frank Hohenreiter, is understood to be an old Austrian importation, currently being distributed by Bruno Zwicker. Another Austrian film, "The Orphan Boy from Vienna," said to have been imported in 1937, is being distributed by Arthur Ziehm. Henry Kaufman is a third individual in New York reported to be distributing pictures to German language theatres.

In Milwaukee, the only German theatre, the former Kino, which closed following Pearl Harbor, reopened on Christmas Day as the Radio Theatre, playing German non-propaganda pictures after receiving the approval for such showings from city officials. Its policy of showing German films with many English titles is being continued, it was reported this week.

The 96th Street Theatre in New York, the only one of five houses in Yorkville that closed since the outbreak of the war, was owned partly by Willi Monsbacher, an alien, who was picked up by the FBI following Pearl Harbor and is now on Ellis Island. Monsbacher's theatre, up until December 7th, consistently showed Nazi propaganda pictures.

George Nitze, president of Ufa Films, Inc., distributors of Nazi pictures in the U. S., who was taken to Ellis Island by FBI men, now is waiting in White Sulphur Springs, W. Va., for return to Germany in exchange of one of the American citizens detained in Nazi-land.

The UFA office was taken over by the Treasury Department on December 12th and since that department has been given the duties of Alien Property Custodian. It will liquidate UFA, sell the furniture and effects and keep the 250 or 300 films in a Government warehouse for the duration of the war. It is expected that the Treasury Department will cancel UFA's lease in the RKO Building, Rockefeller Center, New York, sometime this week and will remove the remainder of the company's files and records to the Government warehouse for safe keeping throughout the war.

Files Examined

Since the UFA company officially was closed down on January 8th and the employes let out. Treasury authorities have been going through the records and files.

A thorough, systematic correspondence between UFA and officials of cities throughout the United States in the last few years, to determine the approximate population of German residents, was disclosed. Also, the fact that UFA had built up a service to American colleges, universities and other institutions which offered German language courses, in supplying German films for study.

Questioning of Treasury officials on whether or not positive proof had been discovered of UFA's operating primarily as a propaganda agency for Hitler rather than as a "commercial firm," the claim often reiterated by Nitze to American press and trade papers, brought no response. It is understood, however, that the company files revealed definite names of known pro-Nazis about whom the FBI had been seeking information over a period of one or two years.

Protests from residents in Yorkville and Brooklyn against the showing of German pictures, even though they pre-date Hitler or antedate his regime and are not to be considered "propaganda," was lodged last week with FBI headquarters in New York and with Commissioner Paul Moss of the Department of Licenses. Commissioner Moss, however, denied he had received any such protests, but a spokesman for the FBI confirmed their receipt, pointing out that as far as he knew, there were not many such letters. According to observers, no legal action can be taken, for the time being, against the theatres.

Shipping Firm Linked

Last week, investigation by M. Jay Racusin, reporter of the New York *Herald Tribune*, of the private companies which are aiding the Navy, Coast Guard and Army in guarding New York's piers and docks, revealed that one of the eight companies, the Oceanic Service Corp. was linked with UFA Films through William B. Devoe, secretary of Oceanic, general counsel for the Hamburg-American Line, who was a former director of Ufa.

Lost on Russian Films

Reason for resumption of German pictures, according to theatre managers of Yorkville houses, is the fact that such theatres cannot compete with circuit and independent houses in the neighborhood showing American product and it was felt that return to old German pictures would effect a reasonable profit so that operations could continue. The manager of the Casino, owned by Joseph Scheinman, declared last Friday that the house "lost $1,600 showing Russian pictures"; that the Casino "never had played Nazi propaganda films," and that the house would continue with its present policy "as long as it was able." Mr. Scheinman is reported to have distributed some of his "old" films to other German language theatres in Yorkville and Brooklyn.

Buffalo House Shifts

In Buffalo, the former Little Theatre, renamed the Fillmore following the outbreak of the war, had undertaken a policy of Russian product and French and American documentaries, under the banner of the Buffalo Cinema League.

Some of the German films shown in Yorkville and Brooklyn German language theatres recently included: "Keine Angst von Liebe," "Abenteuer am Lido," "Zigeunerweisen Die Oder Keine," "Mutterliebe," "The Waltz Princess," "The Orphan Boy from Vienna" and "Hermine."

"VICTORY" SLOGANS FOR U. S. NEIGHBORS

A "Victory" slogan, prepared by G. R. Keyser, head of the foreign publicity department for Warner Brothers and originally intended for distribution to Warner's South American branches, has been adopted by the Film Board in Cuba, will be used in film exchanges in Chile and Peru, and, with a slight change, has been agreed upon by the Film Board of Mexico.

The slogan pictures a portion of the globe showing North and South America, with the victory messages: "Campana de la Victoria" ("Campaign for Victory") at the top and "Unidos Venceremos" ("United We Shall Triumph") at the bottom.

It is understood that other American major distributors in Latin America may distribute the slogan.

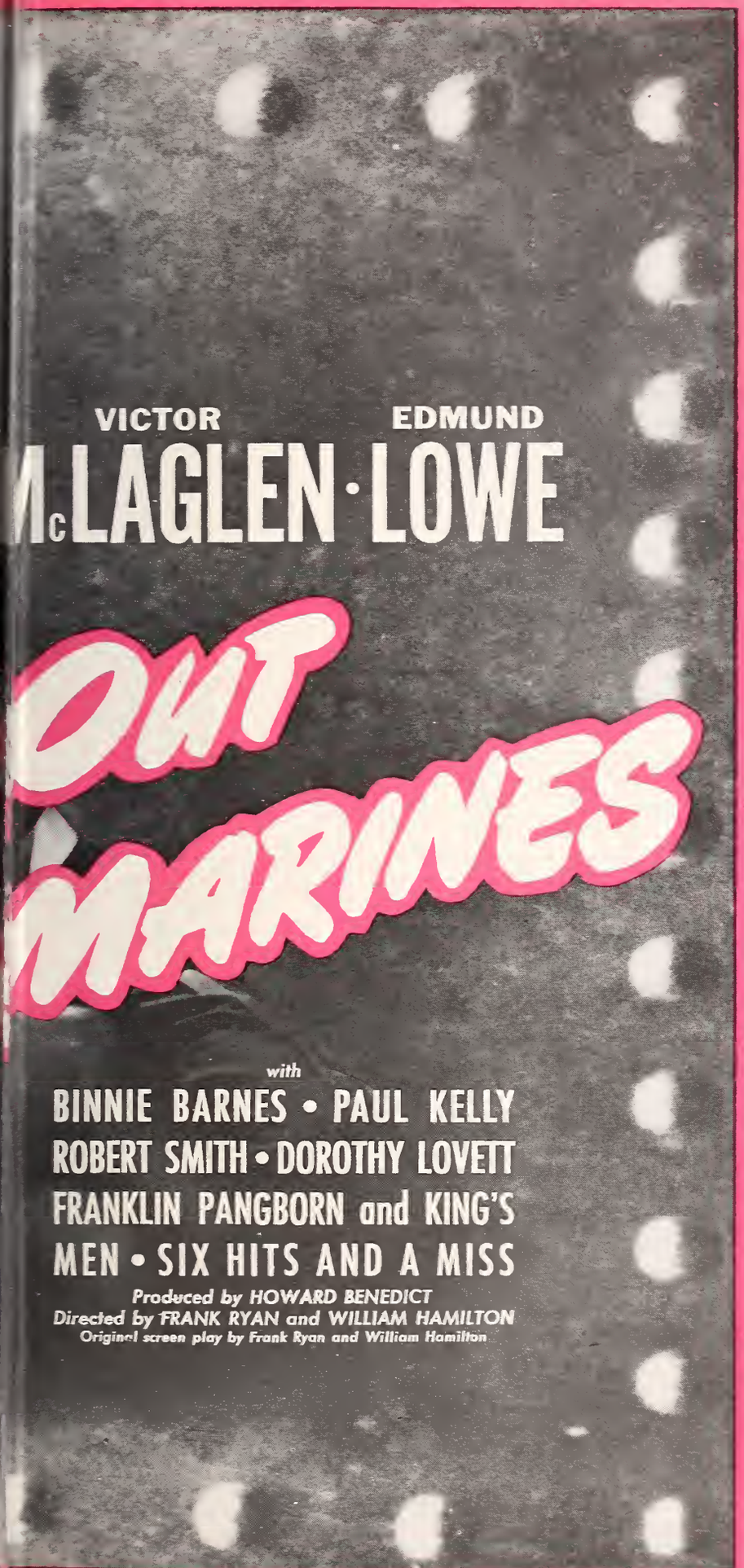
Available for Remodeling

With priorities having no effect upon either the manufacture or methods being used in erection of Carrara structural glass and Formica laminated plastic boards and tiles, they are entirely available for wartime theatre remodeling, and the makers of these products have issued literature on designs, colors and application for this purpose.

THEY'RE "TELLING IT TO THE MARINES



T THE BOX-OFFICE!



CALL OUT THE MARINES

one of the fourth group
of five for 1941-42 from
RKO RADIO.
The other four attractions:

A GREAT WESTERN EPIC

VALLEY OF THE SUN

A ROMANCE OF THE RAF

Joan of Paris

A HOT-SHOT MUSICAL

Sing Your Worries Away

A DIZZY LAUGH SHOW

MEXICAN SPITFIRE AT SEA

IN BRITISH STUDIOS

By AUBREY FLANAGAN
In London

Epic of the Navy

With a flourish of publicity trumpets, blessed with copious splicing of the mainbrace in hot rum punch, with chicken a la king, boullion chaud and similar mollifications of the press, production has been launched on Two Cities' ambitious epic of the British Navy, "In Which We Serve," the £170,000 opus which has come locally to be known as "the Noel Coward film."

Production was given a lavish send off with a press reception at Claridges, ritziest of all Wartime London' ritzy caravanserai, when Coward himself, flanked by Major Sassoon, Chairman of Two Cities; Colonel Crosfield, director, and General Manager Phillipo del Giudice, sedulously chaperoned by Press Manager Margaret Marshall, told the assembled reporters and film critics what he intended to do and why. It is Coward's aim to make the film an epic of the British Navy at war.

The film has already started production at Denham, with Coward producing, starring, and with David Lean, editor of "49th Parallel," directing. With him in the cast are Celia Johnson, Johnny Mills, Bernard Miles, Kay Walsh, and Joyce Carey. The real hero of the film, however, says Coward, is the destroyer, whose adventures and career make up the narrative of the picture.

The human element will be reflected in the lives of the sailors aboard her, and their families at home. "If there is anything vulgar or inaccurate about the film," said the playwright-dramatist-actor-producer-director, "I should be eternally ashamed."

The picture is scheduled to cost around the £150,000-£170,000 mark and is to be made with the full collaboration of the Admiralty, and under the eagle eye of the British Ministry of Information. Established report has it that so lamentable were the errors and weaknesses of a certan naval predecessor among British films, that Prime Minister Winston Churchill is this time taking no chances.

The film, most ambitious of current British productions has, at the moment of writing, no distributor assigned, either for this country or the U. S. It is understood that General Film would distribute and a contract was waiting to be signed. Differences over terms arrested the deal. Two Cities have provided all the money themselves—a situation rare in British film making. Two Cities, incidentally, bent on continued production, have taken a long term lease of two stages at Denham, thus crowding out competitors, have gathered a permanent salaried unit, and are setting up a special scenario department. They plan at least three multiple quota films annually.

Their record to date includes no failures. "Freedom Radio," "French Without Tears" were among their most successful. "Unpublished Story" awaits trade show by Columbia.



Raising his hand in fiery Fascist salute—but only for artistic ends—is Filippo del Giudice, general manager of Two Cities Film Company. Ex-barrister, psychologist and intense anti-Fascist, Mr. del Giudice stepped on the set of Leslie Howard's "First of the Few" to play, for sequence, a Mussoliniesque role.

Two for General

Final scenes have now been shot by Paul Soskin's unit and "The Day Will Dawn" is now in the cutting stages. It was made on schedule by director Harold French. General Film will distribute.

General Film also will handle another ambitious British film now in its closing stages, Leslie Howard's "First of the Few," to which director-star Howard is currently applying final touches. Actually work on the studio floor is already complete, but certain passages have yet to be shot on British aerodromes.

Into General Film's already heavily laden bag, also, will go Gainsborough's "We Shall Rise Again," which is in production at the Shepherds Bush Studios of Gaumont-British, and in which Anthony Asquith is directing Eric Portman, Peter Glenville, Griffiths Jones and others.

Evidence of Asquith's determination on authenticity is contained in the fact that whilst recently he was filming a confession scene, he sent for the Reverend John Murray, S.J., Jesuit priest from Farm Street, to see that the ritual was accurate and treated with the dignity due to it.

The film deals with Belgium under the Nazi yoke, and the particular role played in the country by the underground newspaper "La Libre Belgique.

Four at Elstree

Flanagan and Allen, Britain's leading Crazy Comedians, have been signed up by British National to make a film at Elstree, under the direction of John ("Love on the Dole") Baxter.

Under the same standard, Michael Powell is putting final touches to and dubbing "One of Our Aircraft Is Missing" and Messrs. Wallace Orton and John Baxter are doing likewise with "Let the People Sing."

Retitled "Those Kids from Town," the evacuation subject née "These Our Strangers" is having final polish applied it, and Leslie Hiscott's "Sabotage at Sea" is due for completion immediately. Yet another British National film, "Mr. Bunting," has just been launched at Elstree, with Maurice Elvey directing.

Due to take the floor at the Riverside Studios, Hammersmith is yet another film aimed to exploit the popularity of radio and stage stars. The stars in question are Elsie and Doris Waters, known to their fans as the Cockney women, "Gert and Daisy." Their appearance this time is in a comedy to be made by Maclean Rogers, "Gert and Daisy's Cleanup."

Marcel Hellman, producer of "Jeannie," who discovered one of the stars of 1942, Barbara Mullen, is to go to work shortly on yet another British film, "Private Lives of Jacqueline," a multiple quota production to be made for release in this country by Metro. Paul Steyne is to direct.

Among those already engaged to play in the film, which is based on a best selling novel by Katherine Holland, are Carla Lehmann, Joyce Howard, Hugh Williams, Roland Culver and Guy Middleton. It is intended to start shooting in the last week of February.

Hellman intends to continue after this with at least two others films, a Barbara Mullen comedy, "The Vanishing Corpse," from Anthony Gilbert's novel, and Shaun Terence Young's "Secret Mission." Appointed to direct this last is Harold French, who directed Barbara Mullen in the successful "Jeannie."

Comedies Scheduled

Among the comedies scheduled by Maurice Ostrer and producer Edward Black for production under the Gainsborough banner in the near future is "King Arthur Was a Gentleman," in which British Moneymaker Arthur Askey will have the lead, with dance band stars Evelyn Dall and Anne Shelton, vocalists, and Max Bacon, Jewish drummer and comicker, in support.

Meanwhile, Gainsborough's other studio at Islington has been taken over by British Lion, where, with Brian Desmond Hurst directing, "Alibi" is being shot. Joseph Somlo produces, with Herbert Smith as his associate. Margaret Lockwood, Hugh Sinclair and James Mason have leading roles.

SUPPLY, QUOTA PROBLEMS TEMPER BRITISH BOOM

Exhibitors Facing Quota, Clearance and Restrictions; Business Up 17½%

by AUBREY FLANAGAN
in London

That there is no corn without its accompaniment of chaff is being forced into the minds of British exhibitors currently, they having, with the close of 1941, reached a total of business near to record proportions despite the wartime dragirons, but, with the opening of 1942, found themselves faced with more headaches, major and minor, than would normally make a Happy New Year.

Indications are that the forthcoming months will find them seeking sedatives to cure these attacks of commercial neuralgia, attacks which include among the most chronic the question of quota films, and the subject of bars (clearance). Not least among the other headaches from which they and their distributor confreres are suffering is the recent decision of the Board of Trade to veto the public exhibition of stills.

These problems have cropped up at the close of a year which, as already indicated, has been not merely a good year for the box office—despite certain exceptional cases in exceptional areas—but a year which, considering the conditions of war in the midst of which this island fortress finds itself, has been near to miraculous.

Net Increase 17½%

Though many houses were closed during the past year of 1941, and though probably over 400 still remain closed as a result of bombing and other war conditions, a general increase of 25 per cent has been registered at the British box office—a grand total, as already recorded in these columns, of £60,000,000, as opposed to the pre-war average of £45,000,000. The bald figure does not take into account the increase in the entertainment duty, which must necessarily swell the gross total by a respectable figure. Probably the more accurate figure, taking due consideration of the theatre duty, would be a net increase in takings of 17½ per cent.

During the earlier part of the year, with the Blitz at its peak, attendance slumped considerably. The figures thus relate greatly to the latter half of 1941. All in all, whereas the pre-war total of attendance was an average of 20,000,000 last year, despite the lean first half, they reached approximately 23,500,000.

With this roseate record still coloring the early days of 1942, British exhibitors are realizing, nevertheless, that there are many obstacles in the way of retaining such a condition. Exhibitors' conferences during the past few weeks, most of them annual meetings retrospectively surveying the year gone by, have found the picture house proprietor on his guard against these bars to further progress.

Most urgently considered of the difficulties ahead—it is a present difficulty also—is that of bars. Long a vexation to the independent exhibitor the barring (clearance) clause has of recent days, with the gradual depletion of product and the increasing power of the circuits, grown to the dimension of a veritable menace to the independents' existence. It is significant and symptomatic that at exhibitor councils, as far apart as Scotland and Devonshire, the demand has gone out that it be tackled immediately and categorically.

It is thus on the cards that it will be one of the more urgent matters for immediate consideration by the CEA General Council.

Though it is the wish of some exhibitor sections that the matter be taken up with the KRS, it has long been a distributor contention that the problem is soluble only by the exhibitor himself, that bars being an exhibitor phenomenon it is not for the renter to spend his substance in adjusting the system.

Circuit Cooperation Needed

The trouble, of course, lies mainly with the circuits, whose power in booking circles is greater only than their increasing power within the CEA. Just before the war a serious effort was being made with the good offices of the KRS to solve the problem, but matters of more urgent import intervened, and the riddle remains unanswered. It is now firmly impressed on the minds of many anti-bar exhibitors that it is no use approaching the KRS unless they go charged with facts, and no less with theories to interpret them. Without circuit co-operation no solution is likely. How much the circuits are willing to adjust their commercial practices in the interests of trade politics remains to be seen. It is not likely to be very much.

Meanwhile, exhibitors in Teignmouth, Devon, will complain that they are not barred by Exeter—the county town—but are barred by Torquay, though they are 12 miles from one town and 17 from the other! Exhibitors elsewhere will complain that they are barred by fellow exhibitors who are not even members of the CEA.

Similar complaints against the power and self interest of the circuits are being made by independents uneasy at the situation in regard to quota films. Despite the recent decision to lessen the percentage exhibitors are called upon to show, it would appear more than merely possible that there will be many defaults in the next few years. The circuits are getting the British plums, it is stated, and the independents are fobbed off with the weakest and least attractive type of quickie.

Attacked in Scotland

Nowhere more than in Scotland has criticism of the present quota system been rampant. There it would appear to be not so much criticism of the quality of British films—which have appreciated and are still so doing—but the system which limits the quality film to the more powerful buyer.

Scot James Walsh has summarized the matter: "While the exhibitors' quota was on a quantitative basis the sources from which they derived these films were not quite on the same basis. The renter might meet his quota either by directly producing or handling a certain percentage of British films on a footage basis or he could get twice the value for some films or triple value for others. In addition, there was another provision that had a material effect on the quantity they had been able to find—renters meeting their quota by purchasing the American rights for British films provided they pay a minimum of £20,000.

"In the effort to show the quota more damage has been done to British films than almost anything else. Bad as quickies were, the resuscitated quickies had been a great deal worse. The attempt to produce something approximating to the 17½ per cent has given the public a very wrong idea of the quality of British films.

"On their part the renters had not been able to produce their quota, and it was astonishing to find that some renters with as many as 40 or 50 American films were only able to offer one, and in some cases two, British films."

No Stills for Display

Meanwhile, the exhibitor's own shop window is being badly hit by the recent Board of Trade veto on the public exhibition of stills. With the displaying of posters restricted to an utter minimum, stills—ever a vital cog in the exhibitor's publicity machinery—have, since the war, played an increasingly important part in the theatre lobby and on the front. Now the Board of Trade, alarmed at the shortage of sensitized paper, has ordained that after March 1st they shall not be given any public display anywhere, at any time, and under any circumstances.

To meet this, publicity directors of the renting houses, exhibitors and printers, have been burning the midnight oil in an effort to find a solution.

1,000 BRITISH HOUSES TO INCREASE PRICES

Approximately 1,000 houses of three major British circuits already have decided to increase admissions beginning April 1, as suggested by the CEA general council because of increased theatre employe war bonuses and operating costs.

Despite hesitancy by some CEA units, it is expected all of them shortly will set plans for the price increase. The increase by the major circuits is expected to be based on a six-penny minimum, with nine-penny tickets raised to one shilling, and one shilling two-pence tickets to one shilling and six-pence, and so on.

LEGAL NOTICE OF

PARAMOUNT

(PARAMOUNT PICTURES INC.)

Published for the benefit of Exhibitors generally,

BRANCH	CITY	PLACE OF SCREENING	THIS GUN FOR HIRE	HENRY AND DIZZY	THE GREAT MAN'S LADY	TRUE TO THE ARMY	MY FAVORITE BLONDE
ALBANY	ALBANY, N. Y.	20th CENTURY-FOX Projection Room 1052 Broadway	WED. MAR. 18 10:30 A.M.	WED. MAR. 18 2 P.M.	WED. MAR. 18 3:30 P.M.	THUR. MAR. 19 2 P.M.	THUR. MAR. 19 3:30 P.M.
ATLANTA	ATLANTA, GA.	PARAMOUNT EX. 154 Walton St., N.W.	MON. MAR. 16 10:30 A.M.	MON. MAR. 16 12:30 P.M.	MON. MAR. 16 2:30 P.M.	TUES. MAR. 17 12:30 P.M.	TUES. MAR. 17 2:30 P.M.
BOSTON	BOSTON, MASS.	PARAMOUNT EX. 58 Berkeley St.	MON. MAR. 16 10:30 A.M.	MON. MAR. 16 2 P.M.	MON. MAR. 16 3:15 P.M.	TUES. MAR. 17 2 P.M.	TUES. MAR. 17 3:30 P.M.
BUFFALO	BUFFALO, N. Y.	PARAMOUNT EX. 464 Franklin Street	MON. MAR. 16 10:30 A.M.	MON. MAR. 16 2 P.M.	MON. MAR. 16 3:30 P.M.	TUES. MAR. 17 2 P.M.	TUES. MAR. 17 3:30 P.M.
CHARLOTTE	CHARLOTTE, N. C.	PARAMOUNT EX. 305 S. Church St.	MON. MAR. 16 10:30 A.M.	MON. MAR. 16 1 P.M.	MON. MAR. 16 2:30 P.M.	TUES. MAR. 17 1 P.M.	TUES. MAR. 17 2:30 P.M.
CHICAGO	CHICAGO, ILL.	PARAMOUNT EX. 1306 S. Michigan Ave.	MON. MAR. 16 10:30 A.M.	MON. MAR. 16 1:30 P.M.	MON. MAR. 16 2:45 P.M.	TUES. MAR. 17 1:30 P.M.	TUES. MAR. 17 2:45 P.M.
CINCINNATI	CINCINNATI, OHIO	PARAMOUNT EX. 1214 Central P'kway	MON. MAR. 16 12:30 P.M.	MON. MAR. 16 2 P.M.	MON. MAR. 16 3:30 P.M.	TUES. MAR. 17 2 P.M.	TUES. MAR. 17 3:30 P.M.
CLEVELAND	CLEVELAND, OHIO	PARAMOUNT EX. 1735 E. 23rd St.	MON. MAR. 16 11 A.M.	MON. MAR. 16 2:30 P.M.	MON. MAR. 16 4 P.M.	TUES. MAR. 17 2:30 P.M.	TUES. MAR. 17 4 P.M.
DALLAS	DALLAS, TEXAS	PARAMOUNT EX. 412 S. Harwood St.	WED. MAR. 18 10 A.M.	WED. MAR. 18 1 P.M.	WED. MAR. 18 3 P.M.	THUR. MAR. 19 1 P.M.	THUR. MAR. 19 3 P.M.
DENVER	DENVER, COLO.	PARAMOUNT EX. 2100 Stout St.	MON. MAR. 16 10 A.M.	MON. MAR. 16 1:15 P.M.	MON. MAR. 16 3 P.M.	TUES. MAR. 17 1:15 P.M.	TUES. MAR. 17 3 P.M.
DES MOINES	DES MOINES, IOWA	PARAMOUNT EX. 1125 High St.	MON. MAR. 16 10:30 A.M.	MON. MAR. 16 1 P.M.	MON. MAR. 16 2:30 P.M.	TUES. MAR. 17 1 P.M.	TUES. MAR. 17 2:30 P.M.
DETROIT	DETROIT, MICH.	PARAMOUNT EX. 479 Ledyard Ave.	MON. MAR. 16 10:30 A.M.	MON. MAR. 16 1:30 P.M.	MON. MAR. 16 3 P.M.	TUES. MAR. 17 1:30 P.M.	TUES. MAR. 17 3 P.M.
INDIANAPOLIS	INDIANAPOLIS, IND.	TALBOTT THEATRE 2145 N. Talbott Ave.	MON. MAR. 16 11 A.M.	MON. MAR. 16 1:30 P.M.	MON. MAR. 16 3 P.M.	TUES. MAR. 17 1:30 P.M.	TUES. MAR. 17 3 P.M.
KANSAS CITY	KANSAS CITY, MO.	PARAMOUNT EX. 1800 Wyandotte St.	WED. MAR. 18 10:30 A.M.	WED. MAR. 18 1 P.M.	WED. MAR. 18 2:30 P.M.	THUR. MAR. 19 1 P.M.	THUR. MAR. 19 2:30 P.M.
LOS ANGELES	LOS ANGELES, CAL.	AMBASSADOR HOTEL THEATRE	MON. MAR. 16 11 A.M.	MON. MAR. 16 1:30 P.M.	MON. MAR. 16 3 P.M.	TUES. MAR. 17 1:30 P.M.	TUES. MAR. 17 3 P.M.
MEMPHIS	MEMPHIS, TENN.	PARAMOUNT EX. 362 So. Second Street	MON. MAR. 16 10 A.M.	MON. MAR. 16 1 P.M.	MON. MAR. 16 3 P.M.	TUES. MAR. 17 1 P.M.	TUES. MAR. 17 3 P.M.

✓ TRADE SHOWING "REAP THE WILD WIND"

TRADE SHOWINGS

in compliance with Section III of the Consent Decree.

BRANCH	CITY	PLACE OF SCREENING	THIS GUN FOR HIRE	HENRY AND DIZZY	THE GREAT MAN'S LADY	TRUE TO THE ARMY	MY FAVORITE BLONDE
MILWAUKEE	MILWAUKEE, WISC.	PARAMOUNT EX. 1121 N. 8th St.	MON. MAR. 16 10:30 A.M.	MON. MAR. 16 1:30 P.M.	MON. MAR. 16 3 P.M.	TUES. MAR. 17 1:30 P.M.	TUES. MAR. 17 3 P.M.
MINNEAPOLIS	MINNEAPOLIS, MINN.	PARAMOUNT EX. 1201 Currie Ave.	MON. MAR. 16 10:30 A.M.	MON. MAR. 16 1:30 P.M.	MON. MAR. 16 3 P.M.	TUES. MAR. 17 1:30 P.M.	TUES. MAR. 17 3 P.M.
NEW HAVEN	NEW HAVEN, CONN.	PARAMOUNT EX. 82 State Street	MON. MAR. 16 9:30 A.M.	MON. MAR. 16 10:45 A.M.	MON. MAR. 16 2:30 P.M.	TUES. MAR. 17 10:45 A.M.	TUES. MAR. 17 2:30 P.M.
NEW ORLEANS	NEW ORLEANS, LA.	PARAMOUNT EX. 215 S. Liberty St.	MON. MAR. 16 10:30 A.M.	MON. MAR. 16 1:30 P.M.	MON. MAR. 16 3 P.M.	TUES. MAR. 17 1:30 P.M.	TUES. MAR. 17 3 P.M.
NEW YORK	NEW YORK, N. Y.	FOX. Proj. Room 345 West 44th St. NORMANDIE THEA. 51 E. 53rd St.	MON. MAR. 16 10 A.M.	MON. MAR. 16 11:30 A.M.	TUES. MAR. 17 10 A.M.	MON. MAR. 16 2:30 P.M.	TUES. MAR. 17 11:30 A.M.
OKLAHOMA CITY	OKLA. CITY, OKLA.	PARAMOUNT EX. 701 West Grand Ave.	MON. MAR. 16 10 A.M.	MON. MAR. 16 1 P.M.	MON. MAR. 16 3 P.M.	TUES. MAR. 17 1 P.M.	TUES. MAR. 17 3 P.M.
OMAHA	OMAHA, NEBR.	20th CENTURY-FOX Projection Room 1502 Davenport St.	WED. MAR. 18 10:30 A.M.	WED. MAR. 18 11:45 A.M.	WED. MAR. 18 2:30 P.M.	THUR. MAR. 19 11:45 A.M.	THUR. MAR. 19 2:30 P.M.
PHILADELPHIA	PHILADELPHIA, PA.	PARAMOUNT EX. 248 N. 12th St.	MON. MAR. 16 11 A.M.	MON. MAR. 16 2 P.M.	MON. MAR. 16 3:30 P.M.	TUES. MAR. 17 2 P.M.	TUES. MAR. 17 3:30 P.M.
PITTSBURGH	PITTSBURGH, PA.	PARAMOUNT EX. 1727 Blvd. of Allies	MON. MAR. 16 10:30 A.M.	MON. MAR. 16 1:45 P.M.	MON. MAR. 16 3:30 P.M.	TUES. MAR. 17 1:45 P.M.	TUES. MAR. 17 3:30 P.M.
PORTLAND	PORTLAND, ORE.	PARAMOUNT EX. 909 N. W. 19th Ave.	MON. MAR. 16 10:30 A.M.	MON. MAR. 16 1 P.M.	MON. MAR. 16 2:30 P.M.	TUES. MAR. 17 1 P.M.	TUES. MAR. 17 2:30 P.M.
ST. LOUIS	ST. LOUIS, MO.	PARAMOUNT EX. 2949 Olive St.	MON. MAR. 16 10:30 A.M.	MON. MAR. 16 1 P.M.	MON. MAR. 16 2:30 P.M.	TUES. MAR. 17 1 P.M.	TUES MAR. 17 2:30 P.M.
SALT LAKE CITY	SALT LAKE CITY, U.	PARAMOUNT EX. 270 E. 1st South St.	MON. MAR. 16 10:30 A.M.	MON. MAR. 16 1 P.M.	MON. MAR. 16 2:30 P.M.	TUES. MAR. 17 1 P.M.	TUES. MAR. 17 2:30 P.M.
SAN FRANCISCO	SAN FRANCISCO, CAL	PARAMOUNT EX. 205 Golden Gate Ave.	MON. MAR. 16 10:30 A.M.	MON. MAR. 16 1:30 P.M.	MON. MAR. 16 3 P.M.	TUES. MAR. 17 1:30 P.M.	TUES. MAR. 17 3 P.M.
SEATTLE	SEATTLE, WASH.	PARAMOUNT EX. 2330 First Ave.	MON. MAR. 16 11 A.M.	MON. MAR. 16 1:30 P.M.	MON. MAR. 16 2:45 P.M.	TUES. MAR. 17 1:30 P.M.	TUES. MAR. 17 2:45 P.M.
WASHINGTON	WASHINGTON, D.C.	PARAMOUNT EX. 306 H. St., N.W.	MON. MAR. 16 10:30 A.M.	MON. MAR. 16 1 P.M.	MON. MAR. 16 2:45 P.M.	TUES. MAR. 17 1 P.M.	TUES. MAR. 17 2:45 P.M.

CHARLOTTE, N. C.
DILWORTH THEATRE
1609 So. Boulevard
March 18 10:30 A.M.

LOS ANGELES, CAL.
AMBASSADOR HOTEL THEATRE
March 18 1:30 P.M.

NEW YORK, N. Y.
NORMANDIE THEATRE
51 East 53rd Street
March 18 10:30 A.M.

No Cars? Warners Furnish Taxis for Patrons

by M. H. ORODENKER
in Philadelphia

THE Warner Theatre Circuit in Philadelphia will test the feasibility of providing a free taxicab service for suburban movie patrons, to forestall any effects of car, tire or gasoline rationing, on movie attendance. The circuit's Sedgewick Theatre, in the Germantown section, will be used for the test. On a deal made with the Yellow Cab Company, free cab service to and from the theatre within a radius of one mile, will be provided for any group of four or more persons.

The service feature will not be limited to cab service alone. In an effort to boost movie attendance and box-office grosses, Ted Schlanger, Warner zone chief here, has asked his house managers to think of "service" in terms as a new era of entertainment. It is that special and personalized service he pointed out, that will count for most in meeting any emergency at the box-office for the duration.

In addition to the free taxicab service at the Sedgewick Theatre, the house will introduce a number of service innovations. A reading room is being set up, parcel checking service is provided for, free parking privileges for those who come in their own cars, a defense stamp counter, and usherette hostesses. Girls living in the immediate neighborhood are being selected as usherettes.

It is expected that the free taxicab service will be extended to houses in other sections of the city.

Following Mr. Schlanger's suggestion, other circuit managers have begun to pay special attention to "service" features. Joe Battersby, manager of the Palace Theatre, conceived the idea of placing an appropriately arranged 40 x 50 in front of the theatre selling the time schedule and policy of the theatre, especially for week-ends when he runs extra late shows. That many patrons appreciate this type of service is seen by the fact that many have gone out of their way to personally thank the house manager.

The service campaign instituted by Irving Blumberg, manager of the Oxford Theatre, provides for a tie-up with local builders, who supply him with the names and addresses of all new families moving to the neighborhood, and he makes a personal visit to welcome them to his theatre. In addition, Mr. Blumberg makes personal visits to all schools in the neighborhood to ascertain which type of patriotic or educational picture program the teachers would like arranged for the after-school matinees.

All Springfield, Ill., Houses Boost Stamps

Uncle Sam's war effort is getting a boost on the strength of a series of special defense stamp shows promoted by Springfield's ten theatres in February.

School children are being admitted to the theatres upon the purchase of a 10 cent defense stamp at the door. The stamp upon presentation to the doorman is then returned to the child who purchased it.

The plan amounts to a free show for children purchasing the 10-cent stamp, which then becomes their own property. The children have an opportunity to learn what a defense stamp is, what it is good for and what may be done with it.

Two Springfield theatres made a joint effort to make this a graphic illustration by putting on two shows, Saturday, January 31st. These were the State, managed by Mrs. Leo Burnstine, and the Tivoli, managed by Max Tachauder. The services of the employes of the two theatres were donated. And the film for the shows was supplied gratis by the film companies. Four other such defense stamp free shows were then planned. They involved all ten Springfield theatres. The Southtown, Esquire and Pantheon Theatres put on shows at 1:30 p. m., February 12th. Other shows in the series were held on February 14th; February 22nd, concluding with a show at Springfield's biggest theatre, the Orpheum, seating 2,764, on February 28th.

Thus, children in all parts of the city had an opportunity to attend at least one of the three shows.

The holding of the two shows had good advance publicity in the two local daily newspapers.

Goodwill Built

Mrs. Burnstine explained that the idea was not only a good-will builder for the theatres, but was also a sincere effort on the part of the theatres to cooperate with the Government in the war effort, hoping to put the defense stamp idea over to school children.

The woman theatre manager said more than 65 per cent of the children who attended did not know what a defense stamp was and had never bought one before. Despite unfavorable weather, snow and cold, 300 children attended the State theatre show, all of them, buying stamps.

Mr. Tschauder, of the Tivoli, said 200 children attended his theatre. He was equally enthusiastic, saying that the shows were entirely a patriotic move on the part of the theatres to boost the war effort.

Shifts Rochester Staff

Shifts in managers of four of the five theatres in the RKO-Paramount-Comerford pool in Rochester, N. Y., have been announced by Jay Golden, city manager. Mr. Golden named Francis Anderson manager of the RKO Palace, with James McAllister, formerly of Keith's Memorial in Boston, as assistant. Arthur Krolich becomes manager of the Century, and Harold Martz moves from the Capitol to succeeed Mr. Krolich at the Regent. To the Capitol goes Wallace P. Folkins, formerly with Schine. Harry Partridge, chief of service at the Regent, goes to the RKO Temple as acting assistant manager. Mr. Partridge succeeds Ed Burton, recalled to the Army.

SEES CAR RATIONING AID TO SALESMEN

While automobile owners generally are bewailing their inability to purchase new tires and the rationing of retreads, William Bien, district manager of National Screen Service, with headquarters in Cincinnati, considers the move a blessing in disguise, insofar as film and accessory salesmen are concerned.

"When traveling by automobile," says Mr. Bien, "a salesman, especially when calling on a single account, is inclined to get into the town and out again as quickly as possible. However, when train or bus is the means of transportation, the salesman, knowing that he cannot secure accommodations until a specified hour, will have more time to spend with his customer or prospect, thus leading to a more proolnged, and, undoubtedly, a more profitable contact, both from the standpoint of contract and goodwill. It will require longer to cover the territory, but the results are going to compensate for the time."

Four New Companies Form in New York

In Albany, N. Y., Michael F. Walsh, Secretary of State, has issued papers of incorporation to four motion picture concerns to carry on business in New York. They are:

Victoria Pictures Corporation, motion picture machines, etc., authorized capital stock, $102,000, consisting of 1,000 shares of preferred stock at $100 each and 2,000 common shares of stock at $1 each. Directors are Jeff Dickson, Jr., Waldorf Towers; Adolphe Osso, 225 West 86th Street, and Charles G. Michaelis, 113 East 64th Street, New York. Subscribers are David C. Weston, M. Michael Kleinberg and Irving H. Simons, 20 Exchange Place, New York. Maas and Davidson filed the papers.

Phyljo Amusement Corp., Manhattan, motion picture business, 200 shares of stock, directors being Seymour Goldstein, David Resnick and Miriam Hoffman, 415 Lexington Avenue, New York, with Hyman M. Resnick filing the papers.

Victory Productions, Inc., 100 shares, by Isadore I. Steinberg, Henry Steinberg and Moses Z. Yam, 570 Seventh Avenue, New York. Steinberg and Steinberg filed the papers.

Cecilia Corp., 100 shares, no par value, by Benjamin Star, who was also the filing attorney; Philip Silver and Albert Shestack, 32 Broadway, New York.

Philadelphia Houses Get Tax Cuts

Additional tax assessment cuts were certified by the Philadelphia Board of Revision of Taxes for the downtown theatres. The 1942 valuation for the Keith's Theatre, Warner house, was cut from $583,000 to $528,100. The 1941 assessment was continued for Warners' Karlton, at $980,600; Warners' Aldine, at $549,000; and for the Academy of Music, concert hall, at $1,025,000.

Film Row for MacArthur

Central Parkway in Cincinnati, along which all the film exchanges and the majority of accessory concerns are located, may have its name changed to MacArthur Drive, according to an ordinance introduced in the City Council.


YOUR
MONEY
BACK
GUARANTEE!
TURN PLEASE.



LOOK WHAT THEY'RE SAYING BEHIND MY BACK, BOYS!

"SURE-FIRE FOR BOX-OFFICE RETURNS!"
—Hollywood Reporter

"Employing the back of an attractive woman for carrying secret plans is a good springboard . . . many gags!"
—Film Daily

"Crisp excitement, tingling suspense, action, pace . . . moves swiftly, played to the hilt . . . top production values!"
—Motion Picture Daily

"Standout among recent comedy dramas . . . swift, exciting, crisp, timely!"
—Film Bulletin

"Maximum suspense and plenty of laughs . . . exciting story!"
—Daily Variety

"Highly entertaining . . . should have little trouble enticing patronage wherever it plays!"
—Showmen's Trade Review

YOU CAN'T TALK BACK

to rave reviews like the trade gave Paramount's breezy comedy-drama about a newspaper girl whose back became an international front . . . when word got around that secret war plans were written on it!...

PAULETTE'S BACK IS A GUARANTEED MONEY BACK FOR SHOWMEN!

RAY MILLAND · PAULETTE GODDARD

in

"THE LADY HAS PLANS"

A Paramount Picture with

ROLAND YOUNG · ALBERT DEKKER · MARGARET HAYES
CECIL KELLAWAY · EDWARD NORRIS

Directed by Sidney Lanfield
Screen Play by Harry Tugend

RADIO'S BMI CONCENTRATES ON FEES; DROPS PUBLISHING

Broadcaster's Unit Begins the Separation of License and Publishing Activities

The hatchets are all buried in the radio music copyright wars of a year ago, so far as Broadcast Music, Inc., is concerned.

The music licensing agency, formed by the broadcasters just over a year ago to battle the American Society of Composers, Authors and Publishers, is now concentrating on the consolidation of its organization and the establishment of a permanent place in the music licensing and publishing field.

BMI is currently engaged in separating its publishing and licensing activities. It will continue as copyright agent for composers, collecting copyright royalties for them at the source. The publishing of new tunes and the arrangement of standard music, however, are being turned over to newly organized subsidiary corporations. These will have to stand or fall on their own as commercial ventures. Radiotunes, Inc., at New York, and Greene and Revel in Hollywood are the two BMI music publishers.

Radio is still solidly behind BMI. Its officers report that over 800 of the country's approximately 825 commercial radio stations have signed new eight year contracts with BMI. They call for maximum payments of 1.2 per cent of net station income from advertisers. Many of these stations also have contracts with ASCAP.

Hollywood, and the major motion picture producers are also showing increased interest in the BMI "license at source" system of collecting royalties on music synchronized with film. The publishing house of Greene and Revel, Inc., principal new music subsidiary of BMI, has made the cinema capital its headquarters and will concentrate on composing and promoting BMI scores and tunes for new motion pictures. It has signed contracts with RKO way with several other producers.
BMI music in their pictures.

Sydney Kaye, general counsel and vice-president of BMI, is optimistic over the company's future as a commercial music house. He explained some of the organization changes now underway at the BMI headquarters in New York last week.

Separation of Departments

"We are going to departmentalize," he said. "The publishing activities of BMI will be separated completely from licensing and each continued independently. Only those departments which can be operated profitably will be continued."

Settlement of the dispute between the networks and ASCAP last November ended the need for large quantities of new music and orchestrations of public domain tunes by BMI, he explained. Accordingly BMI has dropped the staff of 76 arrangers which it maintained at New York. The quantity of new BMI tunes will be reduced in order to concentrate on quality, it was indicated.

BMI promotion will be curtailed April 1st when the publicity department is closed. Russell Clevenger will continue as a consultant, returning to the firm of Frank and Law.

New contracts for performing rights of BMI music over networks and independent radio stations have been signed with 792 radio stations, Carl Haverlin, BMI station relations director, recently reported. He said that original members of the organization had subscribed 100 per cent to the eight year licenses which become effective March 12th. Additional radio stations also continue to join BMI, he said.

Contract Terms

The agreements call for royalty payments ranging from .75 per cent of net advertising income by stations receiving less than $15,000 a year to 1.2 per cent a year by those earning in excess of $100,000. The royalties increase to the maximum 1.2 figure in .2 per cent gradations for each additional $5,000 income from sponsors. Television music rights are included in the radio licensing arrangements.

Mr. Haverlin added that to date there had been no substantial collections from telecasters. Most television programs have been experimental or without sponsors, entitling them to free performance of BMI tunes, he said. Of the 792 new BMI subscribers 36 radio stations were also classified as non-commercial.

The importance of Hollywood as a medium for exploiting new tunes or promoting those already established has not been fully realized by other publishers, a BMI spokesman said. Through Greene and Revel, west coast BMI agent, and its second subsidiary, Radiotunes, Inc., BMI will make every effort to act as a fair and equitable agent between producers and composers, he asserted.

Mr. Kaye, discussing the BMI method of payment at source by the motion picture producer for music performing rights, declared "It is the only fair and sensible way to handle music rights for pictures. It is unfair," he said, "to ask exhibitors to pay an extra per seat license, or flat annual fee for music rights after he has already paid for his motion picture."

No Theatre Royalties

Theatre operators positively will not be asked, "now, next year, or ever," he said, to pay royalties on film music to BMI.

Such a method was outmoded by the perfection of the sound motion picture, according to Mr. Kaye. Today, he said, music is an integral part of the film, not an accompaniment to be provided and paid for by the theatre. "It was different when a theatre could accompany a silent picture with one piano, an organ or a whole orchestra," Mr. Kaye declared.

Producers, he asserted, are recognizing this. There will be an increasing use of BMI music in films this year, he predicted. At present separate negotiations are made for each picture or special tune. However, BMI and the producers may soon reach some sort of standard formula for the licensing of tunes in Hollywood, it was predicted.

The list of motion pictures produced during 1941 with music licensed, in whole or part, by BMI included:

BMI Songs in Films

Recent or forthcoming motion pictures with songs published by BMI or its affiliates include:

Published by BMI for "Pot o' Gold," James Roosevelt—United Artists, "Pete the Piper," "Broadway Caballero," "Hi, Cy, What's Cookin'?"

For "San Antonio Rose," Universal, "Hi Neighbor"; "South of Panama," Producers Releasing, "Madame Will Drop Her Shawl"; "The Reluctant Dragon," Disney-RKO, "Reluctant Dragon."

Songs published by Peer: for "Hold Back the Dawn," Paramount, "Bamboleo-Novileno," "Marie Elena"; for "The Heart of Texas," Republic, "Deep in the Heart of Texas"; for an untitled Republic picture, "In the Jail House," "You Are My Sunshine," "Green Eyes"; for "Blood and Sand," 20th Century-Fox, "Perfidia" and "Fermin and Novillero."

Songs published by Marks included tunes for "Another Thin Man," MGM, "Mama Inez"; "Cowboy Serenade," Republic, "Cowboy Serenade"; "Down San Diego Way," MGM, "Marines' Hymn"; "Gay Ranchero," Republic, "Gay Ranchero"; "Love Crazy," MGM, "It's Delightful To Be Married"; "Swing It, Soldier," Universal, "Play, Fiddle, Play," "Two Hearts That Pass in the Night"; "Weekend in

(Continued on following page, column 1)

ASCAP VOTING ON DIRECTORS' SLATE

The nominating committee of the American Society of Composers, Authors and Publishers has named 12 candidates for four vacant writer directorships and eight for publisher directorships. Ballots were sent to members Wednesday and must be returned by March 19th. Results will be announced at a general meeting at the Ritz-Carlton Hotel, New York, on March 27th, and the three-year terms will begin on April 1st.

The writer nominees are Rube Bloom, Sam H. Stept, Vernon Duke, Ray Henderson, Sam Lerner, Al Lewis, Howard Hansen and Albert Stoessel, and the incumbents, Gene Buck, Jerome Kern, George Meyer and Jeoffrey O'Hara. Publisher nominees are Sam Fox, Max Winkler, Edwin H. Morris and Donald Grey, and the incumbents, Max Dreyfus, Jack Mills, John O'Connor and A. Walter Kramer.

BMI Segregates All Publishing Activities

(Continued from preceding page)

Havana," 20th-Fox, "Mama Inez," "Jungle Drums," "Yours."

Pictures with tunes licensed directly to the broadcasters through BMI included "Playmates" and "Call Out the Marines," both produced by RKO.

Despite the music publishing affiliations of several major Hollywood studios, Mr. Kaye asserted that there had been no discrimination against BMI in the use of music. He said that the synchronization rights from BMI cost no more for producers than other music arrangement. They also aid in building up exhibitor good will by providing musical pictures exempt from further seat levies, he said.

In line with the separation of publishing and licensing activities BMI recently appointed Earl B. Hall as sales head of its standard music department. Mr. Hall will have charge of selling and exploiting among schools, conservatories and other music users, the large catalogue of music arrangements build up by BMI arrangers during the broadcast wars.

Mr. Hall is former eastern sales manager of Music Publishers Holding Corporation, a Warner Brothers' subsidiary, which embraces the publishing houses of Witmark, Harms and Remick. He has also served on the staff of the Radio City Music Hall at New York.

ASCAP Directors Meet on Coast

The first of the two annual ASCAP meetings which must be held in California each year, under the new bylaws, took place in Hollywood on Tuesday and Wednesday. Gene Buck, John G. Paine, John O'Connor, Louis Frohlich, attorney, and other ASCAP officers attended.

A total of 568 commercial radio licenses and 35 non-commercial licenses had been issued by ASCAP up to last week. The figure represents more than 80 per cent of the local radio stations affiliated with the four networks, ASCAP reported. Negotiations with other stations, who owe music fees from 1940, are said to be progressing satisfactorily. ASCAP indicated it would not try to force stations to sign the long term pact, eight years with a ten-year renewal clause.

Nebraska ASCAP Law in New Court Test

With a war chest, and legal counsel to battle ASCAP, the Nebraska Music Users Association was laced together last week in Lincoln, when a group of ballroom men set up a tentative organization, and immediately announced that they were supported by hotel, theatre, ballroom, and radio station operators in Nebraska.

The movement seeks to head off litigation from ASCAP members seeking to protect themselves under the state's anti-ASCAP law.

It came in the wake of WOW's filing a suit at Lincoln for recovery of money paid under protest to ASCAP during the four-year period the law was being tested in the Supreme Court. WOW wants triple damages, as allowed by the Nebraska law where excessive charges have been made for the use of copyrighted music from ASCAP amounting to $298,319 for four years. WOW actually paid ASCAP a little more than $87,000 and estimates the accrued interest at $11,715.

Seattle Exhibitors Favor Block Booking

Seattle independent exhibitors meeting in that city this week went on record as favoring block booking with 20 per cent cancellation, it was reported on Monday. The meeting also ratified air raid and blackout precautions which recently were adopted by the Independent Theatre Owners of Washington, Northern Idaho and Alaska.

Re-election of the entire board of the ITO of Washington for the coming year was announced at its annual convention, held at the New Washington Hotel in Seattle last week. Robert White, Portland, Ore., exhibitor, was chosen to represent the Washington group at the United Motion Picture Industry meetings in New York. James M. Hone, executive secretary, presided at the convention.

1942 board members of ITO are as follows: Leroy V. Johnson, L. O. Lukan, Paul Westlun and Ben F. Shearer all of Seattle; H. D. McBride and Cecil Miller of Spokane; Mike Barovic and S. P. Dean of Tacoma; Charles Grieme, Wenatchee; Al St. John, Centralia; W. G. Hipley, Longview; Eugene Groesbeck, Enumclaw; Ed Hallberg, Port Angeles; Fred Mercy, Jr., Yakima; Milburn Kenworthy, Moscow, Idaho.

Paramount's Salesmen Set A New Weekly Record

Paramount's home office this week received a record-breaking number, 2,550 contracts, for the week ending February 28th. The contracts apply to feature pictures sold under the consent decree, and are a weekly record.

This new weekly record, topping all previous highs including the 2,476 contracts set in January showed substantial gains in all units including "Louisiana Purchase" and the Hopalong Cassidy westerns. This is the 5th straight week that Paramount's weekly contracts have exceeded the 2,000 mark.

Joe Weiss with Kirsch

Joe Weiss, former general manager of the GCS Circuit, Chicago, has been appointed general manager of Jack Kirsch's neighborhood houses. He succeeds Charles Cooper, who has enlisted in the U. S. Army Air Corps. The GCS circuit recently disposed of their Portage, Drake and Admiral theatres to Balaban & Katz and their smaller theatres have been acquired by other interests. Kirsch's chain consists of the Gold, 20th Century, Villa and Circle theatres. He is president of the Allied Theatres of Illinois.

Morgan, Renoir Sign

Universal Pictures has signed Michele Morgan, French actress, and Jean Renoir, French director, to contracts calling for one or more pictures a year. The studio also announced this week the extension of the contracts of Robert Cummins and Lon Chaney, Jr., actors; George Waggner, producer-director; Ford Beebe, director; John Fulton, head of the special effects department, and Milton Krasner, cinematographer.

Cooper Seattle Censor

Joseph Cooper was named to the Seattle board of theatre censors last week by Mayor Earl Millikin. Mr. Cooper is publicity director for the Republic Pictures exchange in the Pacific Northwest, and is manager of the Northwest Film Club.

Krumm, Warner Memphis Manager

Henry G. Krumm was appointed branch manager of the Warner Bros. exchange in Memphis, it was announced by the company in New York on Monday. Mr. Krumm, replacing W. A. Williamson, who was transferred to Dallas, was formerly a salesman in that city.

More Holdovers of New Films

Additional holdovers on current releases were reported this week by distributors, as follows:

"Bedtime Story," Columbia: Hillstreet, Los Angeles, opened February 18th, held six days; Pantages, Los Angeles, opened February 18th, held six days; Poli, Bridgeport, opened February 12th; held four days then moved to Lyric.

"Lady Is Willing," Columbia: Bijou, Springfield, Mass., opened February 17th, held seven days.

"Woman of the Year," MGM: Music Hall, New York, opened February 5th; Boyd, Philadelphia, opened February 5th; State, Cleveland, held two weeks; Penn, Pittsburgh, two weeks; Palace, Washington, three weeks; Buffalo, Buffalo, two weeks; State, New Orleans, two weeks; Loew's, Indianapolis, two weeks; State, Houston, two weeks; Grand, Atlanta, eight days; Palace, Memphis, two weeks; Valentine, Toledo, two weeks; State, Providence, two weeks; Poli, Springfield, Mass. two weeks; State, Norfolk, two weeks; Aldine, Wilmington, two weeks; Regent, Harrisburg, two weeks; Rex, Wheeling, W. Va., two weeks; College, Bethlehem, nine days.

Four for Paramount

"Bahama Passage," Paramount: Paramount, New York, opened February 18th; "Louisiana Purchase," Paramount: Allyn, Hartford, opened February 12th; "The Lady Has Plans," Paramount: Paramount, Los Angeles, opened February 26th.

"Sullivan's Travels," Paramount: Denham, Denver, opened February 27th.

"Hellzapoppin," Universal: Palace, Chicago, opened February 11th; Fox, Detroit, opened February 11th; Fulton, Pittsburgh, February 18th; Keith, Washington, February 19th, and Capitol, Worcester, February 20th.

"Ride 'Em Cowboy," Universal: Boston, Boston, opened February 27th; Earle, Allentown, opened February 21st; Keith, Baltimore, February 16th; Palace, Cincinnati, February 19th; Keith, Dayton, February 20th; Strand, Hartford, February 11th; Senate, Harrisburg, February 18th; Indiana, Indianapolis, February 20th; State, New Bedford, February 18th; Palace, Columbus, February 27th, Paramount, New Haven, February 21st; Orpheum, New Orleans, February 19th; Criterion, Oklahoma City, February 19th; Senator, Pittsburgh, February 25th; Astor, Reading, February 18th; Palace, Rochester, February 26th; Capitol, Scranton, February 21st; Grenada, Spokane, February 13th; Keith, Syracuse, February 26th; State, Waterbury, February 25th; and Penn, Wilkes-Barre, February 21st.

Moveovers

Moveovers: "Woman of the Year": Fox to St. Francis, San Francisco; Ohio to Broad, Columbus; Poli to Elm Street, Worcester; Poli to Palace, Hartford, Conn.; Poli to Palace, New Haven; Poli to Lyric, Bridgeport, "Louisiana Purchase: Lincoln to Trent, Trenton; Albee to Keith, Cincinnati; Michigan to Palm Street, Detroit; Keith to Eckel, Syracuse. "Lady Has Plans," Riverside to DeAnza, Riverside, Calif.

More holdovers: "Ball of Fire," RKO: held second week at Boyd, Philadelphia; fourth week at Fifth Avenue, Seattle; second week at Paramount, Portland, Ore.

"Citizen Kane," RKO: held a second week at Hawaii Theatre, Los Angeles.

"Captains of the Clouds," Warner Bros.; heldover a fourth week at the Strand, New York; holding over according to Warner reports in Oklahoma City, three Canadian first runs and at the Majestic, Providence.

"Kings Row," Warners: in its fourth week at the Astor, New York.

CANADIANS SEEK REFORMS UNDER GOVERNMENT RULE

Exhibitors May Ask for Revision of Clearance, Giveaway Restrictions

by W. M. GLADISH
in Toronto

Now that the Advisory Council of the Canadian film industry for the Wartime Prices and Trade Board has been formed, and started issuing wartime orders which virtually place the industry under Government control, there is discussion now among executives of reforms which may be possible.

There is a likelihood that some groups of exhibitors may ask for a new deal of comprehensive nature in the belief that Federal supervision provides the opportunity for a reorganization of time-honored practices. The Government administrators—they have become plural during the past few weeks—have laid down the general principle that their primary objectives are the maintenance of admission price ceilings, regulation of film rentals and the equitable distribution of product. Some of the trade leaders would go farther than this, hence the prospect looms of heated discussions over issues which the Government board may try to avoid as non-essential to the war effort.

Col. John A. Cooper, chairman of the Canadian Motion Picture Distributors Association, Toronto, apparently anticipated a sharpened trade situation when he said.

"The distributors want to see the independent exhibitors remain in business. At the end of a year, if an exhibitor will bring us his books and show that he is losing money, there would not be one distributor who would grant a contract concession."

Want To Do Business

Col. Cooper agreed that the wholesalers of the business did not desire a reduction in the number of retail outlets because all theatres meant business returns. No distributor wanted to force an exhibitor to quit.

When it looked as if the exhibitors at the recent Toronto conference could not agree on the composition of the industry's advisory council for the Wartime Prices and Trade Board, J. J. Fitzgibbons, president of Famous Players Canadian Corp., declared:

"We cannot go to the Government and say that we have failed to get together for an advisory council. The Government will tell you what you are going to do—we are not going to be able to tell the Government what to do. But the Government would like to have our advice and suggestions. As far as our company is concerned, we intend to give wholehearted support and 100 per cent co-operation to the Government. The Wartime Prices and Trade Board will want to see the books of the theatres and our books will be there open to the Administrator. We cannot afford to admit failure in appointing an advisory council to help the Government."

Subsequently, the industry's council was formed and, although Mr. Fitzgibbons offerred to withdraw any Famous Players' representation if it would help the situation, the council's personnel of nine includes one official of that company.

CANADA'S "NEW ORDER" DESCRIBED

Canada's wartime film industry, undergoing radical and extensive changes, is now under control of three units: The Wartime Prices and Trade Board, the Motion Picture Industry Council of Canada, and the National Council of Independent Exhibitors of Canada. The first has frozen admissions, rentals, and runs. James Stewart is administrator, R. G. McMullen, director of services. The second represents all branches of the industry, and comprises Henry Nathanson, J. P. O'Loghlin, and L. Rosenfeld for the distributors; T. J. Bragg, J. J. Fitzgibbons, and B. C. Salamis for the circuits, and Henry Falk, Barnett Laxer, and Thomas Walton for the independent exhibitors. Mr. Fitzgibbons is president of this Council, and Mr. Falk secretary. The Council will advise the Government, and regulate the film industry. The third unit includes all wholly independent exhibitor associations. Mr. Falk is its head, J. O. Scott its secretary. The second unit met last week, and reached decisions as yet undisclosed but described as far-reaching.

In his talk to the exhibitor delegates, Mr. Fitzgibbons made reference to the trade situation in the United States with respect to agitation for reforms, declaring: "There were those who wanted enactments but the people who were in favor of the consent decree are now objecting to it."

During a discussion with independent exhibitors, Henry Falk of Toronto, spokesman for the Independent Motion Picture Exhibitors Association, said in part:

"The Government has given the whole industry a golden opportunity to achieve unity here in Canada by this method of reconciling conflicts. Not to comply promptly with this plan of unity now would be unpatriotic.

Cites Abuses

"The era of power politics seems to be finished. We are faced with a new philosophy of Government, and economy characterized by control in the interest of everyone. Such abuses as overbuying, the withholding and delaying of product, will soon be regarded as wasteful, and as wrongful as the misuse of any national resource. Under the eye of the Government as a watchful parent, we will all have to behave like members of a family. The accident of some members being bigger will not weigh as heavily as in the past."

The unaffiliated theatre owners subsequently formed the National Council of Independent Exhibitors of Canada to be composed of the independent associations in each Province under a policy, as laid down by Mr. Falk, of extending full co-operation with the Government in the war effort "in keeping with the rules and regulations pertaining to the industry as laid down by the Administrator of the Wartime Prices and Trade Board."

Managers of theatres in Canada have learned more about air raid protective measures since the entry of the U. S. into the war than during all the preceding months of hostilities. In like fashion, the Canadian Government itself has bestirred itself with respect to civilian defense regulation for the whole Dominion during the past two months, apparently in co-operation with U. S. authorities for mutual protection. One result has been that theatre owners of the Interior Provinces have, at last, taken up air raid protection matters with definite objectives in view, paying some attention to the comparatively new flood of suggestions and instructions which is now appearing in print on both sides of the border.

In fact, it has been said that Canadian exhibitors, apart from those on the Atlantic Coast, knew little or nothing of anti-raid requirements until suggested rules were issued by circuit and other companies in the States for the guidance of managers.

Confusion on Lighting

Some confusion has developed in Canada regarding the provisions of the Government order to regulate the use of outdoor lighting for the remainder of the war, with prohibitions being applied to so-called vulnerable cities. This recent order has already been put into effect in some cities and others are to follow. Theatremen have been asking for information regarding the permanent blackout edict. It is understood here that there is the possibility that something along the same lines may be adopted in the U. S. to complete the situation on the continent. Accordingly, the exact wording of the order, as follows, is of wide concern:

"(a) No street lights or lights outside of a building, excepting those operated for street lighting purposes only, shall be displayed in any area specified in any order made under the provisions of subsection 1 (a) hereof for prohibiting or regulating the display of lights during the hours between sundown and sunrise and, for greater certainty but not so as to restrict the generality of this prohibition, the same shall apply to advertising and display signs of any description whatsoever.

"(b) No street lights shall be displayed in business premises excepting during business hours when not prohibited under any other provisions of these regulations and while staff is present on the premises to blacken out the same should an air raid alarm occur.

"(c) The restrictions imposed by subsection (a) or (b) hereof may, at any time, in whole or in part, be removed either temporarily or permanently by order of the Minister of Pensions concurred in by the Minister of Munitions and Supply."

Eastern Canada Has its First Daylight Saving

by VICTOR SERVICE
in St. Johns, N. B.

For the first time in the history of motion picture exhibition in eastern Canada, daylight prevailed at about 7 p.m. in February. Indications are that the War Time will have an adverse effect on the theatre patronage as this territory, although thus far there has been no appreciable reduction. This can be attributed to the severity of the weather. Another factor has been the absence of all winter sports except skating and hockey. Lack of sufficient snow has wrecked skiing, snowshoeing and tobogganing as opposition for the theatres. However, with mild weather due by April 1st, the outlook is that the additional hour of daylight will be harmful because many persons will prefer to linger outdoors to some extent.

Daylight saving time never became effective previously until varying dates in May. One advantage now is that uniformity prevails, eliminating the confusion that prevailed each summer season.

Good Business Reported

The weather conditions this winter have been conducive to good theatre business, there being plenty of cold days and nights, comparatively little snow, and an unusually low number of storms.

Because of the high degree of war prosperity prevailing, the 20 per cent tax has lost much of its sting, surprising many of the exhibitors who believed the levy would continue as a depressing influence.

Even the phenomenon of entering a theatre at night in midwinter, but in daylight, has failed to dim the public craving for pictorial amusement and entertainment. The current Lenten season is not expected to cut into theatre business as heavily as did the pre-war Lents, by a wide margin.

Canadian Industry in Victory Loan Drive

by PAT DONOVAN
in Montreal

Canada's drive for a Second Victory Loan of $600,000,000, which is to continue until March 7th presently dominates every Canadian scene, including that of the motion picture film.

Especially noteworthy is the fact that box office receipts, from seventy-five Montreal theatres, for the week beginning February 13th to 19th, were turned over to the local Loan Committee. Consolidated Theatres, Ltd., operators of the Palace, Loew's, Capitol, Princess, Imperial and Newsreel theatres, heads the list of contributors, followed by Variety Amusements, operating the Orpheum, first-run, and the Mayfair, a neighborhood house. Other neighborhood chains include United Amusements and Confederated Amusements, Ltd.

Co-operation with the Loan drive runs to radio, too, with the French Lux theatre program having dedicated its Thursday night time to the cause with addresses by prominent French-Canadians. The play for the night was "La Terre Inhumaine," starring Francois Lavigne, Paul Parisot and Jeanne Mauboury. Other radio programs, sponsored by the Victory Loan Committee itself, are being aired in the course of the drive.

The Canadian Association of Broadcasters, which convened in Montreal recently, had on their agenda a proposal to establish a school for radio announcers. Prolonged discussion of other points on the agenda did not permit time for consideration of the proposal immediately, and it was left in the hands of a newly-elected board of directors, who will meet some time soon in Toronto. The proposal is advanced as a measure designed to offset the depletion in the ranks of radio announcers due to the war.

CANADA RESTRICTS THEATRE BUILDING

Under a new ruling, the Canadian Priorities Board has made a further cut in the limit of cost for construction purposes or remodelling for all classes of buildings, including theatres, but excluding munitions plants. The limit was reduced from $10,000 to $5,000 for any new construction or alteration of existing buildings, it was reported in Toronto on Monday. Government projects or any structures financed by the Government are exempted.

According to the ruling, a license must be obtained by any company or individual intending to construct a new building or to make any improvements on existing structures. In addition, the cost of new machinery or equipment has been limited to $5,000, including installation.

Freeman Library For Relief Fund

Paramount theatre partners and associates headed by E. V. Richards of the Paramount-Richards circuit of New Orleans, R. J. O'Donnell of the Interstate Circuit of Texas; and A. H. Blank of the Tri-States circuit, Des Moines—have contributed a fund for a Y. Frank Freeman library, which will be the latest addition to the Motion Picture Relief Fund Country House at Woodland Hills, California. The gift is a mark of the esteem in which Mr. Freeman, Paramount studio head, is held. He had previously donated a cottage to the Country House, in honor of his wife, Margaret.

Moscow Battle Filmed

"The Rout of the German Armies Before Moscow," a Russian documentary shot by cameramen of the Soviet newsreel company, Kinokhronik, will be distributed in America by Artkino. N. Napoli, president of the Soviet film distributors could give no release date for this country. The picture is now being shown in Moscow.

Famous Players Dividend

Famous Players Canadian Corporation has declared a dividend of 25 cents per share on all common stock, payable February 27th.

Mexico City Has 5 New Theatres

by LUIS BECERRA CELIS
in Mexico City

Though local exhibitors are not enjoying prosperity, like most businessmen in Mexico now, there is something of a boom in theatre building here, a demonstration that men of money have confidence in the future. At the end of this winter there will be five more theatres in operation here. Two are in the business section and the others in high class residential sections. One of the latter three will accommodate 4,000, the biggest of all the new theatres. These five will bring to 72 the number of active cinemas here.

One of the business district theatres is to feature 16-mm. pictures and be the first of the type in Mexico. It is to specialize in such films made by amateurs and operate on a "continuous program" basis, 12 hours daily, at prices of 10 cents during the day and 15 cents at night. The building is being completed by John R. Platt, Melchor Ortega, former Governor of Guanajuato state, and Epigmenio Ibarra. Its operators expect soon to be able to start two others like it.

Operators of the Cine Florida, leading theatre of Monterrey, the northeastern industrial city, are building a legitimate stage theatre. The city has not had a stage theatre since 1931, when the only one there was burned down. The playhouse is to be run in conjunction with the theatre.

▽

Local exhibitors have protested against the ruling of the municipal amusements department that they must mention in all their publicity, including radio, the audience classifications of pictures they exhibit and the times at which the screenings start.

This ruling is unfair to them, the exhibitors contend, for it clutters up their advertisements with the initials of the film classifications and figures. This only tends to confuse the public, the exhibitors say, and causes many mistakes, both in the composing rooms and on the radio.

The department threatens to fine exhibitors who fail to obey the regulation.

▽

Record long runs are being established here by "Gone With the Wind." This picture ran for six weeks last spring at the Cine Teatro Alameda, select first run theatre here, a record for a full-sized theatre in Mexico, and three weeks at the Cine Iris, another first run theatre here, concurrently with the Alameda engagement. It was also presented at the Cine Bucareli, a first class subsequent run house, of the Alameda's circuit, and at the Cine Insurgentes, the latest first run theatre.

"GWTW" is now at the Cine Rex, an intimate first run theatre that has only 1,000 seats, at the top price of 45 cents. Business is very good; there is always a long line at the box office.

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All exhibitors here must strictly observe, under penalty of heavy fines, the new goverment classification of all pictures: for adults only, adults and adolescents, unfit for minors, and general audiences.


Y·24·85

HELP WANTED!

Help Wanted

EXTRA USHERS, strong, husky, to handle crowds. Must have previous experience. State Theatre.

SPECIAL COPS wanted during engagement of new Hardy picture at State Theatre. Apply Monday.

NURSE. If you have worked in cases of hysteria and exhaustion caused by excessive laughter we can use you during engagement of the new Hardy picture. Write giving references. State Theatre.

MOTHERS HELPERS. We can place a large number of part-time workers to stay and mind babies during engagement of new Hardy picture at State Theatre. Apply Domestic Exchange, Broad Street.

WAITRESSES wanted at Duke's Restaurant. Will need extra help during engagement of Hardy picture at State Theatre. Apply Monday, 9 A. M.

PARKING ATTENDANTS. Good pay for special job at Riviera Parking, near State Theatre. Apply Monday.



History repeats. The Hardy series brings another new beauty to the forefront. Watch Donna Reed.



"THE COURTSHIP OF ANDY HARDY"



LEWIS STONE • MICKEY ROONEY • CECILIA PARKER
FAY HOLDEN • ANN RUTHERFORD • SARA HADEN *and* DONNA REED

Screen Play by Agnes Christine Johnston • Directed by GEORGE B. SEITZ

A Metro-Goldwyn-Mayer Picture

LITHO U.S.

Columbia Opens "The Invaders"; Other Plans

Replete with spotlights, flash bulbs, celebrities, a radio broadcast, and trans-Atlantic telephone messages, Columbia's Canadian-made "The Invaders" opened at New York's Capitol Theatre Tuesday evening.

It marked a continuation of the industry's policy of publicizing the openings of its big pictures, war or no. In a way, it was a prelude to a much larger opening March 19th, in Hollywood. There, after days of assorted celebrations in honor of Paramount's and Cecil B. DeMille's Thirtieth Anniversary, the company will unveil that evening its new Paramount Theatre in that city, and its new feature, "Reap the Wild Wind." (See page 14.)

The list of notables at the Columbia opening was headed by Mr. and Mrs. Wendell Willkie, Jan Masaryk, Mr. and Mrs. Vincent Astor, Mr. and Mrs. Alfred E. Smith, Dr. Lin Yutang, the Earl and Countess of Gosford, Lord and Lady Marley.

Highlights of the evening were messages from Laurence Olivier and Leslie Howard, in England. They were telephoned and fed directly into the theatre's public address system. The two are co-stars in the film.

Other Premieres Set

Warners' "The Male Animal" will open March 12th at the Palace Theatre, Columbus, Ohio. The city was chosen because it is the home town of James Thurber, co-author of the film's story, and site of Ohio State University, alma mater of Elliott Nugent, the other author.

Paramount's "Unusual Occupations #3" short subject opened at the Paramount Theatre, Denton, Texas, Thursday evening. Texas state officials and R. J. O'Donnell, head of the Interstate Circuit, and Besa Short, its shorts subjects director, headed the notables. There were spotlights, a cowboy band, and a radio broadcast.

The opening was preceded by intensive newspaper and newsreel coverage in Denton and Dallas, and by a Pony Express Caravan traveling Wednesday from Dallas to Denton.

Monogram's Chicago Franchise to Mandel

Irving W. Mandel, former Republic franchise holder for Chicago and Indianapolis, has acquired the Monogram franchise for the same territories. He will take over distribution with the new season's product.

Henri Elman, present franchise holder, who has just returned from a meeting with Monogram officials in California, promised an announcement of interest in two or three weeks.

Sulphur Film Ready

"The Story of Sulphur" prepared under the supervision of the Bureau of Mines, United States Department of the Interior, in cooperation with a large sulphur-producing company, is the latest addition to the bureau's library of films in sound visualizing the mineral and allied industries.

Wolfberger City Manager

John Wolfberger, local booker for the Schine circuit in Cincinnati, has been named city manager, at Lexington, Kentucky. He is succeeded by Herbert Brown, of the home office, in Gloversville, New York.

Academy Award Winners

"How Green Was My Valley," was selected by Hollywood last Thursday as the outstanding motion picture of 1941 in the Academy of Motion Picture Arts and Sciences annual balloting of screen achievements. Gary Cooper, Joan Fontaine, Donald Crisp and Mary Astor were the outstanding actors and actresses of the year, Hollywood ruled, and each received the usual Oscar statuette at the dinner and presentation.

Wendell Willkie was the evening's guest of honor. In his speech (reported on page 18 of last week's Motion Picture Herald), he cited the industry's part in the nation's fight. "Let's begin to win this war," he urged the country. Mr. Willkie was introduced by Walter Wanger, Academy president, who characterized him as a man to whom the industry was "profoundly in debt for his direct and gallant service."

Later, in his Academy presidential capacity, Mr. Wanger told the gathering "unity of effort, unity of spirit" must prevail in the industry during the nation's crisis to effect greater service and "our complete and undivided" contribution (see page 9, last week's Herald).

Henry Morgenthau, Jr., Secretary of the Treasury, in a wire sent to Kenneth Thomason, executive secretary of the Screen Actors Guild, thanked screen actors and "all other Hollywood people who have assisted the Treasury Department in its defense savings program."

Hu Shih, Chinese Amabasador to the United States, made a brief speech at the dinner, generally commending Hollywood and its leaders. Cecil B. DeMille also spoke briefly. More than 1,600 guests, one of the largest turnouts in Academy history, attended.

Complete Academy Award winners follow:

Most outstanding picture of the year—"How Green Was My Valley," 20th Century-Fox.

▽

Thalberg Memorial Award for consistent high quality production achievement—Walt Disney.

▽

Best performance by an actor—Gary Cooper in "Sergeant York," Warner Bros.

▽

Best performance by an actress—Joan Fontaine in "Suspicion," RKO.

▽

Best performance by an actor in a supporting role—Donald Crisp in "How Green Was My Valley," 20th Century-Fox.

▽

Best performance by an actress in a supporting role—Mary Astor in "The Great Lie," Warner Bros.

▽

Best achievement in directing—John Ford for "How Green Was My Valley," 20th Century-Fox.

▽

Best written screenplay—Sidney Buchman and Seton I. Miller for "Here Comes Mr. Jordan," Columbia.

▽

Best original screenplay—Herman J. Mankiewicz and Orson Welles for "Citizen Kane," Mercury-RKO.

▽

Best original motion picture story—Harry Segall for "Here Comes Mr. Jordan," Columbia.

▽

Best achievements in art direction:
Black-and-white films—Richard Day, Nathan Juran for "How Green Was My Valley," 20th Century-Fox.
Color films—Cedric Gibbons, Urie McCleary for "Blossoms in the Dust," M-G-M.

▽

Best achievements in cinematography:
Black-and-white—Arthur Miller for "How Green Was My Valley," 20th Century-Fox.
Color—Ernest Palmer, Ray Rennahan for "Blood and Sand," 20th Century-Fox.

▽

Best achievement in sound recording—Jack Whitney of General Service Studios for "That Hamilton Woman," Alexander Korda—United Artists.

▽

Short subjects—Cartoons, "Lend a Paw," Walt Disney (Mickey Mouse series); one-reel, "Of Pups and Puzzles," M-G-M; two-reel, "Main Street on the March," M-G-M.

▽

Best achievement in film editing—William Holmes for "Sergeant York," Warner Bros.

▽

Best achievement in special effects—"I Wanted Wings," Paramount; Farciot Edouart, Gordon Jennings, photographic; Louis Mesenkop, sound.

▽

Best achievements in music:
Scoring of a musical picture—Frank Churchill, Oliver Wallace for "Dumbo," Disney-RKO.
Scoring of a dramatic picture—Bernard Herrmann for "All That Money Can Buy," Dieterle-RKO; composed and conducted by Herrmann.

▽

Best song—"The Last Time I Saw Paris" from "Lady Be Good," M-G-M; music by Jerome Kern, lyrics by Oscar Hammerstein II.

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Documentary motion pictures — two-reelers, "Churchill's Island," Canadian Film Board, United Artists distribution; features, "Kukan," Reynold Scott (Adventure Films) and "Target for Tonight," British Information Library, Warner Bros. distribution.

▽

Interior decoration — black-and-white, Thomas Little for "How Green Was My Valley," 20th Century-Fox; color, Edwin B. Willis for "Blossoms in the Dust," M-G-M.

▽

Special awards: Outstanding use of sound as exemplified in "Fantasia," Walt Disney, William Garrity, John A. Hawkins and RCA Manufacturing Co.; unique creation of visualized music widening the scope of motion pictures, Leopold Stokowski and associates.

▽

The Class II and III technical awards were listed last week on page 18.

Kent Points to Uncertainties in Production

Sidney R. Kent announced at the final session of the three-day meeting of 20th Century-Fox home office executives, district and branch managers in the Blackstone Hotel, Chicago, Friday through Sunday, that he had recovered from illness and again would be full-time president.

He added that Tom J. Connors was to be "considered as Sidney R. Kent" in the sales department, when he is not there, and he praised Mr. Connors as a man Fox employes could, and would, respect.

He said production was uncertain, because of the priority situation, and cited the plight of one studio, which requisitioned the Government for 140 tons of nails, to erect sets, and obtained 40.

A highlight Monday morning was Tyrone Power, who brought from the Coast the Oscar statuette won by the company for "How Green Was My Valley." He presented it to Mr. Kent.

Connors Opened Meeting

The meeting, called primarily so that Mr. Connors could meet the entire field staff, developed into a sales meeting and attendants speculated whether the sessions would replace the annual convention, usually held in June. Extreme optimism prevailed, because of sales success in past months.

Mr. Connors opened the meetings Saturday morning, introducing Herman Wobber, general manager of distribution, and William Sussman, William J. Kupper and William C. Gehring, division managers, who discussed sales problems. In the afternoon A. M. Botsford, director of advertising and publicity, told of his department's plans.

Sunday morning, Felix Jenkins, general counsel, discussed problems developed in selling under the decree; Rodney Bush divulged some exploitation plans; and Irving Maas, foreign sales department, described the effect of the Pearl Harbor disaster on theatre business in Honolulu.

Herman Place, chairman of the executive committee, lauded the sales department for the splendid showing in the past seven months. In the afternoon Messrs. Kupper, Gehring and Sussman spoke again.

Although the only portion of Mr. Kent's speech disclosed was that concerning the recovery from illness, and the attention given Mr. Connors, it was reported he outlined a new budget of $30,000,000, and 48 films.

New Films Outlined

Although optimistic therefore about the 1942-43 program, Mr. Kent said, of the film industry's future, "It is in the lap of the gods."

Mr. Connors outlined coming pictures with strong boxoffice draw, stressing "Shores of Tripoli," "Rings on Her Fingers," "This Above All," "Tales of Manhattan" and "Ten Gentlemen from West Point."

Those who attended the three-day sessions were Tom Connors and Herman Wobber; William Sussman, Eastern Division manager; William J. Kupper, Western Division manager; William C. Gehring, Central Division manager, and their assistants Clarence Hill, Ted Shaw and Eddie Collins; A. M. Botsford, director of advertising and publicity; Rodney Bush, exploitation manager; Roger Ferri, editor of the company house organ, "Dynamo"; Irving Maas and Charles Mayer, foreign sales; Leslie Whalen, foreign department publicity; exploitation men W. Farrar, Cleveland, C. Gill, Minneapolis, Eddie Solomon, Chicago, and T. Thompson, Kansas City.

District managers Edgar Moss, T. H. Bailey, G. A. Roberts, W. E. Scott, H. G. Ballance, M. A. Levy and J. P. O'Loghlin. Branch managers H. H. Buxbaum, New York; Sam Gross, Philadelphia; Ira H. Cohn, Pittsburgh; Sam N. Wheeler, Washington, D. C.; M. Grassgreen, Albany, N. Y.; H. Alexander, Albany sales manager; E. X. Callahan, Boston; B. A. Simon, New Haven; Sydney Samson, Buffalo; J. J. Grady, Cincinnati; I. J. Schmertz, Cleveland; George W. Fuller, Kansas City; Charles W. Clark, Oklahoma City; B. B. Reingold, St. Louis; Paul S. Wilson, Atlanta; Phillip Longdon, Charlotte, N. C.; H. R. Beiersdorf, Dallas; T. W. Young, Memphis; E. V. Landaiche, New Orleans; R. J. Morrison, Denver; John N. Dillon, Los Angeles · Charles F. Powers, Portland; C. L. Walker, Salt Lake City; G. M. Ballentine, San Francisco; H. Edmond, Seattle; Clyde W. Eckhardt, Chicago; L. J. Sturm, Detroit; G. T. Landis, Indianapolis; J. H. Lorentz, Milwaukee; S. J. Mayer, Des Moines; J. M. Podoloff, Minneapolis; J. E. Scott, Omaha; V. M. Skorey, Calgary, Alta.; Edward English, Montreal, Que.; R. G. March, St. John, N. B.; H. J. Bailey, Toronto, Ont.; J. E. Patterson, Vancouver, B. C., and J. H. Huber, Winnipeg, Manitoba.

United Artists will hold a sales meeting also at the Blackstone Hotel, Chicago, next Thursday through Saturday, with Gradwell Sears, vice-president in charge of distribution, presiding.

A "BEFORE AND AFTER" STORY

What real war can do to theatre business, was related by Irving Maas, Fox foreign sales department, to the company's sales meeting in Chicago last weekend. He said "A Yank in the R.A.F," had opened at the Waikiki Theatre, Honolulu, December 6th. It grossed $1,883. Came December 7th—and Pearl Harbor. The theatre closed. It reopened December 9th. Receipts that day were $36.

Army Affects Tri-States

Army enlistments and draft calls have made a number of changes in managers of Tri-States theatres. Bernard Cohen, manager of the Zephyr at Ottumwa, Iowa, son of the Tri-States partner there, Jake Cohen, has answered the draft and been succeeded at the Zephyr by Robert Wilson, assistant manager at the Ottumwas Capitol. Vernon Carr, manager of the Eastown at Des Moines, has joined the army and been replaced at the Eastown by Max Larson, formerly assistant manager at the Iowa. Sam Aronow has been made assistant at the Iowa. Bernard Pollock, assistant manager at the Omaha, Omaha, has also joined the army and been replaced by Stanley Blackburn, formerly treasurer at the Omaha Orpheum. Russell Gast has been appointed treasurer at the Orpheum.

Paramount Buys RCA Sound

Paramount screening rooms in five principal cities are being equipped with new RCA sound systems and Brenkert projection equipment under a contract closed by RCA Photophone and the Capitol Motion Picture Supply Company in New York City, RCA theatre supply dealer. Affected are the outlets in Cincinnati, Milwaukee, Kansas City, Seattle, and Washington, D. C.

Two New Companies, Four Dissolve in New York

In Albany, N. Y., motion picture corporate business within the past few days included two new concerns licensed to carry on business in New York state, four dissolutions of incorporation and one change of corporate name, according to Michael F. Walsh, Secretary of State.

Kayharr Attractions, Inc., was formed to manufacture, distribute and sell motion picture films, machines, etc., with 150 shares of capital stock, no stated par value. Directors are Lillian Schwarz, Sanford Green and Jerome Edwards, 1450 Broadway, New York.

Color Film Corporation, Queens, was formed for motion picture films with 200 shares of stock, no stated par value, by Max Levin, William Rosmarin and Seymour Weil, 1 Madison Avenue, New York. Filing attorneys were Levin, Rosmarin and Schwartz, same address.

World Wide Photos, Inc., changed its name to Wide World News and Photos, Inc., in papers filed by Moynihan and McKeown, New York.

Concerns dissolved and attorneys originally filing the incorporations in question were: Showroom Previews, Inc., by Weisman, Celler, Quinn, Allan and Spett, 1450 Broadway, New York; Paycock Productions, Inc. and Trapeze Productions, Inc., by Howard E. Reinheimer, 11 East 44th Street, New York, and Tri-National Films, Inc., by S. F. Peavey, Jr., 70 Pine Street, New York.

Philadelphia Changes

Shifts in salesmen were announced this week by exchanges in Philadelphia. Wilbur Grant resigned at Universal, being succeeded by Jack Graham, from Pittsburgh, where he was an RKO salesman. Ernest Lieberman, who had been with Warner theatres in Pittsburgh, joins Universal as a student salesman. Mort Goldstein, at Columbia, was shifted to the Buffalo, N. Y., office of the company, to sell in the Syracuse, N. Y. territory. He had recently been discharged from the Army and had been splitting the upstate Pennsylvania area with Si Bell. Wally Howes, for many years buyer and booker for Trans Lux, joined the Warner exchange as salesman, his territory to be designated later. And recently, Jerry Callahan came in from Boston to join Monogram here as salesman.

New Haven Documentary

The New Haven, Conn., Teachers' League has produced a one-reel documentary film, with sound, called "The Children," under the direction of Donald A. Eldridge, director of audio-visual education of the New Haven public schools, who also wrote the script. The photography was by Harry Alpert, formerly of Bald Eagle educational and commercial shorts producers.

Rogers Joins Army

John W. Rogers, scheduled to be associate producer on the forthcoming picture for United Artists, "The Powers Girls," has relinquished to his father, Charles R. Rogers, his rights on the picture. Young Mr. Rogers has joined the Army Signal Corps in the film division and will be stationed at Fort Monmouth, N. J.

ARGENTINE'S SCREEN SCORE: U.S. FILMS, 71%; AXIS 4%

398 American Features Were Shown in 1941 to 23 from Italy, Germany

by NATALIO BRUSKI

in Buenos Aires

The United States, at the last count, was servicing the cinemas of Argentine with 71 per cent of the motion pictures used annually; Italy and Germany were, together, getting some four per cent of the country's screening time—the Japs, none. And this was for the last full year before Pearl Harbor and the subsequent lacing together of interests by North and South America.

With the termination of Argentina's 1941 motion picture season, it was revealed that 554 feature films were shown during the year, their respective origin as follows:

	1941	1940
United States	398	380
Argentina	47	55
Great Britain	26	5
France	20	40
Mexico	17	10
Germany	16	13
Russia	13	4
Italy	7	6
Spain	5	3
Denmark	1	0
Vatican City	1	0
Australia	1	0
Norway	1	0
Chile	1	0
Philippines	0	2
Canada	0	2
Belgium	0	1
Cuba	0	1
Palestine	0	2
Totals	554	542

In 1937, 540 features were shown in Buenos Aires; in 1938, 533; 1939, 536; 1940, 520.

▽

Argentina's "Oscars"

The recently created Argentine Academy of Motion Picture Arts and Sciences, based along lines similar to its Hollywood counterpart, was the idea of Manuel Peña Rodriguez, critic of *La Nación*, and of Chas. de Cruz, also well known in film circles as a journalist, critic and radio commentator. The new organization has decided on the prizes which are to be awarded.

The trophy to be given to winners will consist of a metal *ombú*—Argentine national tree—with a silver or bronze motion picture film wound around its pedestal. This Argentine Oscar will be awarded for each of the following categories:

The year's best film; best direction; best interpretation by a leading actress; best interpretation by a leading actor; best performance by a supporting actress; best performance by a supporting actor; best story; best adaptation; best decoration; best photography; best camera work; best sound work; best original music; best mounting; best short subject; special mentions for any sufficiently outstanding work, whether artistic or technical, which does not figure in the list of prizes; best work in research for a new process or invention of special value, method, system, formula for the improvement of the art or science of cinematography; and best foreign picture.

The Academy's first president is Mario Soffici, outstanding Argentine director; vice-president, Manuel Peña Rodriguez; secretaries: Chas. de Cruz, Carlos Connio Santini; treasurers, Atilio Mentasti, Dr. Sebastian Naon; board of governors: Luis César Amadori, Sebastian Chiola, Hugo MacDougall, Ulysses Petit de Murat and Alberto de Zavalia.

▽

Nazi Film Propaganda

In a special interview Judge Ramon F. Vasquez, who is charged with the prosecution of anti-Argentine activities and totalitarian infiltration now being investigated by the Damonte Taborda "Dies" Committee, revealed certain phases of Nazi infiltration in the motion picture field. The outstanding features of this infiltration were mentioned in MOTION PICTURE HERALD some weeks ago.

Judge Vasquez declared that a great portion of the money collected by the pseudo-beneficent German societies was destined for film propaganda. This, in the majority was carried out in the Cines Monumental and Hindu Palace, owned by the former combination of Coll and Di Fiore. The latter permitted the "members of the organizing committee" to change their coats in these theatres, putting on one of an olive color similar to those shown in the propaganda films flashed on the screen. This practice of wearing Nazi uniform jackets during these performances was only discontinued when the police raided the theatres.

Of the two partners, the most to suffer was Nicholas Di Fiore, because apart from his joint ownership with Coll of the various cinemas in this city, Di Fiore also dedicated himself to exploiting German propaganda features and documentaries. Such was the opposition given to Di Fiore from the moment he started in this latter activity that few would do business with him; partly due to ideological convictions and partly to commercial convenience.

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Aids Argentinian Producers

The Argentine Motion Picture Producers Association, within which are grouped virtually all Argentine producers, has just made two important moves on behalf of its members.

The first was to assure a continuous supply of raw film so that their 1942 production program may be continued without interruption. The other was to ask financial assistance from the official banks—assistance which they have not obtained until now.

As for the supply of raw film, the only firm in this market in condition to supply it is Kodak, which obtained authorization from its home offices to supply this country's motion picture industry with ten million meters for the 1942 season. This is the quantity which the APPA believes will be required to complete the year's production program. Of this amount, said Kodak's general manager, nearly one-half is already in Buenos Aires, delivered to producers, or in stock. The remainder, provided that navigation conditions permit, will arrive in due course.

A grave situation will arise, nevertheless, with the delivery of this film. One of the APPA's producer members is the Argentina Sono Film, an important unit which has announced a program of twelve pictures for this year. This company, which has made numerous propaganda films for the Nazis, is working with the Banco Germanico for its financial business. It is no secret that Argentina Sono Film owes this bank a large amount of money.

Since the Banco Germanico is on the U. S. Black List, Kodak cannot very well supply raw film to a film producer which is indirectly contributing toward furnishing the Axis powers with currency wherewith to prosecute their war, through the Nazis' financial and commercial agent, the Banco Germanico. The latter's connection with Nazidom is unquestionable. It has just put up the sum of 180,000 pesos bail for the liberation of 18 Nazi leaders who had been detained.

The APPA's second move consisted in opening negotiations with the Banco de la Nación Argentina for the inclusion of this country's motion picture industry in the framework of the Credito Industrial. The Bank's president, Dr. Jorge Santamarina, promised the APPA all his support. It is expected that soon this country's producers may enjoy access to national credit now already being granted to other industries.

U. S. Now Replacing Agfa Executives

The United States has once again reached into the formerly German owned General Aniline and Film Corporation (Agfa), and removed from office men whose continuation at work is not "in the interests of national defense."

Into Agfa itself, into the home office of Binghamton, the Government plunged, Monday, and removed J. Rudolph Worch, assistant vice-president of the Agfa-Ansco company; Werner Alexewicz, chemist in charge of the coating department; and Karl H. Foesten, sales manager of the medical films department.

Previously recorded here have been the supervision by the Treasury department last summer; the assumption of control December 12th; the appointment of Julian Mack president and William C. Bullitt chairman of the GAFC board at that time; the Treasury control of 97 per cent of its stock three weeks ago; and the appointment of Henry Mongenthau, Jr., our Secretary of the Treasury, as GAFC general manager.

COLUMBIA

ANNOUNCES THE PRE

AT THE CAPITOL THEA

ON THURSDA

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LAURENCE LES

OLIVIER ★ HOW

in

THE INVA

with

ANTON WALBROOK · ERIC PORTMAN and introducin

PICTURES

MIERE ENGAGEMENT

TRE, NEW YORK CITY

Y, MARCH 5TH

F

LIE

RAYMOND

ARD ★ MASSEY



Miss GLYNIS JOHNS • Produced and directed by MICHAEL POWELL • A Columbia Picture

Subways Advertise Pictures Free

"Susan Lee" Recommends the Picture of the Month at No Cost to Companies

Motion picture companies in New York, and the hundreds of metropolitan theatres playing their product, are getting free advertising for key pictures, circulated to millions, in a contribution unprecedented, so far as is known, in advertising agency-transit operation.

"Susan Lee," fictitious character, created for the purpose, regularly selects current key productions and, in a pleasant half-tone and typographical treatment differing from the usual car-card placement in 16,000 subway cars, recommends that the public view the films selected.

Elmo Roper, analyst of public opinion, of economics, of advertising and public reader interest, in a survey for the New York Subway Advertising Company, claims some 5,638,000 New York transit riders see the free film advertising monthly. These persons, he further calculates, ride 149,354,370 trips a month, averaging more than 26 trips per rider, taking 23 minutes per trip, or some 10 hours and 16 minutes of transit riding per person, monthly.

Not only do the film companies get the free car-card attention, but they pay nothing toward the physical costs of the thousands of cards used.

Pen Name Created

Miss Lee is a pen name created by New York Subway Advertising Company executives. She came into being this way.

In October, 1940, the William Wrigley Company of Chicago took over New York Subway Advertising which had been operated for many years by the now defunct Barron Collier agency. Frank J. Ellis, vice-president of Wrigley's, became the head of the firm; Samuel C. Collier, son of Barron, a vice-president.

The new company, with the cooperation of J. Walter Thompson, advertising agency, set out to rejuvenate subway car card advertising. On the basis of a survey they conducted, it was determined to use subway display cards editorially, following the pattern of tested newspaper readership habits. First, cartoons were incorporated into car displays, next "oddities" and third, the movies, representing the three reader preferences of metropolitan New York.

A feature on the movies, it was felt, according to a spokesman for New York Subway Advertising, would have to be controlled by the company in order to maintain "editorial integrity." The decision was made entirely on the basis of what would best interest New York's subway-goers. A committee of four individuals, two on the West Coast and two in New York, was selected to choose the outstanding picture of the month from the point of view of its entertaining the largest number of people. "Absolutely no attempt was made to solicit advertising on the basis of the selections," the company executive pointed out, which statement was corroborated by advertising chiefs of major film firms.

Susan Lee was born. The committee of four attended advance screenings of films made available to them by the distributors. The selections on the Coast were considered chiefly as recommendations, it was said, and the final choice rested for the most part with the two New York committee members, one of whom is an executive of New York Subway Advertising.

13 Films Benefit

Since early last year, the following pictures have been recommended to subway-goers: "Meet John Doe," "Road to Zanzibar," "A Woman's Face," "Blood and Sand," "Sergeant York," "Dr. Jekyll and Mr. Hyde," "Hold Back the Dawn," "Dumbo," "Lydia," "The Man Who Came to Dinner," "Son of Fury," "Woman of the Year," and currently, "The Invaders." No mention is made on the car card of the producing firm. A photograph of the film's stars is reproduced and the theatre where the feature is currently playing, is named. The recommendation is signed, "Susan Lee, movie editor."

The cards are put up two to a car, once a month, in advance of the date of the picture's release, around the first of the week of each month. It is important, the company spokesman pointed out, that the release date coincide with the running of the card, giving the subway riders a leeway of at least three weeks in which to catch the film. It is understood that each card represents a cost outlay of 35 cents, with more than 15,000 cards used monthly for the Susan Lee display, approximating an expenditure of about $8,000 a month for the whole project on the part of the subway advertising company.

Advertising Value Cited

Advertising executives of picture firms agree that this kind of free advertising is "undoubtedly beneficial," although they point out there is no way of determining, in dollars and cents at the box-office, how many people who see the ads follow the suggestion and go to see the picture. Robert Gilham, of Paramount, said, "It's good publicity." Rodney Bush, Fox, declared, "In their selections, New York Subway Advertising very carefully covers the field both here and in Hollywood. It does stimulate business." Mr. Bush took issue with the few individuals in the industry who have expressed dissatisfaction with the picture selections, and said, "This type of free advertising can't help but be of benefit generally to the industry."

Si Seadler of MGM was enthusiastic in his approval of Susan Lee's recommendations and said, "It's very helpful. Unquestionably, on the basis of the amount of advertising and the large circulation it reaches, it can't fail to help a picture. Nobody should discourage the company because they didn't get a selection. Why kill the goose that lays the golden egg?"

Documentaries a Part of War-Newsreels

Since America's entry in the war, a new type of news short has come into demand in newsreel theatres, it was reported in New York by the Embassy Newsreel Theatres' headquarters, of which W. French Githens is president. In addition to the regular newsreels, special shorts such as "Kaltenborn Edits the News" and the Tex McCrary releases on current topics, Embassy has been showing news-documentaries keyed to war and defense efforts of the United States and her allies.

The most recent release, "The France That Fights," made by Telenews Productions, a 20-minute documentary devoted to the Free French war activities, played for the first time at the Rockefeller Center and Airlines Terminal Embassy houses in New York last week. Highlight of the film, which includes the fall of France, the evacuation of Dunkirk and the battles in Syria, is an address by General Charles de Gaulle in which he declares his reasons for organizing the Free French movement.

According to Troob-Blumenthal, Inc., the company associated with Embassy in distribution of news-documentaries and special shorts, "this type of product which the major circuits consistently refused to play before December 7th, because of the controversial nature is in great demand now." The firm distributes such product in addition to the Kaltenborn and McCrary issues.

Distribution Channels

Prior to forming the Troob-Blumenthal, Inc., Lester Troob was for some years associated with British producing companies. Leroy Blumenthal was connected for 10 years with Bendix Luitweiler & Co., Wall Street firm, in financing film producing companies. Distribution channels of their present company for the Kaltenborn and McCrary films and other newsreel specials include houses in Brooklyn, through Interboro Circuit; Bronx, Five-boro Theatres; Pittsburgh, Harris Amusement Company; Miami, Wometco circuit; Scoop Theatre in Louisville; Embassy Theatres in New York and Newark, and Telenews houses in New York, California, Chicago, Seattle, Dallas, Cleveland and Detroit.

Among the special news-documentaries shown in Embassy theatres recently were: "Road to Victory," a film about the war and its effect on Australia; "Our War—Round One," discussing the unity of the American people under the war emergency; "The Bite of a Bomber," explaining operation of giant bombing planes as well as the technique of the bombardiers; "Turkey on the Spot," outlining Turkey's present status in the international scene and explaining her part in the first World War; "Franklin D. Roosevelt the Man," tracing the career of the President, his three terms of office as well as his position as a world leader; "U. S. Censorship," discussing censorship of news and the appointment of Byron Price as director; and "Union Now," tracing creation of the movement which aims to establish American-British unity.

An Uproariously Different Kind of Army Comedy!

HE BOYS THE ARMY TURNS DOWN
RN UP WITH AN ARMY OF THEIR OWN!

With pestiferous privates
. crazy corporals...
crewball sergeants...
nd a continuous
apid-fire of laughs!



with

ACKIE GLEASON
ACK DURANT
LORENCE RICE • BRUCE BENNETT
and **BORRAH MINEVITCH** and
his **HARMONICA RASCALS**

Adaptation and screen play by Harry Rebuas and Ned Dandy
Directed by Charles Barton
Produced by Wallace MacDonald

A
COLUMBIA
PICTURE

COLUMBIA'S VICTORY
AWARDS IN U.S. DEFENSE BONDS
SALES CAMPAIGN
COLUMBIA'S GREATEST YEAR!

Roaring... riotous rhythm from Borrah and his Rascals!

Paramount 1941 Net Hits $10,125,000

Final Quarter Earnings $2,675,000; RCA Net Was $10,192,716

Paramount Pictures, Inc., reported estimated net earnings of the company for 1941 after interest and all charges of $10,125,000. The figure was released in New York last Thursday. Radio Corporation of America also hit the ten-million mark in net earnings with $10,192,716 for 1941, according to its 22nd annual report.

Estimated earnings for the final 1941 quarter, 13 weeks, ended January 3rd, of Paramount Pictures, of which Barney Balaban is president, were $2,675,000, compared with $2,823,130 for the corresponding quarter in 1940.

Net earnings for the year ended January 3rd, compared with $7,633,130 for 1940. The ten-million figure included $830,000 representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the year of partially owned non-consolidated subsidiaries, and the earnings of subsidiaries in the Western hemisphere, England, Australia, New Zealand and India. No provision was made for Federal excess profits taxes.

During 1941, $1,388,250 was charged off to earned surplus as representing the company's investment in and receivables from subsidiaries in France and Belgium.

Paramount's board of directors at its meeting last Thursday, declared a dividend on its common stock of 25 cents per share, together with the regular quarterly dividend of $1.50 on its first preferred stock payable April 1st, 1942, to common stockholders of record on March 16th and preferred stockholders of record on March 18th.

There were outstanding as of January 3, 1942, 126,063 shares of cumulative convertible $100 par value six percent first preferred stock, and 225,010 shares of cumulative convertible $10 par value six percent second preferred stock. After deducting $891,384 of dividends accrued for the year on these preferred shares, the remaining $9,233,616 of estimated combined consolidated and share of undistributed earnings for the year represent $3.36 per share on the 2,744,923 shares of common stock outstanding on January 3, 1942, which compares with $2.64 per share for the year ended January 4, 1941.

Computed on the same basis the estimated combined consolidated and share of undistributed earnings for the thirteen week quarter ended January 3, 1942, represent $.89 per share on such common stock outstanding, which compares with $1.03 per share for the fourteen week quarter ended January 4, 1941.

RCA Net Profit Reported

For the year 1941, Radio Corporation of America had a net profit of $10,192,716, according to the company's 22nd annual report released in New York last Thursday by David Sarnoff, president. This figure, after all deductions represents an increase of $1,079,560 or 12 per cent over 1940. After payment of all preferred dividends, earnings applicable to the common stock were equivalent to 50.2 cents per share, compared with 42.5 cents per share in 1940.

Total gross income from all company sources amounted to $158,695,722 in 1941, as against $121,439,507 in 1940, an increase of $37,256,215.

The report also listed a dividend payment on May 1st 1941, of $89,514, or $2 per share on RCA holdings of 44,757 shares of Radio-Keith-Orpheum 6 per cent preferred stock. Dividends accrued in and arrears on these shares as of December 31st last amounted to $9.50 per share or $425,191.

RCA operations for 1941 compared with 1940, show an increase in gross income of 31 per cent, an increase in net profit of 12 per cent and an increase in the number of persons employed of 20 per cent. Provision for Federal income taxes was $16,373,600, representing an increase of $12,128,302 or 285 per cent over the preceding year.

Capital additions and improvements during 1941 in plant facilities and equipment for manufacturing, broadcasting, communications and research, including additions to the patent capital account, amounted to $8,138,627, compared with $4,469,285 during 1940.

Cash on hand and in banks, together with U. S. Government securities, at December 31st, 1941, amounted to $28,424,444, as against $17,385,874 at the end of 1940. Total current assets at the year-end amounted to $77,578,132 compared with $49,249,607 at the end of the preceding year. Total current liabilities were $39,863,293 in 1941 compared with $22,554,602 at close of 1940.

Western Electric Sales Increase 60 Per Cent

Sales in 1941 of Western Electric Company, amounting to $385,418,000, represent an increase of nearly 60 per cent over the previous year, it was reported in the company's financial statement to its stockholders issued in New York this week. While total sales were exceeded only by the record figure of $410,950,000 in 1929, W.E.'s sales in 1941 were the greatest in the company's history, it was said.

There was a 46 per cent rise in the number of employees during the year, from 42,083 to 61,271 and Western Electric's payroll for 1941 increased more than 60 per cent as a result of the greater number of employees, higher rates of pay and longer working hours, due to the firm's increased activity in the national defense program.

Net earnings for W.E. and its subsidiaries decreased from $32,787,000 in the previous year to $18,428,000 in 1941. From these earnings which amounted to $3.07 per share of stock, dividends of $18,000,000, or $3.00 per share were paid. Taxes increased from $14,840,000 to $57,010,000.

The company's pension trust fund now totals $74,884,000, it was reported and the employment stabilization reserve, which includes provision for payment of termination allowances to employees in case of lay-off for lack of work, was further increased during the year by $2,155,000, bringing it to a total of $5,429,000.

Altec Contract Signed

Switow Theatres, Inc., of Louisville, Ky., has renewed Altec Service for ten theatres in Indiana and Kentucky, and has added two additional houses to the Altec list, the Majestic, Seymour, Ind., and the Elks, of New Albany, Indiana. Warren Conner negotiated for Altec Service.

Wall Handling Panorams

John Wall, business agent for Local 434, projectionists union in Peoria, Ill., has taken the Mills Panorams franchise in that county.

SHORT PRODUCT PLAYING BROADWAY

Week of February 28th

CAPITOL
- Fraidy Cat ..... MGM
- We Do It Because ..... MGM
- Information Please, No. 3 ... RKO Radio
- *Feature: Johnny Eager* ..... MGM

CRITERION
- Whispers ..... MGM
- Screen Snapshots, No. 6 .... Columbia
- Little Red Riding Hood Rides Again ..... Columbia
- *Feature: What's Cookin'?* ... Universal

MUSIC HALL
- Jungle Jaunt ..... RKO Radio
- *Feature: Woman of the Year* ... MGM

PARAMOUNT
- The Mighty Navy—Popeye ... Paramount
- *Feature: Bahama Passage* ... Paramount

RIALTO
- Our Russian Front ..... Artkino
- Defense of Moscow ..... Artkino
- *Feature: 'Frisco Lil* ..... Universal

RIVOLI
- The Nifty Nineties ..... Disney-RKO Radio
- *Feature: Mister V* ..... United Artists

ROXY
- Secret of the Fjord ..... 20th Cent.-Fox
- Funny Bunny Business ..... 20th Cent.-Fox
- Community Sing, No. 7 .... Columbia
- *Feature: Roxy Hart* ..... 20th Cent.-Fox

STRAND
- Tanks ..... U. S. Defense Short
- Porky's Pastry Pirates ..... Vitaphone
- There Ain't No Such Animal ... Vitaphone
- *Feature: Captains of the Clouds* ..... Warner Bros.

Illegal Entry of Axis Film Charged in Suit

Barbara M. Hutton today filed a $25,000 damage suit in the N. Y. Supreme Court, last Friday, against Hearst Metrotone News, Inc., Loew's, Inc., Laudy Lawrence, former European manager of Loew's, and Ariel Vargas, an employee of Hearst, claiming that she was the victim of an alleged plan by the defendants to bring an Axis-made newsreel into this country.

The plaintiff, reportedly related to the Woolworth heiress of the same name, charges Mr. Vargas with duping her into taking the film along with her after representing to her that the package contained furs consigned to a Hearst newsreel executive. When the S. S. Excambion docked at Bermuda in October, 1941, the complaint states, the British authorities seized the film and held the plaintiff as an Axis agent for questioning.

Answers filed by the defendants deny all substantial charges set forth in the complaint.

Entertainers Enlist For Navy Relief

Bette Davis and Tyrone Power will appear at the Navy Relief Show to be held at Madison Square Garden on March 10th, along with a number of stars of stage, screen and radio. The entertainment committee, headed by Marvin Schenck, plans double and triple numbers to keep the show's running time down to five hours. Danny Kaye and Gertrude Lawrence; Al Jolson, Eddie Cantor, George Jessel and Walter Winchell; Jimmy Dorsey, Benny Goodman, Guy Lombardo, Freddy Martin, Blue Barron, Vaugh Monroe and Mayor La Guardia will be feature combinations.

Court Ruling Seen Affecting Browne-Bioff

Application of a United States Supreme Court decision Monday to the Willie Bioff-George Browne extortion case was seen by New York film attorneys this week.

In another union matter, the court ruled that the Federal anti-racketeering law, under which the two former International Alliance of Theatrical Stage Employees leaders were convicted of extortion almost $1,000,000 from the major film companies, did not apply to "ordinary activities" of labor unions, nor to officials of such unions. One aspect of the Browne-Bioff defense was the claim by their attorneys during the trial that their operations were of such "ordinary" nature.

The decision this week upheld the Second Circuit Court of Appeals, in reversing a conviction of Teamsters' local 807, and 26 members. In that case, the defendants were accused of requiring owners of out-of-New York City trucks, by force or violence, to employ members of the local, or pay wages such members would receive.

Now in Jail

Browne and Bioff are in Federal penitentiaries, serving eight and ten year terms, respectively, but their attorneys are appealing; and they were granted extensions of time to prepare such appeals, pending determination of the Local 807 case. They had cited it in arguments for bail. They had argued the "crimes" of which the majors' witnesses complained, were committed during conduct of union affairs.

New York attorneys noted the highest court had added, in its ruling, that the Federal anti-racketeering act was directed at "the activities of predatory criminal gangs of the Kelly and Dillinger types."

However, on the other side of the ledger was the fact that the Second Circuit Court of Appeals, with which the Supreme Court found itself in agreement, had already refused to admit Browne and Bioff to bail pending appeal, despite citation by their attorneys of the Local 807 case.

The Federal court, in describing the purposes of the anti-racketeering act, aimed at criminal gangs, said, of the tactics of the teamsters' local, that the ruling, did not mean "that such activities are beyond the reach of Federal legislative control. Nor does it mean that they need go unpunished. The power of State and local authorities to punish acts of violence is beyond question. It is not diminished or affected by the circumstances that the violence may be the outgrowth of a labor dispute. The use of violence disclosed by this record is plainly subject to the ordinary criminal law."

The local, and its individual members, had been convicted under the 1934 act, in New York Federal Court. It was the first case brought under it.

Bail-Cash Returned

In Chicago it was disclosed the $50,000 cash posted by the Chicago projectionists' local as bail for George Browne when he was first apprehended, has been returned to the union by the surety company which went his bond.

In New York trial of Nick Circella, alias Nick Dean, and Louis Kaufman on an indictment charging them with extorting "upwards of $1,000,000" from film companies was postponed Monday until March 18th by Federal Judge Alfred C. Coxe. Postponement was necessary because United States Attorney Mathias F. Correa, who will try the case, is engaged in a lengthy spy trial. Further reason reported for the delay was desire by the Government to first obtain a ruling by the United States Circuit Court on the appeal of Bioff and Browne.

Richard Walsh, Browne's successor as Alliance head, last week reiterated the international's "no strike" pledge.

The reiteration came at the meeting of the New York State Projectionists' Association, at Syracuse. The pledge applies during the war.

Louis Krouse, general secretary-treasurer of the international, told the meeting demands for overtime pay for defense reel showings must not be pressed too far.

P. A. McGuire, International Projector public relations director, asked IATSE locals to form educational groups. These, he said, should cooperate in the national conservation of materials program.

The Alliance is understood organizing locals for ushers, doormen, and matrons. The move would keep the CIO out of the field, almost exclusively that of the Alliance.

In New York, film laboratory workers, through Local 702, Motion Picture Laboratory Technicians Union, are asking for general wage increases to meet the increased cost of living. They have already received increases under contracts, and are to receive another March 10th, 1943; but the union's spokesmen assert members cannot wait. The increases are sought outside the contracts, and the union insists it will observe such.

Other Union Activities

In the same city, the negotiations on a closed shop contract between the majors and the Screen Publicists Guild, proceeded this week. Direct action by the Guild's committees for pressure upon the majors, was meanwhile held in abeyance.

Local 109, of the CIO United Office and Professional Workers of America won a National Labor Relations Board election in the Loew circuit. Results of the similar election at Columbia's home office last week, were not disclosed at mid-week. There will be, shortly, such elections at RKO and at Twentieth Century Fox.

The SPG last week won a collective bargaining agency election in the publicity department of the Loew's circuit.

Eight hundred theatre janitor members of the Chicago Offices, Theatre and Amusement Building Janitor's Union, Local 25, received a 5 per cent increase on March 1. Provisions in a contract signed February 26, 1941, gave them the increase automatically. A new contract running until March 1, 1943, has been signed by theatre representatives. Basic scale runs from $30.35 to $47.25.

INDIANAPOLIS DISPUTE ENDS

Indianapolis exchange workers returned to their posts Tuesday with a new two-year contract, terms undisclosed. They had been deprived of work for several weeks when exchanges closed rather than submit to their demand for limitation of reels inspected. Their local, B-35, had been suspended by the IATSE, because the demand was outside the local's contract with the film companies. Efforts by the locals' attorneys to force reopening of the exchanges by a city ordinance compelling film inspection failed last week when the City Council rejected the measure. Theatres had received film from other cities during the dispute.

One Anti-trust Suit Settled, One Dismissed

Art Johnson and J. P. Hartman, theatre operators of Sioux Falls and Aberdeen, South Dakota, Friday, February 27th, lost their $523,000 anti-trust suit against major distributors and the Minnesota Amusement Company and Welworth circuits. At the same time, the $263,000 anti-trust suit by N. V. Darley against the majors and the Consolidated and Casino circuits, of Tampa, Florida, has been settled out of court.

The verdict against Mr. Johnson and Mr. Hartman came in Sioux Falls Federal Court after two weeks' testimony during which the two men sought to prove the majors and the circuits conspired to put them out of business in Aberdeen. The verdict was directed by Federal Judge A. Lee Wyman. Defense counsel had successfully objected to, and attacked much of Mr. Johnson's testimony.

Cash Settlement

Settlement of the Darley suit was not accompanied by disclosure of terms; but attorneys said it was in cash. The suit was filed in 1932. Repeatedly postponed, it had been scheduled for April trial.

Mr. Darley, principal owner of the Rivoli Theatre Company, of Tampa, had charged the majors, and the Consolidated Amusements and Casino Enterprises, owners and operators of most of the city's theatres at the time of suit, with conspiracy to prevent the Rivoli from obtaining pictures, and with putting it out of business.

Meanwhile, in the Government's field anti-trust suit against the Schine circuit, subsidiaries, and Universal and United Artists, in Buffalo Federal Court, Judge John Knight ruled Monday that the Government was not compelled to answer most of the 339 interrogatories filed by the circuit.

Judge Knight, however, allowed Schine the right to renew the motion, if the Government failed to answer such interrogatories as it is directed to do, within 15 days from the date of service of such an order. He added: "It seems to me that officials of the Government are only required to answer as to the matters of which they have knowledge."

He commented that the Government had already answered in four bills of particulars, many of the facts asked by the present interrogatories.

Theatre Communications Deal with Altec Is Off

Negotiations whereby Altec Service Corporation would nationally distribute Theatre Communications' system of pumping spot news into motion picture theatres, have been cancelled, Paul J. Davis, Communications' president, said in New York on Tuesday. It was verified by L. W. Conrow, Altec president.

Theatre Communications, with headquarters at Stamford, Conn., has been experimenting with a screen spot news service that would be teletyped to theatres and projected on regular screens through a special projector, employing a new patented stencil film tape.

The negotiations with Altec, now ended, had been in conversation for some months, exploring the possibility of using the Altec field organization for theatre sales, installation and equipment servicing. Instead, according to Mr. Davis, Theatre Communications will effect regional distribution through local newspapers.

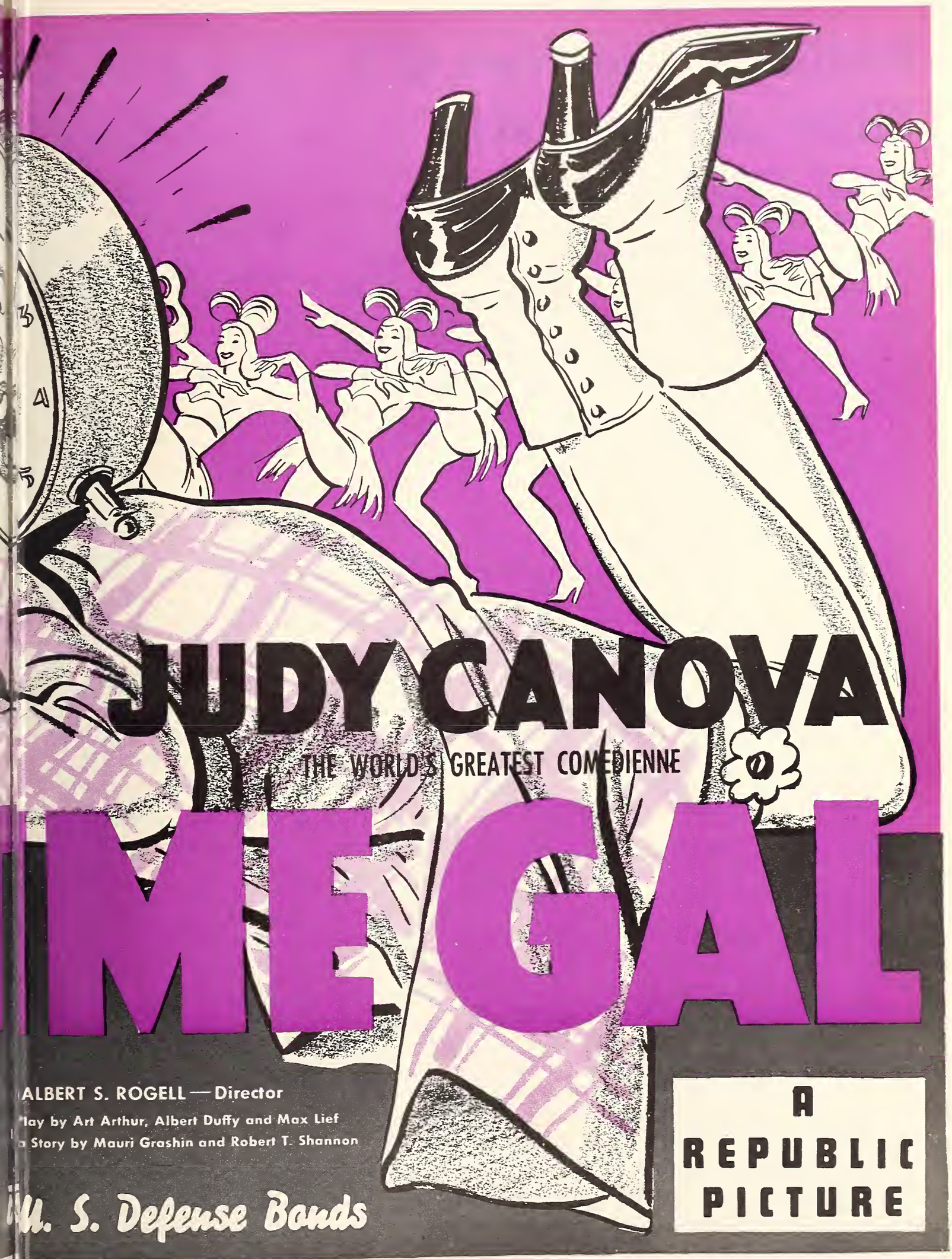


SLEEPY T

TOM BROWN · BILLY GILBERT · RUTH TERRY

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MEGAL
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a Story by Mauri Grashin and Robert T. Shannon
A REPUBLIC PICTURE
U. S. Defense Bonds

Millions See Free U. S. Films on Industry

Bureau of Mines Pictures Shown to 10,000,000 at 100,000 Exhibitions

The U. S. Government's Number One producer and distributor of motion pictures in terms of number and widespread distribution is the Bureau of Mines of the U. S. Department of the Interior. During a period of 20 years, more than 5,000 one, two and three reel films representing 60 different subjects were produced and distributed, without charge, to many theatres and colleges, universities, institutions, educational organizations, industrial plants and other sources.

During 1941, the pictures were shown on more than 100,000 occasions to audiences totaling 10,000,000 persons. No Government funds whatever were used in the actual production of these films. All have been sponsored by American mineral industries which have appropriated a sum in excess of $1,000,000 over the 20-year period to present the story of the production, treatment, transportation and utilization of the nation's important minerals.

During 1941, 1,124 sets of new pictures comprising 1,962 reels, were added to the Bureau's film library. All the pictures are loaned gratis with the exception of transportation charges. At present, the Bureau reports, the films are being shown extensively by all training schools of the War and Navy departments and other Government agencies which were established in connection with war and defense. In addition, many subjects are being sent to South America for exhibition to engineering and educational groups.

According to M. F. Leopold, supervising engineer of the motion picture production section of the Bureau, the demand for the Bureau's films is so great during the war emergency that despite the fact the Bureau has available as many as 100 copies of a particular subject for distribution, bookings have to be made months in advance.

Supervised by Bureau

Responsibility for arranging production of the pictures centers entirely upon Mr. Leopold. He personally solicits the cooperation of whatever company or manufacturer may be suggested for a desired film. He then arranges for preparation of the scenario and production of the film which is placed before the Bureau's board of review for action. The board consists of the Director of the Bureau, Royd R. Sayers, John A. Davis, chief engineer, and members of the technical staff. When completed, the films must be approved by the Director and the head of the cooperating company, before release.

Film editors, cutters, inspectors and cameramen are employed not by the Bureau but by the individual picture producing company which the particular sponsor has selected to make the required film. In all instances, Bureau specialists accompany the camera crew on location and personally assist in supervision of scenes photographed to assure technical accuracy.

An article written by John W. Finch, former director of the Bureau, in the *Engineering and Mining Journal,* 1939, said in part:

"The Bureau has found the motion picture to be an excellent medium for advancing the safety education of the miner, and the exhibition of these films before thousands of miners annually has brought home to them the principles of first-aid and safety in mining in the most effective manner possible." Films are invaluable, Mr. Finch said, in the matter of close relations with the public and in bringing the millions of Americans to a better understanding of industrial processes and activities. "The public, realizing that a Government-supervised film must be authentic and free from propaganda, has accepted these films in good faith and evidenced its interest by annual attendances running into the millions."

Subject matter included in the Bureau's library are films illustrating the operations and processes involved in excavating, dredging, drilling, blasting, crushing, grinding, smelting, welding and polishing. They also show how the processed material is finally developed into finished products for industrial and consumer use.

About 12 of the 60 subjects concern the petroleum industry and products, showing how oil is produced in the United States and other countries, depicting the history of the oil business and refining of petroleum as well as the making of gasoline and lubricating oil. Other pictures tell the story of copper, lead, nickel, steel and silver in addition to non-metallic minerals such as sulphur, asbestos, cement, abrasive materials and fire-clay. A number of the films deal with automobile engines, fuels and lubrication. One covers the subject of safety glass.

Background of the Bureau

The film library was created shortly after the Bureau of Mines was established in 1910, following a series of coal-mine disasters in the Appalachian region. Public pressure demanded that the Government do something to prevent or at least minimize mine accidents and fatalities. The first task of the Bureau therefore, was the problem of maintaining safety in mining and that subject naturally became the principal emphasis of the Bureau's motion picture program. To make possible the development of this objective, without excessive costs to the Government, the Bureau enlisted the cooperation of mining and mineral industries in the country to sponsor production of the pictures.

According to Mr. Leopold, the principal object of the film section always has been to "improve health conditions, increase safety, efficiency, economic development and conservation through prevention of waste in mining, quarrying, metallurgical and other phases of the industry."

Circulation of the motion pictures is centralized at the Bureau's Pittsburgh experimental station but there are 16 distributing centers for films throughout the country selected with regard to accessibility, under the direction of the film section. The pictures are loaned to schools, churches, civic and business clubs and miners' local organizations, in addition to other sources mentioned above. Exhibitors are asked to pay only for transportation charges.

On June 30, 1940, the Bureau had 3,008 sets of films including 5,499 reels aggregating 2,456,000 feet. During that year they were exhibited on 101,350 occasions to audiences totaling 8,585,000.

The 1941 catalog of the Bureau's film section lists the following sponsors of motion pictures: Johns-Manville Corp., Westinghouse Electric; Standard Oil of Indiana: Pan American Petroleum & Transport; Mine Safety Appliances; General Motors; Ford Motor Co.; Crane Co.; Universal Atlas Cement; Sinclair Refining Co.; International Nickel Co.; Texas Gulf Sulphur Co.; Union Carbide & Carbon Corp.; Aluminum Co. of America; Phelps Dodge Corp.; U. S. Steel Co.; St. Joseph Lead Co.; Carborundum Co. and Willard Storage Battery Co.

STEEL FILMS SEEN BY 3,000,000

During 1941, approximately 3,000,000 people, at 30,000 showings, saw the educational films depicting the production of steel, made and distributed non-theatrically by the U. S. Steel Corp. and representing an increase of 16 per cent over 1940. These figures were made public in New York recently by the company, which attributed the rise to increased public interest in steel as a vital product in America's war effort.

The company reported that the steel films were being widely used by national defense training classes in arsenals, colleges and universities and industrial plants, as visual aids in fitting trainees for defense work. The pictures are made available through distribution centers in New York, Pittsburgh, Chicago, Cleveland, Birmingham and San Francisco.

FWC Reports on Candy-"Jukes"

The only investment Fox West Coast Theatres Corp. has in film advertising machines for attachment to candy boxes is the original purchase of 16 mm. and slide film projector tandems for 25 machine tryouts in its theatres. This declaration came from circuit executives in New York of Monday. The company said that the 25 outfits cost approximately $13,000 and that agreement with Theatre Candy Box Corp. provides for a non-exclusive deal on future equipment if the experimental machines go over as expected. It was stated that neither FWC nor Charles Skouras personally has any financial interest whatsoever in Theatre Candy Box Corp. contrary to the report published in Motion Picture Herald February 28th.

Republic Film

Based on the history of the Texas Rangers, "Saga of the Texas Rangers" will be made by Republic. Edmund Grainger will produce.

MOST ADVANCED TEXTBOOK ON SOUND REPRODUCTION AND PROJECTION



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Networks Win Stay From FCC Regulations

A stay to restrain the Federal Communications Commission from enforcing its regulations governing radio networks was granted Monday to the National Broadcasting Company and the Columbia Broadcasting System by a Federal statutory three-judge court, in New York, after hearing argument on the application Friday, February 27th.

The FCC is enjoined from acting until May 1st, or until argument of the networks' appeal to the United States Supreme Court, if that should occur before May 1st. For extension of the restraint beyond May 1st the court directed the networks to the Supreme Court.

In granting the stay over the voiced objections of FCC attorneys, the court recognized possible reversal of its original decision which dismissed the networks' suit and directed them to test the regulations in hearings before the FCC.

"In deciding whether a stay should be granted pending an appeal," the court said, "we must assume that we may be mistaken, certainly a not unreasonable assumption in view of Judge John Bright's dissent.

"Considering on the one hand that if the regulations are enforced the networks will be obliged to revise their whole plan of operations to their great disadvantage," the court continued, "and on the other, the Commission itself gave no evidence before these actions were commenced that the proposed changes were of such immediate pressing importance that a further delay of two months will be a serious injury to the public, it seems to us that we should use our discretion in the plaintiffs' favor to stay enforcement of the regulations until they can argue their appeal."

During Friday's hearing in which Charles E. Hughes, Jr., represented CBS, John T. Cahill, NBC, and Telford Taylor, the Commission, the court was reported swayed by the disclosure that the FCC rejected a network proposal to drop their appeal and to test the validity of the regulations at FCC license renewal hearings with further resort to the District of Columbia Federal Court. According to the attorneys for the networks, Mr. Taylor refused to guarantee suspension of regulations until decision on the test.

Circuit Judge Learned Hand characterized the proposal "eminently fair," and Judge Henry W. Goddard sharply questioned Mr. Taylor "why these rules suddenly become so important, when for years they were not enforced."

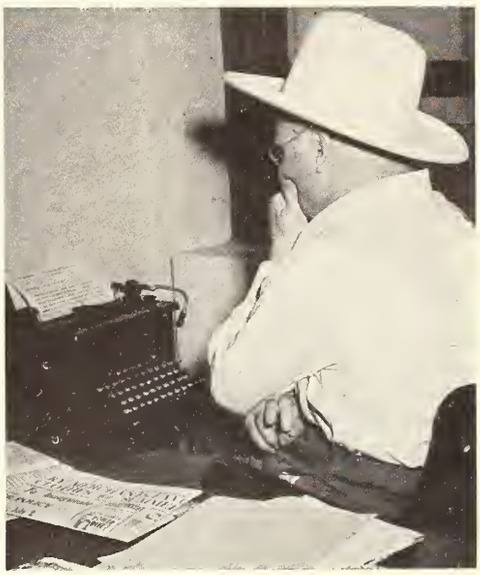
Facing the networks' argument that they would suffer "irreparable damages" were the regulations enforced, Mr. Taylor asserted the stay would be inconsistent with the court's original decision that the networks had an adequate remedy in test cases before the FCC.

Donald C. Beeler spoke briefly for the Mutual Broadcasting System, and complained it is operating "at the sufferance of our competitors."

Fromberg Settles Suit Against Fox

Harry G. Fromberg, trustee for the defunct Grand National Pictures, filed settlement of his $500,000 damage suit against 20th Century-Fox Film Corp. and DeLuxe Laboratories, Inc., in the N. Y. Supreme Court, on Monday. Suit had charged the loss of films in a fire which broke out in the Little Ferry, New Jersey warehouse of De Luxe in July, 1937. The complaint had claimed negligence on the part of employees of the warehouse. Suit was settled for $22,500 according to Joseph Dannenberg, attorney for the plaintiff.

HERALD PEOPLE



By Staff Photographer

A-MIKE VOGEL, ebullient pipe-smoking, ten-gallon mad-hatter Chairman and Editor of Managers' Round Table pines for the day when he can retire to a small farm in up-state New York with his wife and two sons. Mr. Vogel's debut in showbusiness was as assistant manager at Loew's Grand, in Atlanta, Ga., under the guidance of Col. E. A. Schiller and thence as manager to Loew's, in Knoxville, Tenn. Then he turned his talents in the direction of Paramount as field exploiteer in the Seattle, Portland, St. Louis and Pittsburgh territories. A-Mike opened the Paradise Theatre, in Chicago, for Balaban & Katz, was manager of the Skouras Park Plaza, in the Bronx, and inaugurated the Fox Amusement News for Fox Theatres in the East. Later he was director of press books and national exploitation for Fox Films before joining Motion Picture Herald in 1933.

Among Mr. Vogel's extra-curricular interests may be numbered his activities in the United States Army Ambulance Corps. Veteran of the first World War, in this unit, A-Mike is now on call at the Lenox Hill Hospital in New York, volunteering his services on the home front for emergency bombing and disaster. Mr. Vogel saw service at Cantigny, Chateau Thierry and on the Flanders, Meuse-Argonne and Lorraine fronts. He should have been decorated for his part in the Battle of Paris.

Plagiarism Suit Dismissed

The Appellate Division of the Supreme Court by a unanimous vote last Friday upheld the dismissal after trial of the plagiarism suit of Ferdinand Voteur against Columbia Pictures. Plaintiff had attempted to establish the infringement of his dramatic work "Resurrection Morning" in the Columbia film "The Man Who Lived Twice."

Roach Signs Baer

Hal Roach has signed Max Baer, boxer and actor, for a "streamlined feature". It will be Mr. Baer's first screen appearance in several years.

Court Trials Seen In Burlesque Ban

Charging that the ban on New York's burlesque theatres was "arbitrary and dictatorial," Morris L. Ernst, counsel for I. Herk and Harold Minsky, owners of the closed Gaiety Theatre which with the Eltinge and Republic houses were refused license renewals by Commissioner Paul Moss, announced in New York on Monday that he was planning to serve Mr. Moss in a mandamus action to compel reissuance of licenses for the Gaiety. Mr. Ernst declared the matter should be put up to the courts which have the power, he said, to regulate all "off-color" shows.

Meanwhile, the League of New York Theatres announced it had instructed its own attorney, Milton R. Weinberger, to file a brief in the projected suit opposing what the League termed this "form of censorship." The League, an organization of legitimate theatres, pointed out it was not directly interested in the burlesque field but was concerned with the imposed ban.

Another charge against Commissioner Moss' action came on Monday from the National Council on Freedom of Censorship, an affiliate of the American Civil Liberties Union, which termed the closing of burlesque theatres " a threat to the freedom of the whole New York stage," and "the climax of a series of increasingly high-handed acts of totalitarian censorship."

Authors' League Protests

Fresh indignation was added to the other voices of protest against Commissioner Moss' ban on New York burlesque theatre when on Tuesday, the Authors' League of America, of which Howard Lindsay is president, sent a letter to Mayor LaGuardia protesting "against the illegal and highhanded methods used by you and your Commissioner of Licenses in arbitrarily refusing to renew the permits.

The League charged this action as being "clearly dictatorial and in violation of democratic procedure." Carl Carmer, president of the Authors Guild, Elmer Rice, president of the Dramatists Guild and Henry Fisk Carlton, head of the Radio Writers Guild also signed the letter.

Legion Approves Eight New Films

For the current week, the National Legion of Decency approved eight of nine new films reviewed, five for general patronage and three for adults. Only one film was classed as objectionable in part.

Classification of the pictures is as follows:

Class A-1, Unobjectionable for General Patronage—"Arizona Bound," "The Bashful Bachelor," "The Courtship of Andy Hardy," "Small Town Deb," "What's Cookin'." Class A-2, Unobjectionable for Adults—"Adventures of Martin Eden," "Mystery of Marie Roget," "To Be or Not to Be." Class B, Objectionable in Part—"Almost Married."

Of 119 pictures reviewed by the Chicago police censor during February, only one film was rejected, according to a report from that city this week. A total of 43 cuts was ordered during the month of the 380,600 feet of film viewed. "Reefer Madness," was the picture rejected. An "adults only" permit was given to a Pete Smith subject, "What About Daddy?", released by MGM.

New Lobby for Theatre

The Hollywood Theatre in Buchanan, Mich., operated by the Hoffman Amusement Co., is now being equipped with a new lobby, one which will afford no space for advertising. The entire house is being recarpeted; fluorescent lighting and new projection equipment will be installed. The work, planned by A. R. Archambault, architect of South Bend., Ind., has been given to Edward Hess, a local contractor.

WHAT THE PICTURE DID FOR ME

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Associated British Film Distributors

IT'S IN THE AIR: George Formby, Polly Ward—Although I played this very late and the film was in terrible shape, my patrons laughed so much that it was hard to follow the script, but this drowned the poor sound. Some said this was the funniest ever played in my theatre since 1912. This is what we need: something to make them laugh these trying times. Running time, 89 minutes. Played February 14.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

Columbia

BLONDIE GOES TO COLLEGE: Penny Singleton, Arthur Lake—I gave away $5.00 in defense stamps at the Sunday matinee to the kiddies with the lucky numbers. This helped to boost the box office receipts. It's as good as any of the "Blondies," which have been good Sunday pictures for me, as I always add a little extra. Running time, 73 minutes. Played February 15-16.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

INVADERS, THE (FORMERLY 49TH PARALLEL): Leslie Howard, Raymond Massey, Laurence Olivier, Anton Walbrook—Give us more like this and our worries are over. Olivier, Howard, Walbrook and Massey are all excellent. Story is good and interesting. Every Canadian (in fact, everyone) should see it. It is entertainment plus. Governor General of Canada, Princss Alice, Princess Juliana, Prime Minister King attended opening night and enjoyed it immensely. Comment all good. Played three weeks. Running time, 123 minntes. Played January 29-February 18.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Canada. General patronage.

LADY IS WILLING, THE: Marlene Dietrich, Fred MacMurray—One of the very best pictures we've run in many months. Dietrich was never better and MacMurray always good. Business not so hot but no fault of the picture. Good for anyone's best playing time. If you can get them in they'll like it. Running time, 92 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

MEN IN HER LIFE, THE: Loretta Young, Conrad Veidt—Received good comments on this one. Majority liked it. Conrad Veidt is always good and you cannot go wrong by seeing a picture starring him. Running time, 90 minntes. Played February 19-25.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

ROYAL MOUNTED PATROL: Charles Starrett, Russell Hayden—A Royal Mounted story, with some action. Running time, 62 minntes.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

SING FOR YOUR SUPPER: Jinx Falkenburg, Charles "Buddy" Rogers, Bert Gordon—Choice little program that everyone enjoyed. The Russian comedian steals the show. Think this suitable for any situation.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

TEXAS: William Holden, Glenn Ford, Claire Trevor—This was another case of mistaken identity announced as a super dinger or something. It was greatly appreciated by our horse opera enthusiasts. Running time, 94 minutes. Played February 11-12.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

YOU BELONG TO ME: Barbara Stanwyck, Henry Fonda—One swell picture. Pleased everybody and did swell business. Running time, 95 minutes. Played February 15-17.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

Metro-Goldwyn-Mayer

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—If you haven't played this one, you should, as it is real good. 75 per cent of my women audience came out crying. Running time, 99 minutes.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

DR. JEKYLL AND MR. HYDE: Spencer Tracy, Lana Turner, Ingrid Bergman—This might be a big one to Metro, but it was a pain to me. Too long and tiresome. Did less than with an ordinary "B" picture. —J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

DR. JEKYLL AND MR. HYDE: Spencer Tracy, Ingrid Bergman, Lana Turner—Good. Tracy was excellent, as were the other two stars. Do not believe Tracy's fans like him in this type role.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

DR. JEKYLL AND MR. HYDE: Spencer Tracy, Ingrid Bergman, Lana Turner—Fake in 127 minutes' worth. It will really kill Tracy. Running time, 127 minntes. Played January 27-29.—Saul Korman, Grant Theatre, Detroit, Mich. General patronage.

DR. JEKYLL AND MR. HYDE: Spencer Tracy, Ingrid Bergman, Lana Turner—Good picture and good business. Tracy played the role with reserve and showed great acting ability. Running time, 110 minntes. Played February 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DR. KILDARE'S WEDDING DAY: Lew Ayres, Lionel Barrymore, Laraine Day, Red Skelton—Kildare's girl died in this picture. Why doesn't MGM get hep and do the same thing to the Kildare series? Running time, 82 minntes. Played February 24-26.—Saul Korman, Grant Theatre, Detroit, Mich. General patronage.

DOWN IN SAN DIEGO: Bonita Granville, Ray McDonald, Dan Dailey, Jr.—This was a well-made picture that furnished plenty of entertainment for the juveniles. Only trouble was that too many adults stayed away. Running time, 70 minutes. Played February 13-14.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

EDISON THE MAN: Spencer Tracy, Rita Johnson—Played follow-up on "Young Tom," so had same patrons out again. And it didn't let me down. Wonderful performance by Tracy and supporting cast. True life story that is far more entertaining than lots of fiction. Edison makes speech at end telling how world can have peace. I played this up big on advance ads and was amply repaid. Played February 20-21.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

HONKY TONK: Clark Gable, Lana Turner—Business above average on this, but heard no raves. Miss Turner very good in this one, but Gable seemed to be showing his age. Running time, 105 minutes. Played February 8-9.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

LADY BE GOOD: Eleanor Powell, Ann Sothern, Robert Young, Lionel Barrymore—Leo did a pretty fair job on this musical comedy as far as production and entertainment are concerned. Getting the people in to see it is your problem. Would advise giving it to them on a Cash or Bank Night; otherwise you probably will be sorry. Running time, 111 minutes. Played February 20-21.—A. E. Andrews, Emporium Theatre, Emporium, Pennsylvania. General patronage.

MARRIED BACHELOR: Robert Young, Rnth Hussey—They liked this picture, but they didn't come in. Running time, 81 minntes. Played February 22-23.—Saul Korman, Grant Theatre, Detroit, Mich. General patronage.

UNHOLY PARTNERS: Edward G. Robinson, Edward Arnold, Laraine Day—This picture was very poor. My people don't like Edward G. Robinson and I do think he is a great actor. Played February 2-3.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

WHISTLING IN THE DARK: Red Skelton, Conrad Veidt, Ann Rutherford—Fairly good creepy type picture, but Skelton has a long ways to go before he can get near Bob Hope in this type picture. Running time, 78 minutes.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

YOUNG TOM EDISON: Mickey Rooney, Fay Bainter, George Bancroft—Played late, but didn't matter. It's a swell picture and pleased 100 per cent. Edison's birthday fell on my playdate, so radio programs for him helped business. If you haven't played it, don't let its age stop you. Played February 13-14.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

Paramount

BAHAMA PASSAGE: Madeleine Carroll, Stirling Hayden—This picture seemed to please almost everyone and played to average week-end business. Color is beautiful and all stories with South Sea setting seem to draw very well. Running time, 82 minntes. —Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour, Lynne Overman—Excellent business for Christmas. Could hardly seat 'em. One of the few top pictures to stand up for subsequent run.—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour, Lynne Overman, Eddie Bracken—Bob Hope has a way all his own for putting across snappy patter and getting into hilarious situations that convulse the audience. He continues his success as one of the screen's best comedians in this service comedy that provokes an endless chain of laughter. Eddie Bracken, Lynne Overman and Dorothy Lamour add much to this joy-packed film that will be welcomed in any theatre where the patrons relish this type of humor. Running time, 80 minutes. Played February 21.—J. A. Reynolds, director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

GLAMOUR BOY: Jackie Cooper, Susanna Foster, Walter Abel—Darn good entertainment, but did not draw like we expected. Running time, 80 minutes. Played February 13-14.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HOLD BACK THE DAWN: Charles Boyer, Olivia de Havilland, Paulette Goddard—This is a mighty fine picture that I hesitated to show to the week-end action fans. But the picture more than justified itself and the comments were many and favorable. Running time, 115 minutes. Played January 22-24.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

HOLD BACK THE DAWN: Charles Boyer, Olivia de Havilland, Paulette Goddard—A swell piece of entertainment that gave universal satisfaction to a large and appreciative audience. The cast, story and direction were all that could be desired, suitable for preferred playing time with little or no exploitation worry. Running time, 115 minutes. Played February 16-17.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

LOUISIANA PURCHASE: Bob Hope, Vera Zorina, Victor Moore, Irene Bordoni—Picture did pretty well. Most people liked it. Victor Moore steals the show. I'd say it pleased 100 per cent. Running time, 98 minutes. Played February 8-10.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

MR. BUG GOES TO TOWN: Fleischer Feature Cartoon—This full length color cartoon with music pleased the adults as well as the kids. I played it Friday-Saturday to good business. Running time, 80 minutes. Played February 20-21.—E. M. Freibnrger, Paramount Theatre, Dewey, Okla. Small town patronage.

NEW YORK TOWN: Fred MacMurray, Mary Martin, Robert Preston—Did not come up to expectations according to its allocation. It falls into the "B" classification and as such should be treated according-

(Continued on following page)

(Continued from preceding page)

ly. It was a misfit here and business below normal. Running time, 75 minutes. Played February 18-19.—A. E. Andrews, Emporium Theatre, Emporium, Penna. General patronage.

SECRET OF THE WASTELANDS: William Boyd, Andy Cylde, Brad King—O. K. but not as good as some of the others.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

TRAIL OF THE LONESOME PINE, THE: Sylvia Sidney, Henry Fonda, Fred MacMurray—This old-timer, as usual, did good business. I received a terrible print on this. Don't play it unless you can get a better print than they sent me.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Republic

COUNTRY FAIR: Lulubelle and Scotty, Eddie Foy, Jr., William Demarest, Whitey Ford—This one really brings out the country trade. It is a fair picture with Lulubelle and Scotty, who can sing, dance or whistle, but what do you care if you get the crowds. Eddie Foy, William Demarest put over the old hokum, but Whitey Ford was lost in the shuffle. Running time, 74 minutes. Played February 13-14.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

DEATH VALLEY OUTLAWS: Don "Red" Barry—Good western, which did average business on Friday and Saturday. Played February 20-21.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

ICE-CAPADES: Dorothy Lewis, James Ellison, Jerry Colonna—What of my patrons that I could get in to see this feature seemed to enjoy the comedy and the skating sequences, but it just did not have the zip that it takes to make a finished product. Something missing, especially in the final scenes. Running time, 90 minutes. Played February 7.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

IN OLD CHEYENNE: Roy Rogers, Gabby Hayes—**MELODY AND MOONLIGHT:** Johnny Downs, Vera Vague, Jerry Colonna, Jane Frazee—This was a very satisfactory double bill, with both features above average for their class. Gabby Hayes has a lot of friends here. Played January 26-28.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

MR. DISTRICT ATTORNEY IN THE CARTER CASE: James Ellison, Virginia Gilmore—Very good little picture. They should make more like that. Running time, 68 minutes. Played February 1-2.—Saul Korman, Grant Theatre, Detroit, Mich. General patronage.

PITTSBURGH KID, THE: Billy Conn, Jean Parker—Fair picture, but did not do even average business on Friday and Saturday. The fight fans liked it, but there are not enough of them. Played February 13-14. —Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

PUDDIN' HEAD: Judy Canova, Francis Lederer—For some reason, Judy's pictures have failed to click with our patrons. This one seemed the best made of the lot and the supporting cast was plenty good. Running time, 79 minutes. Played February 13-14.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

RIDIN' ON A RAINBOW: Gene Autry, Smiley Burnette, Mary Lee—Played this late and had good Saturday business.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

SIERRA SUE: Gene Autry, Smiley Burnette—The best Autry in many months. Although not the draw he used to be, a few pictures like this and he'll be drawing them in again. Running time, 64 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SIS HOPKINS: Judy Canova, Bob Crosby, Charles Butterworth, Jerry Colonna—My patronage did not like this feature, but Judy is a swell actress. Running time, 95 minutes. Played February 13-14.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

UNDER FIESTA STARS: Gene Autry, Smiley Burnette, Joseph Strauch, Jr.—I did swell business on this Autry picture, because I received plenty of publicity from the Rodeo in Houston. "Tadpole" stole the show. Running time, 65 minutes. Played February 6-7. —Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

UNDER FIESTA STARS: Gene Autry, Smiley Burnette—Did record week-end business on this. Autry has great week-end appeal here.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

RKO Radio

BANDIT TRAIL: Tim Holt—Played to about average Saturday night crowd who knew just about what to expect, so were not disappointed. Running time, 60 minutes. Played February 14.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

NEW CONTRIBUTOR TO DEPARTMENT

A new contributor reported to the What the Picture Did for Me department, and three others resumed after an absence of some time. The new contributor is:

GENE ROTHGEB, Haven Theatre, New Haven, Ind.

The contributors who resumed after a lapse are:

R. V. FLETCHER, Lyric Theatre, Hartington, Neb.

JIM HANEY, Milan Theatre, Milan, Ind.

ELSTUN DODGE, Elstun Theatre, Cincinnati, Ohio.

CITIZEN KANE: Orson Welles, Joseph Cotten—My patrons still don't know what it's all about. Too long and too deep. No box office value to small towns. Running time, 120 minutes. Played February 11-12.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

CITIZEN KANE: Orson Welles, Joseph Cotten—You can stand in front of a mirror and call yourself "sucker" when you play this one. It does not have one redeeming feature. It will not draw; those that do come will not know what it is all about. There will be plenty who will not wait for the finish, and those that do remain to find out who "Rosebud" is, are disappointed when they see the sled. Running time, 120 minutes. Played February 22-23.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

CITIZEN KANE: Orson Welles, Joseph Cotten—High priced picture. But I made a little money on my help. They took off three days because they were afraid of being all alone in the theatre. Running time, 120 minutes. Played February 17-19.—Saul Korman, Grant Theatre, Detroit, Mich. General patronage.

DUMBO: Disney Feature Cartoon—Good cartoon feature, but my people do not attend in very large numbers when I show one. I don't want any more so soon.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

IN NAME ONLY: Carole Lombard, Cary Grant, Kay Francis—Repeated this on double bill to satisfactory biz.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio. Neighborhood patronage.

LADY SCARFACE: Dennis O'Keefe, Judith Anderson—This just makes the grade to fill the block of five offered on the first block and needs a strong running mate to put it across. I used it with "Sing Another Chorus" on a double bill for one day to average business. Running time, 66 minutes. Played February 17. —A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

LAWLESS VALLEY: George O'Brien—I would say that we have had better westerns than this. Didn't just seem to fill the bill.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

LITTLE FOXES, THE: Bette Davis, Herbert Marshall—Swell show that did no business. Bette Davis comes through with a remarkable performance. Running time, 111 minutes. Played February 15-16.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

LOOK WHO'S LAUGHING: Edgar Bergen, Charlie McCarthy, Fibber McGee and Molly—Swell picture and enjoyed by all. Good business. Running time, 79 minutes. Played February 20-21.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

SUSPICION: Cary Grant, Joan Fontaine—Played to very poor mid-week business. No picture that is English will draw for us at any time. This one is well made, but very slow-moving, as all Engiish pictures are. Running time, 100 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

SUSPICION: Cary Grant, Joan Fontaine—Joan Fontaine is really good and it drew fair. Running time, 95 minutes. Played February 8-9.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

SUSPICION: Cary Grant, Joan Fontaine—Picture did about average business, pleasing majority of patrons. Really was an excellent picture, or rather the manner in which it was handled was excellent, although story was not exactly small town fare. Running time, 99 minutes. Played February 8-10.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

UNEXPECTED UNCLE: Anne Shirley, James Craig, Charles Coburn—Not much drawing power to this. No complaints from the few who did see it. Running time, 67 minutes. Played February 12-13.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

WEEKEND FOR THREE: Dennis O'Keefe, Jane Wyatt—Oh, yes. Not only weekend, but weak beginning. Running time, 65 minutes. Played February 13-14.—Saul Korman, Grant Theatre, Detroit, Mich. General patronage.

Twentieth Century-Fox

CHARLEY'S AUNT: Jack Benny, Kay Francis, James Ellison—Good comedy that satisfied the patrons. Got lots of laughs. Should be O. K. on any date. Played February 14-16.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

I WAKE UP SCREAMING: Betty Grable, Victor Mature—"I Wake Up Screaming" a 40 per cent picture for me. Did the worst Sunday and Monday business for my theatre in four years. Maybe it's a good picture for some exhibitor, but for me, I am still screaming. Running time, 82 minutes. Played January 1-2.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

JESSE JAMES: Tyrone Power, Henry Fonda, Nancy Kelly—**RETURN OF FRANK JAMES, THE:** Henry Fonda, Gene Tierney, Jackie Cooper—Doubled these. Removed ending on "Jesse" print and beginning of "Frank" print and did a bang-up biz third run, same theatre.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio. Neighborhood patronage.

MAN AT LARGE: Marjorie Weaver, George Reeves, Richard Derr—This was a fair comedy with a few thrills that kept an average-sized audience well entertained. Running time, 69 minutes. Played January 19-21.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

MAN I MARRIED, THE: Joan Bennett, Francis Lederer—Played this as a filler for one day. Did normal business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MICHAEL SHAYNE, PRIVATE DETECTIVE: Lloyd Nolan, Marjorie Weaver—This didn't do the business we expected. This will not stand alone.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SON OF FURY: Tyrone Power, George Sanders, Gene Tierney—A swell action picture which pleased all. Play it. With color, it would have been one of the best pictures of the season. Running time, 98 minutes. Played February 18-19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne, Glenn Miller and His Orchestra, Milton Berle —Swell picture, with good cast, good music and beautiful scenery. Well received. Played February 21-23.— Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

SWAMP WATER: Walter Brennan, Walter Huston, Dana Andrews—Don't get scared of this picture because it's a swell show. The sepia color is good. Running time, 85 minutes. Played February 14-16.— Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

SWAMP WATER: Walter Brennan, Walter Huston, Dana Andrews—It's box office! Better than usual week-end biz. Used "Tanks a Million" with it for comedy.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio. Neighborhood patronage.

TALL, DARK AND HANDSOME: Cesar Romero, Virginia Gilmore, Milton Berle—Played this on Sunday midnight and did only average business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

TIN PAN ALLEY: Alice Faye, Betty Grable, Jack Oakie, John Payne—I'll bet any of you a can of beer that this picture played repeat will do you more business and make you more money than any picture you can play now. This is really a picture. Especially in small towns, a repeat on this is a cinch. It's a timely comedy, music, story, and bound to make you money. Played December 28-29.—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

WEEK-END IN HAVANA: Alice Faye, Carmen Miranda, John Payne, Cesar Romero—Very pretty color. Did nice first of the week business in spite of the cold wave.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WEEK-END IN HAVANA: Alice Faye, Carmen Miranda, John Payne, Cesar Romero—The color is all that I can say was good, and this Miranda is slipping fast. Running time, 81 minutes. Played February 11-12.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

WE GO FAST: Lynn Bari, Alan Curtis—Very fast. Dropped my receipts. Running time, 61 minutes. Played February 15-16.—Saul Korman, Grant Theatre, Detroit, Mich. General patronage.

WILD GEESE CALLING: Henry Fonda, Joan Bennett, Warren William—Better than we expected and had no kicks. From various reports we had read, we anticipated a very ordinary program picture, ad-

(Continued on following page)

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vertised as a story of tbe North country, which really would not be an outdoor epic as expected. Instead, while not as much "outdoor" as it should have been, it was good entertainment and pleased our patrons. Running time, 77 minutes. Played February 18-19.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

YANK IN THE R. A. F.: Tyrone Power, Betty Grable—Very well liked hy all. Not a hig epic at all, but the fact that it was not too much war and contained a lot of comedy and romance help a lot. In most pictures of this type, the feminine support is not very much in evidence. Not so here, because Betty Grable was a very prominent part of the entire story. Running time, 97 minutes. Played February 15-16.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

United Artists

INTERNATIONAL LADY: George Brent, Ilona Massey, Basil Rathbone—A good spy melodrama. chockful of suspense. Draggy in spots. No draw. Did not seem to interest our customers enough to bring them in. Running time, 100 minutes. Played February 20-21.—H. Goldso, Plaza Theatre, Chicago, Ill. General patronage.

SUNDOWN: Gene Tierney, Bruce Cabot, George Sanders—This was a very fine, well-produced picture. Had a good business and enjoyed by all.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

TANKS A MILLION: William Tracy, James Gleason, Noah Beery, Jr.—Really believe this should he reviewed as a short feature because that's what it is. Pleased my Friday-Saturday patrons 100 per cent. Running time, 50 minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

TANKS A MILLION: William Tracy, James Gleason—Just what you need to douhle with a long feature. I think that all small features should be cut to 50 minutes. We would all be better off. Used this one witb "Swamp Water." Running time, 50 minutes. Played February 22-23.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio. Neighborhood patronage.

Universal

BLACK FRIDAY: Boris Karloff, Bela Lugosi—Not so hot. I believe tbe straight horror picture has reacbed the end of its noose. What we can use is good mystery that is also funny, such as "The Cat and the Canary," "The Ghost Breakers" and "Hold That Ghost."—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

DIAMOND FRONTIER: Victor McLaglen—Good action and story. Average business.—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

HELLZAPOPPIN': Olsen and Jobnson, Martha Raye—With a little extra advertising, this played to our best week-end husiness in past several months. They didn't all like it, but that could hardly be expected with a freak of this sort. Personally, thought it swell and just right for tbese times. Running time, 85 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

HELLZAPOPPIN': Martba Raye, Olsen and Johnson—Too crazy. People walked out in droves. It may click in your town, but my people said no. Running time, 86minutes. Played February 1-3.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

MEET THE CHAMP: Hugb Herbert—Fair program picture, suitable for douhle bill only.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

MODEL WIFE: Joan Blondell, Dick Powell, Charlie Ruggles—Just fair for small town. Some very humorous situations. Lots of laughs which are so desirable now. Believe it would be tops in city houses. Played February 6-7.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

PONY POST: Johnny Mack Brown, Fuzzy Knight—Good western. Brown does not do stand-out business, but the western fans like him and come to see his pictures a little better tban some of the otber western stars. Fuzzy Knigbt is also well liked.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SING ANOTHER CHORUS: Johnny Downs, Jane Frazee, Mischa Auer—Another of those short length musicals produced hy Universal that compares favorably to the others and did a fair job at the box office. If you use double bills, this is it. Running time, 64 minutes. Played February 17.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

SWING IT, SOLDIER: Ken Murray, Don Wilson, Brenda and Cobina—Pleasing to most of patrons, an average-sized audience on "Take a Chance Night." Running time, 66 minutes. Played February 11.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

SWING IT, SOLDIER: Ken Murray, Don Wilson, Brenda and Cobina—Good little program picture.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

IN NEWSREELS

MOVIETONE NEWS— No. 50, Vol. 24—Navy families evacuated from Hawaii....Battle over Rangoon.... Santa Barhara shelled....Carnival in Rio....RKO speaks at Navy banquet....Garand rifle production ....Generals learn motorization....Paratroops with skis....Kentucky quadruplets....Sports.

MOVIETONE NEWS—No. 51, Vol. 24.—Nelson urges speed-up....Tanker torpedoes off New Jersey.... R.A.F. raids French coast....Willkie at Academy dinner....Choosing Miss Florida....Sports.

NEWS OF THE DAY—No. 248, Vol. 13.—U. S. fliers over Rangoon....Wavell in Far East....R. A. F. Libyan raid....Navy families leave Hawaii....Para-ski troops....Marines parade on Fifth Ave..... Fashions....Sports.

NEWS OF THE DAY—No. 240, Vol. 13.—U. S. tanker hurns off Jersey shore. Nelson tells how war must be won....R.A.F. raids enemy Continental ports.... Willkie speaks at Academy Awards dinner.

PARAMOUNT NEWS — No. 53. — Sports....Bomb-scarred Rangoon....U. S. planes fight Japs....Axis nationals leave Venezuela....Axis propaganda in New York....Kentucky quadruplets....Shells hit west coast....American "Commandos."

PARAMOUNT NEWS—No. 54.—Hollywood Academy dinner....British soldiers in N. Y...Dutch ship reaches Coast....Army uses horses....R.A.F. over France....Nelson explains war job....Sports.

RKO PATHE NEWS—No. 53.—Santa Barbara shelled ....Japs homh Burma Road....Prisoners plan suicide squad....Rio carnival....Mechanics teach generals....Para-ski troops....Sports.

RKO PATHE NEWS—No. 54.—Tanker off Jersey coast....Cavalry motorized....Nelson urges action.... British troop review....Academy award winners.... Sports.

UNIVERSAL NEWS—No. 62, Vol. 15.—Japs shell Coast....Wives leave Hawaii....Marine parade for Wake....Ski troops in Mts.....Scouts honor Washington....Wooden tires....Kentucky "quads".... Fashions....Sports.

UNIVERSAL NEWS—No. 63, Vol. 15.—U-boat off N. J.....Pacific coast defenses....Oscars for Hollywood....Nelson speeds production....R.A.F. bombs Nazis....Dies tells Jap plans....Sports.

Warner Bros.-First National

BRIDE CAME C. O. D., THE: Bette Davis, James Cagney—This O. K. for any date. James and Betty both good in this.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

CITY FOR CONQUEST: James Cagney, Ann Sheridan — Very mediocre entertainment. — Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

INTERNATIONAL SQUADRON: Ronald Reagan —This is the best of the air type pictures played to date. Running time, 87 minutes.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

MALTESE FALCON, THE: Humphrey Bogart, Mary Astor, Gladys George, Peter Lorre—Good picture which did average business on mid-week. Humphrey Bogart is always good and he turned in a good performance in this one. He turned out to be the hero in this picture. Mary Astor gives good support. Played February 17-19.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

NAVY BLUES: Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley—Good picture for Sunday-Monday. Glad to see Martha Raye again.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

NINE LIVES ARE NOT ENOUGH: Ronald Reagan, Joan Perry, James Gleason—Fair program picture. Reagan popular here. Ed Brophy and James Gleason are always good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—Swell picture; well acted and produced. Liked hy all the church people and preachers. Did not do business expected due to haskethall tournament and measles epidemic. This picture followed "Sergeant York" and I am sure the advanced prices on Sergeant York" hurt the attendance on "One Foot in Heaven." Played February 6-8.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—Here is a picture that will bring people into your theatre that have never been there before. It's really a fine picture and you can stand at the door when the show is over. Not one complaint in my house. You can get well on this one if you exploit it. Running time, 108 minutes. Played February 8-9.—Jim Haney, Milan Theatre, Milan, Ind. General patronage.

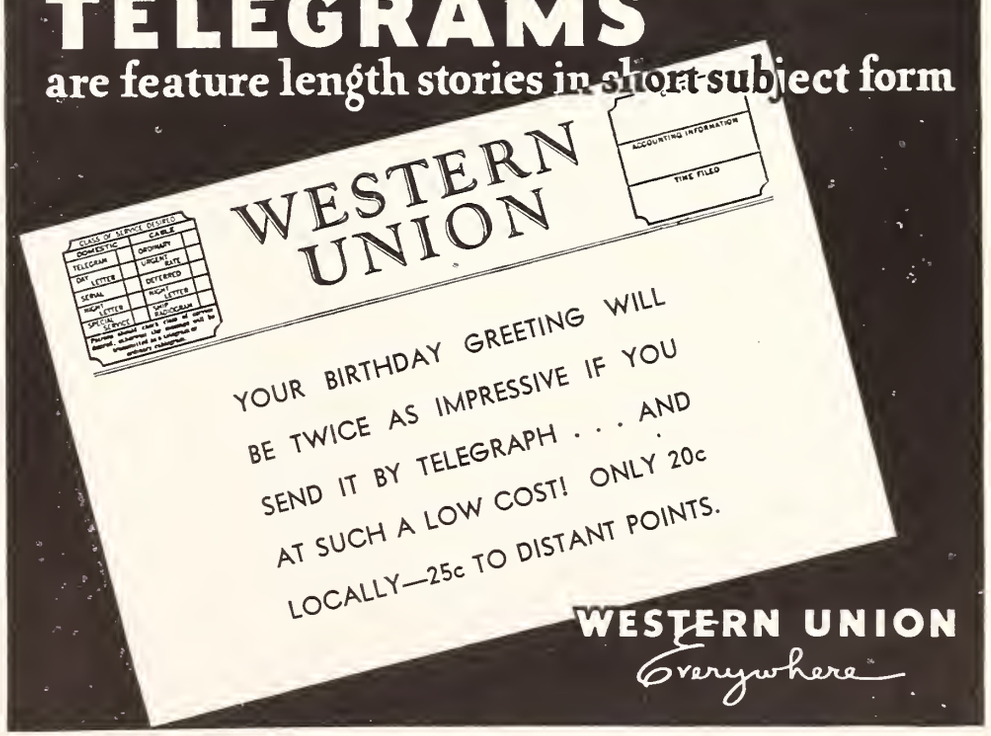
ONE FOOT IN HEAVEN: Fredric March, Martha Scott—Perfect. By all means, play it. The scenes from the William S. Hart western were a welcomed addition. Now some company should make "The Life of Billy Sunday."—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SEA HAWK, THE: Errol Flynn, Brenda Marshall, Claude Rains—Very good picture that did nice business for first-of-the-week, second run.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

SERGEANT YORK: Gary Cooper, Walter Brennan, Joan Leslie—It's a swell show, but my box office receipts were nothing to brag about. Running time, 132 minutes. Played February 30.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

TARGET FOR TONIGHT: Documentary—An impressive picture of an R. A. F. bomhing raid over Nazi-land. The fact that all scenes and characters are authentic and not staged adds immensely to this film. Our audience was gripped with tenseness throughout

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the entire picture and everyone agreed it was an excellent and stirring piece of work, for it graphically depicts the mechanism and unsung heroism necessary in making bomber action a success. This is a timely picture and will interest every one of your patrons. Running time, 48 minutes. Played February 21.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

THEY DIED WITH THEIR BOOTS ON: Errol Flynn, Olivia De Havilland—The story of the Custer massacre. 'Tain't the way I heered it, but, brother, it makes danged good listenin'. With this pair and this title, I derived as much pleasure from the way the customers went out, as I did from the way they came in. Never was a massacre better enjoyed. Running time, 104 minutes. Played January 29-31.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

THEY DIED WITH THEIR BOOTS ON: Errol Flynn, Olivia de Havilland—Too long. This kind of picture gets very tiresome to those who are not especially action fans. Well made and well acted though. Running time, 140 minutes.—Ritz Amusements, Inc., Park Theatre, North Vernon, Ind. Small town patronage.

YOU'RE IN THE ARMY NOW: Jimmy Durante, Phil Silvers, Jane Wyman—This picture seemed to please all. The laughs came so often and fast that a lot of the dialogue was never heard. Durante really made a hit in this one. Business was good and I could have played this picture on any date and gotten good business out of it. Played February 10-12.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Short Features

Columbia

IN THE SWEET PIE AND PIE: Stooges—This one will make them laugh through its entire length. Running time, 18 minutes.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

Ealing Studios

MASTERY OF THE SEA: One of the poorest two-reelers that I have ever played in my theatre since I started in silent days in 1912. My patrons just came up to me and said where did you buy that terrible stuff. Not even entertaining. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

Metro-Goldwyn-Mayer

AMERICAN SPOKEN HERE: Passing Parade Series—A first-class reel on the American slang that will be enjoyed by all.—J. N. Wells, Wells Theatre, Kingsand, Ga. General patronage.

GOOSE GOES SOUTH, THE: Technicolor Cartoons—This is a good cartoon from Metro.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

LONESOME STRANGER, THE: Cartoons—Color Cartoon take-off on "Lone Ranger." Well done and drew lots of laughs.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

MAN WHO CHANGED THE WORLD, THE: Miniatures—This is a good subject. Should be played in all theatres.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

Paramount

AT THE COUNTY FAIR: Speaking of Animals—Very amusing comedy with animals at the fair talking and wise-cracking. Running time, 10 minutes.—E. M. Mreiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

BETTER BOWLING: Sportlights—Good sport reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HEDDA HOPPER'S HOLLYWOOD, NO. 1—Well received. Running time, 9 minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

IN A PET SHOP: Speaking of Animals—My patrons seem to like these.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

MINNIE THE MOOCHER: Cab Calloway—This reissue features Cab Calloway and his orchestra, with a cartoon sequence showing Betty Boop. Is O. K. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

OLIVE'S SWEEPSTAKE TICKET: Popeye The Sailor—Good Popeye cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

POP AND MOM: Animated Antics—This was a good little cartoon and especially enjoyed by the kids.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

SUPERMAN, NO. 2: Superman Color Cartoons—These shorts hit the spot with the kids and the adults like them, too. Paramount should quit producing the "Popeyes" and make more of these.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Republic

STARS—PAST AND PRESENT: Meet the Stars—Very good reel of its kind. Running time, 10 minutes.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

RKO Radio

MARCH OF TIME, NO. 4: "Main Street, U. S. A."—Not as well liked as the others, but well worth showing.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. Generai patronage.

MARCH OF TIME, NO. 4: "Main Street, U. S. A."—Every red-blooded Canadian and American should see this product and seriously consider what would happen to their homes if we lose this war. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

PANIC IN THE PARLOR, A: Leon Errol—Pretty good two-reeler with quite a few laughs. Good for the week-end double bill because it's slapstick and pie-throwing.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

PICTURE PEOPLE, No. 7: Anything pertaining to the private lives of movie stars always takes.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Twentieth Century-Fox

ISLE OF MYSTERY: Father Hubbard Alaskan Adventures—Very good one-reeler.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

JEWEL OF THE PACIFIC: Magic Carpet Series—Average travel talk. Running time, 10 minutes.—E. M. Freiberger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAGIC PENCIL, THE: Terrytoons—Fair cartoon.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SAGEBRUSH AND SILVER: Magic Carpet Series—This is a swell little short, and it's interesting.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

SNOW MAN, THE: Terrytoons—Pretty good. Music and sound effects in this are excellent.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Universal

CONGAMANIA: Two-reel Musicals—Terrible for my situation. Nothing but deep Conga rhythm and Rhumba. May be O. K. in darkest Africa or Puerto Rico.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

$21 A DAY ONCE A MONTH: Color Cartoon—Pleasing cartoon and timely. Running time, 7 minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

WINTER SERENADE: Musicals—Pretty good short, but not worth the money. Running time, 16 minutes.—Eddie Ornstein, Rialto Theatre, Marengo, Ind. Small town patronage.

WOODY WOODPECKER: Color Cartoon—Just another screwball color cartoon.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

Vitaphone

ALOHA HOOEY: Merrie Melodies Cartoons—These cartoons are getting better every time I show them. Running time, 7 minutes.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

AVIATION VACATION: Merrie Melodies Cartoons—These are really good. Running time, 7 minutes.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

JAN GARBER AND ORCHESTRA: Melody Masters Bands—Very good orchestra reel. Play it. Running time, 10 minutes.—A. L. Dove, Bengough Theatre, Bengough Saskatchewan, Can. Small town, and rural patronage.

MINSTREL DAYS: Broadway Brevities—This very fine short depicts the birth and development of the Minstrel Show. It has plenty of singing and dancing and will provoke pleasant memories of the "good old days" when black-face comedians were the rage.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

NOTES TO YOU: Looney Tunes Cartoons.—Here is one of the funniest cartoons for some time. New gags and highly amusing. Running time, 7 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

OF FOX AND HOUNDS: Merrie Melodies Cartoons—Not much except to fill out a program.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

RHAPSODY IN RIVETS: Merrie Melodies Cartoons—This is swell, the music is very good, so keep up with the good work. Running time, 7 minutes.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

RODEO ROUNDUP: The Sports Parade—Good one-reeler in color. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SKINNAY ENNIS AND ORCHESTRA: Melody Masters—Even the small towns have orchestras as good as this, so why film them?—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

U. S. CALIF BAND AND GLEE CLUB: Melody Masters Bands—I noticed my younger patronage moved around in their seats on this one, so they must have liked it. Running time, 10 minutes.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

Miscellaneous

U. S. Defense Films

ALUMINUM: (Motion Picture Committee Cooperating for National Defense)—Good short. Furnished gratis. Play it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

ARMY IN OVERALLS: Distributed by O. E. M. Film Circuit—Good. Play it.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

BOMBER: Distributed by O. E. M. Film Circuit—Played this second time. It's good. Play it; it's gratis.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

HOMES FOR DEFENSE: Distributed by O. E. M. Film Circuit—Another good short furnished gratis. Write to Office of Emergency Management, 1600 Broadway, New York, N. Y., and play all these timely and instructive shorts. All furnished free.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

SAFEGUARDING MILITARY INFORMATION: Distributed by O. E. M. Film Circuit—Very good free reel asking people not to talk in public as there may be Jap spy about. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

U. S. Treasury Dept.

NEW SPIRIT, THE: Released through National Screen—It was pure and rich for American citizens. It will help and wake up the American people. Running time, 7 minutes.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

Serials

Columbia

GREEN ARCHER, THE: Victor Jory, Iris Meredith—Chapter 1 was not as good as was expected from this serial, but perhaps it will improve. Columbia, why not make "The Shadow Returns?" And why can't we have more reports in this department on serials?—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Republic

DICK TRACY VS. CRIME, INC.: Ralph Byrd, Michael Owen—This new serial starts off with a bang and looks like a winner. Running time, 30 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DRUMS OF FU MANCHU: Henry Brandon, William Royle—Old, but pretty good.—Sammie Jackson, Jackson Theatre, Flomaton, Ala. General patronage.

Universal

DON WINSLOW OF THE NAVY: Don Terry, John Litel, Claire Dodd—I am on the first chapter and this serial looks mighty good. Running time, 18 minutes.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

"ROUND TOOTHPICKS"

Theatre service is rather an abused term. It has come to be accepted as a label for any one of many taken-for-granted courtesies in patron handling that are to be expected in any efficient theatre operation. Service that makes one house stand out against another is the only true measure of definition. That kind of service becomes a part of the program and is so evaluated by the customers in deciding which house to attend.

The subject is introduced today by Manager Joe Feulner of the Balaban Des Plaines, in Des Plaines, Ill. He brings it up in a recent letter in saying:

"The other evening, in the lobby, I overheard a remark, 'I like to come here. It's so friendly and lively.' This is not the first time we have been complimented by patrons for keeping our lobby alive.

"Too often the manager is able to convince himself that people will attend his theatre so long as he shows the pictures. I keep thinking of the fellow who went out of his way to have lunch at the restaurant where they had *round* toothpicks. And of the other chap who bought his smokes down in the next block, instead of next door, because the free matches down there were in a more attractive folder. I'm convinced that these too-often-overlooked little things clinch the sale."

Feulner will be among the members heartily applauding the new service-streamlining installed by Bill Yurasko at Warners' Orpheum, Philadelphia, a neighborhood, and told about on a following page. Stepping up his operation to war-time tempo, Yurasko has promoted free taxi service to overcome transportation restrictions brought about by rationing. Bill challenges weather hazards by offering free checkroom services for wearing apparel.

That free taxi service recalls the late Fred Walton who thought nothing of hiring a bus in bad weather to call in person for patrons who could be induced to come on down without the bother of taking out the family chariot. And in his Kansas City days Frank Newman, like as not, would run a patron down to the station so as not to miss a train.

One of the big, and nostalgic, laughs in "Hellzapoppin" is the "Stinky Miller slide" sequence. That was no gag in the old days, and Yurasko's checking service might be topped with the kids' checking service used by Ray Whitfield. Mothers on their way to shop or bridge would check in their youngsters at the theatre and pick them up after the show. You'd be surprised to know how many tickets this "round toothpick" sold. And "round toothpicks" are still offered by plenty of managers today who station themselves religiously in the lobby at opening and closing times to greet patrons—*by name.*

▽ ▽ ▽

Claud Saunders stemmed directly from P. T. Barnum. He was a true disciple of the First Drum Beater. Founder and vigorous exponent of what the industry came to know as "exploitation", Saunders taught boxoffice promotion to his pupils in terms of loud, colorful ballyhoo plus front-page breaks. He loved the "bang".

To Saunders, showmanship meant circusing. He lived to see cooler minds convert the circusing to quieter merchandising. He died unconvinced the change was for the better, an opinion shared by many who mourn his passing.

SHOWMAN TO SHOWMAN

Producing for Paramount with Bill Pine, Bill Thomas was in town last week to say howdy and to tell some about the exhibitor contacts pursued by the two Bills in keeping informed of their pictures at the boxoffice. This is accomplished largely via the Round Table and "What the Picture Did for Me" departments. Whenever a Pine-Thomas production is mentioned, the boys see to it that a personal note goes to the exhibitor, voicing appreciation of his cooperation and setting forth news of their coming releases.

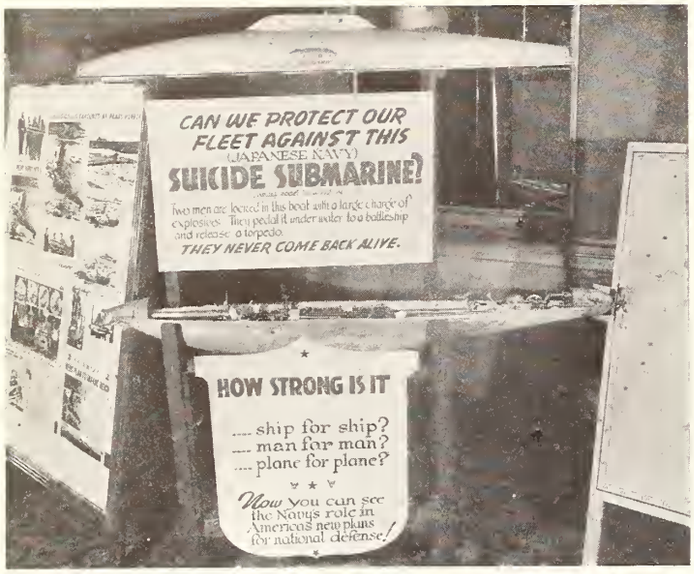
Both Bills have a common background of long service in theatre operation. Thus, their communications are from showman to showman, in the language of showmanship that both sides understand.

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Tuesday, March 17th, is the official date for the presentation of the 1941 Quigley Grand Awards to Arnold Stoltz and Frank Bickerstaff. The ceremonies will be held during a luncheon meeting of the A.M.P.A. at the Hotel Edison, New York. Round Tablers and their friends are invited to attend.

A-Mike Vogel

Round Table In Pictures



Sock lobby display ahead of "Target for Tonight" at the RKO Jefferson, New York, featured original models of the Japanese submarine caught at Hawaii and promoted for the engagement by Manager Humbert O'Camp. Appropriate tiein copy was planted.



Stopper in the lobby of Warner's Boyd, in Philadelphia, ahead and during run of "Kings Row" was setpiece featuring street scene atop which were hung portraits of the leading characters in the film. Banner over all read: "Now comes the most important picture since the inception of motion pictures".



Entire front of the Ora Theatre, in Freeport, Tex., was covered with two 24-sheet cutouts of Bob Hope and Paulette Goddard as part of Lewis Dreisbach's advance exploitation for "Nothing but the Truth".

Picket fence, covered with scene stills from "How Green Was My Valley" and forming enclosure for receipt of books for service men, is being used in the lobby of the Glove, in Gloversville, by Lou Hart. Each week stills are changed to fit current attraction.



Three days ahead of opening of "What's Cookin'" at the New York Criterion, Phil Laufer, publicist, arranged for three lads dressed as studes and professor to picket front of theatre with sandwich boards carrying jive talk picture tiein copy.



Stage Shows Exploited

Stage-show exploitation blooms fully at the Warner Majestic, in Johnstown, Pa., where according to Jim Totman, Pittsburgh division ad head, the activities of Walter Hall have been successful in bringing wide attention to three-day-a-week presentations. As a recent instance, for a recent date on the "Gay Nineties Revue," Hall decked up his house staff in costumes of the period, plus trick mustaches found popular in that day. Each of the staff wore a large artificial lapel flower which plugged the show. Hall stirred up some extra excitement by promoting loan of old-time photos of locals in his lobby. To patrons who could identify persons' pictures, guest tickets were given. Advertising was in keeping, newspaper, publicity, displays and other aids tieing in with the period.

For Ina Ray Hutton and Orchestra, Hall placed recordings in majority of the juke boxes in and around the city for a week prior to the date. He also built interest by having the radio stations broadcast some of the girl-band leader's recordings. Since the Round Tabler was able to arrange to have the star make personal appearances in music departments of local stores, advance windows in strategic spots were given over to the date. At these appearances, the band leader plugged her audience participation stunt "How Would You Like to Lead a Big Name Band?" This allowed patrons an opportunity to "hold the stick" at the regular shows for prizes of the band's recordings.

RKO Hold Old-Time Show

The old-time variety idea for unit presentation is now successfully going the rounds of the RKO theatres in the New York area with the act called "Keith's Union Square Variety Show" to identify the presentation with the original varieties at the circuit's Union Square theatre in the early 90's. Suggested by Charles B. McDonald, division manager, the production featured a lot of old-time names, the idea publicized by the theatres with man on the streets costumed in keeping and carrying large banners made up in a display style of the period with appropriate tiein copy.

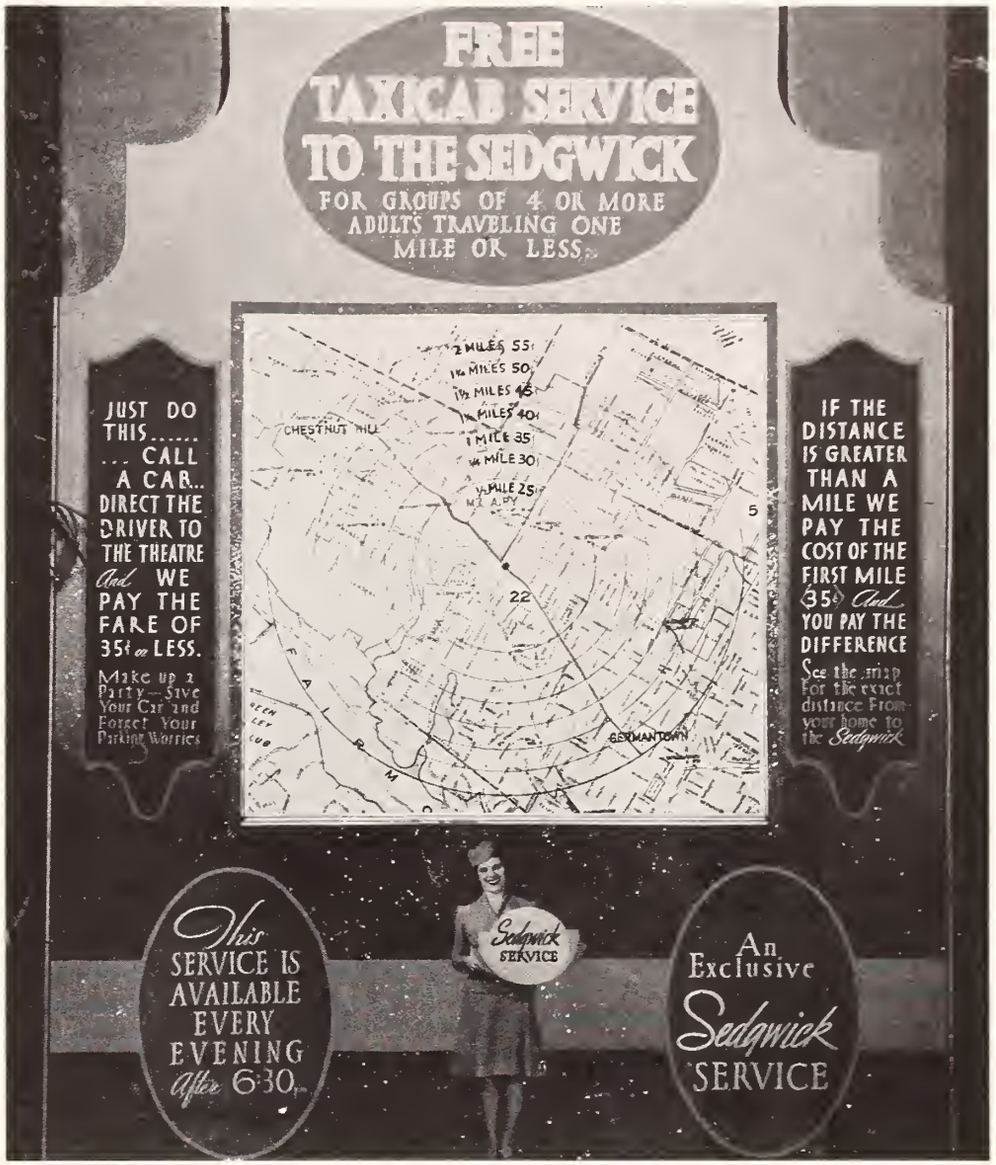
"LET'S HEAR FROM YOU"

Teaser Ads Promote "Tarzan" for Brunson

Teaser ads in both morning and afternoon papers stressing the theme that "Tarzan's Secret Treasure" was the "First Arizona Showing" were used a week ahead of playdates by Carolina Brunson at the Rialto, in Phoenix. Sound track of Tarzan's yell was run week ahead and radio contest over KOY offered guest tickets to those correctly answering questions pertaining to the picture. Color contest was landed in local shopping news for free tickets and special art front was constructed for the date.

Ahead of "Blues in the Night," "Carolina" distributed two by three cards with copy reading: "My Mamma Done Told Me that Blues in the Night is the surprise picture of 1942," etc.

"SAVE-YOUR-CAR" TIEIN



Giant lobby setpiece at Warner's Sedgwick, in Philadelphia, details Manager Bill Yurasko's free transportation promotion to tie in with the "Save-Your-Car" movement. Immediate public acceptance in the increased number of calls upon the co-operating taxi company is noted by R. Lee Kline of the Orpheum and correspondent of the Warner Steve Barutio division to these pages.

Fitz Seeks Local "Woman of Year"

Much was made in the newspapers and radio over Ed Fitzpatrick's tieup with WBRY and the *Daily News,* as well as prominent local stores to select the "Woman of the Year" in conjunction with the Tracy-Hepburn vehicle at Loew's Poli, in Waterbury. Ballots decided the winner, with permission sought from Red Cross workers, society leaders, professional and business women, etc., for use of their photos in newspaper and lobby reproduction. Reporters from the paper and members of the radio station were assigned to get information on the achievements of the different women for broadcasts.

Mayor Vincent Scully issued a proclamation to support the "Woman of the Year" stunt and WBRY on opening night interviewed winner from lobby. The Chamber of Commerce cooperated, ballot boxes were landed in city's leading women's stores and announcements and photos displayed in windows.

Through cooperation of WATR, Fitz worked out a "Remember the Day You Heard This Tune" stunt for that picture with leading music store going along on the tieup. Four 15-minute spot announcements were landed on station's old-time melody program with listeners asked to name the tune and tell of the memory they associated with each. Guest tickets and cash prizes were awarded the most interesting entries. Music store went along on the idea, plugging the contest on their street public address system, while pianist appeared in window at peak hours playing old-time melodies. Idea was also tied in at theatre with guest ticket offered to first in audience to reach stage with correct title of old tunes played.

SHOWMEN'S LOBBY LAFFS

This cartoon from the brush of Milt Rosenfeld, Round Table cartoonist.



Patron: Knitting is not as harmful as nail biting during a Don Ameche picture.

Sablosky Ties School To "Henry Aldrich"

Concentrating on his juvenile patronage, Dave Sablosky ahead of "Henry Aldrich" at the Norris, in Norristown, Pa. had members of the local high school dramatic club put on a scene from the picture. The school sold tickets on a benefit basis and classes were dismissed an hour earlier to attend the show. Stunt was advertised widely throughout the school and plugged in classes.

For "Dawn Patrol" Dave effected a novel lobby display which featured a large clock with revolving stills showing scenes for each hour of the day and night. Tieup with local automobile agency brought use of new station wagon which was bannered with copy reading "Take a ride in this car and see" etc. Women's Club was circularized with letters stressing the quality of the picture and offering guest tickets to the first 10 persons sending in largest amount of roles in which they had seen Charles Boyer in previous pictures.

"LET'S HEAR FROM YOU"

Recruiting Office Tied To "Marines" by Singer

Will Singer of the Brandeis Theatre, Omaha, Neb., tied in with the local U. S. Marine recruiting office as the highlight of his campaign for "Call Out the Marines." Five thousand printed heralds were tied in packets of various quantities to Marine advertising boards in front of the Post Office, at several locations in the business district and in the neighboring town of Council Bluffs. A special mounted display of a dozen stills from the picture carrying Marine copy and crediting the picture, theatre and playdate was designed and planted in the lobby of the First National Bank. All marines in uniform were invited to the opening night performance. Singer made this a gala "Marine Night" by dressing the front of the theatre and the lobby with national colors, flags, Marine emblems and banners.

Notaro's Goodwill Gesture Lands Feature Story in Paper

While not originally intended for publicity, Pat Notaro at the Columbia, in Sharon, Pa., recently gained the goodwill of the town and newspaper when he discovered that a popular 12 year old lad and great fan of Errol Flynn's had been stricken with paralysis. Seeking to do something to cheer the boy up, Pat contacted the star in Hollywood and secured for the chap personal letter and autographed photo from Flynn. Papers picked it up and gave a feature human interest story to the gesture, together with art and prominent theatre mention.

"LET'S HEAR FROM YOU"

Swimming Contest Held By Stoddard on "Tarzan"

Richard Stoddard of the Rocket Theatre, Rock Island, Ill., for "Tarzan's Secret Treasure" secured the cooperation of the local Y. M. C. A. for a "Johnny Weissmuller Swimming Contest" held in the "Y" pool. A trophy was awarded the winner and a large autographed photo of the star was presented to the organization for display in the recreation room.

Another feature of the campaign was a special advance screening for leading Boy Scouts, scoutmasters and "Y" officials. A display of African travel books, supposedly covering territory where Tarzan had his home, was obtained in the local library.

"LET'S HEAR FROM YOU"

Bickerstaff's "Purchase" Prevue

For publicity on "Louisiana Purchase" at the L. & J. Palace, in Athens, Ga., Frank Bickerstaff ran a preview showing of the picture night before opening. Running across five people locally who had seen the stage play, Bick invited them to the preview to get their reactions for publicity purposes. Fifteen minute transcription was run over WGAU, with station giving plugs on the picture three days in advance.

Kirsch Directs Star Welcome

Since Gloria Warren, new Warner starlet, is a native of Wilmington, Del., Dick Kirsch was able to spread himself widely on the premiere of her first picture, "Always in My Heart," at Warners' Queen, the promotion featured by the personal appearance of the girl in conjunction with the date. The campaign started with a press luncheon in nearby Philadelphia to which Kirsch brought some of the local newspaper folk to meet the new "name." The advance publicity resulting led into "high" when the star arrived in Wilmington, where she was officially greeted at the station and headed a parade up the main street to the City Hall to receive the key to the city by the mayor.

All of this was duly publicized and pictured on the front page and other pages as were newsworthy spots visited by Miss Warren, such as trips to nearby fort to sing for soldiers, visit to crippled children's hospital, etc. Kirsch was able to use the appearance for comprehensive co-op advertising in one instance, landing a five-column full by department store to announce the starlet's appearance to sell defense bonds and stamps. Further co-op advertising was received when the girl modeled new styles at another leading shop.

Newspaper Breaks Abundant

Special newspaper section also proved a highlight, entire front page given over to greetings to the starlet, official welcome from the city, etc. Rest of section was made up of co-op ads, feature stories. In addition, there was other human interest publicity along the lines of visits with the star's old school principal, the school influence was also evidenced by a reception given by the students at the school the girl attended.

"LET'S HEAR FROM YOU"

"Came to Dinner" Endorsed By Dramatic Instructor

For "The Man Who Came to Dinner," Syd Poppay, manager of Warners' Majestic Theatre, Gettysburg, Pa., had the dramatic instructor at Gettysburg College personally endorse the picture in the classroom. In addition, a local restaurant stamped the play dates over their checks and the Western Union office displayed two large-size telegrams plugging the picture. For "International Squadron," two model airplanes were hung in the lobby for four days in advance of the opening. A window display at a downtown bookshop helped attract attention to "H. M. Pulham, Esq."

"LET'S HEAR FROM YOU"

Mason's Paper Matinee

E. W. Mason, owner of the Osage theatre at Osage, Iowa, recently staged a paper matinee that netted several thousand pounds of paper and magazines that were sold for a nice sum and the money was turned over to the Red Cross. Admissions to the theatre were free if the customers brought a bundle of old papers or magazines. The person bringing the largest bundle got ten tickets that would admit him free to the theatre for future shows.

Managers Plug "Scout Week"

Troops in South Bend, Ind., were invited to take over posts in the operation of the Granada during the recent National Boy Scout Week, when Manager Ray Wheeler set aside the week-end for selected Eagle Scouts to act as doorman, main floor director, etc. Audiences were advised of the proceedings in a special trailer praising the boys' organization and calling attention to the "Week".

Following the trailer came the short featuring the national anthem, the house invited to join in the singing. To build up the effect, a squad of Scouts mounted the stage before, and grouped around the flag accompanied the trailer showing with bugle calls, coming to attention while the anthem was rendered. This was repeated with every showing.

Wheeler gave over his lobby to a display of scouting literature and equipment in charge of troop leaders who distributed the booklets and answered questions. The Round Tabler reports an excellent reaction to this civic promotion, the theatre gaining a lot of added publicity and bows from the local prominents.

"LET'S HEAR FROM YOU"

Mayor Aids Adolph On "Citizen Kane"

A press interview with the Mayor highlighted the campaign arranged by A. Adolph of the Grand Theatre, Salem, Oregon, for "Citizen Kane." Mayor William Chadwick was contacted and asked to make a public statement on the subject of Suppression of Motion Pictures, with "Citizen Kane" particularly in mind. Reporters from the Salem press were invited to question him and write stories for their respective papers.

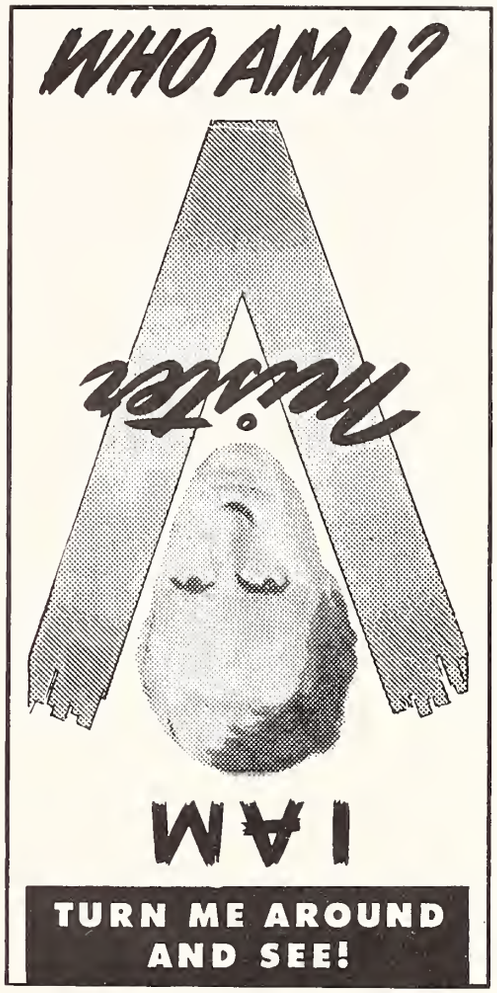
Other factors in Adolph's campaign included a tie-in with local Radio Station KSLM for a 15-minute program, spot announcements for four days prior to the opening and a "Man in the Street" broadcast, all in the interest of "Kane." Stevens & Son, local jewelry store, was tied-in for a co-op herald, newspaper size, with a news layout idea on both sides on both the picture and jewelry product, with the caption: "How much love and happiness will 60 million dollars buy?" Distribution was made by hand in the downtown business area of Salem, along with newspaper sales. A special screening of the picture was arranged three days before playdate for important newspaper and radio personnel and the Mayor of Salem.

"LET'S HEAR FROM YOU"

Miniature McCarthy Created By Schwam for "Laughing"

Stanley Schwam of the Granada Theatre, Lawrence, Kansas, made his own Charlie McCarthy as a ballyhoo for "Look Who's Laughing," in which Edgar Bergen is co-starred with Fibber McGee and Molly. McCarthy was spotted in a booth in the lobby. A rubber hose attached to Charlie's mouth extended to an usher in the rear of the both who extended greetings to patrons and struck up general conversation with McCarthy.

TRICK TEASER COPY INTRODUCES "MR. V"



Unusual upside-down ad challenging readers by asking "Who Am I?" introduced the teaser campaign on "Mister V" put on by George Watters, Los Angeles zone advertising and publicity director for Fox West Coast Theatres.

Old-Time Carriage Bally Sells "GWTW" for Kutnick

A colorful carriage, similar to those used in the South in the Civil War era, and drawn by two handsome horses, was sent through Milwaukee streets by Manager Kutnick, Palace Theatre, as one of the highlights of his campaign for the third national release of "Gone With the Wind." Seated in the carriage were "Scarlett O'Hara" and "Rhett Butler." A giant replica of the book was erected in the rear of the carriage with spotlights trained on it for night display.

Two thousand postal cards were distributed by mail and by a group of pretty girls handing them out in downtown office buildings. Five thousand blotters were distributed at all schools. Eighteen local libraries distributed 7500 book marks and Postal Telegraph distributed 4000 midget wires. Period costumes were worn by the cashier and candy girl.

That Dallas Man Is Here Again

Considering that he only had two days' notice for his booking on Monogram's "Road to Happiness" at the Rialto, in Dallas, Tex., Louie Charninsky threw a lot of good stuff together to publicize the date, as an instance a hitch-hike stunt. Here, a boy was taken to the edge of town to thumb his way back to the theatre, again and again. He carried a valise lettered with "I'm on the Road to Happiness. Rialto, now." The same slant using a girl was put on in the downtown area. Directional arrows imprinted were also affixed to light poles in the theatre neighborhood.

Charninsky edged his way in the Junior Chamber of Commerce promotion, wherein the public was invited to drop pennies into boxes to buy a war plane, Louie planting signs on boxes urging the public to pay to "Keep America on the Road to Happiness." He also extended an invitation to John Boles' brother, a local resident, to attend the opening with his family and had the news spread in the local press. Music slant was used in letters to music teachers and musical directors in the schools. In addition, Louie put on a vigorous newspaper campaign.

Boyd Personal Widely Publicized

Another recent campaign by Charninsky that caused some excitement was his engagement of Bill "Radio" Boyd and Cowboy Ramblers in the world premiere of the player's first picture "Texas Man Hunt." This was featured by the personal appearance of the star, which was widely publicized by the Round Tabler with elaborate windows, in music and shoe stores. To aid in introducing the star locally, Louie prevailed upon amusement editors to give the event the attention it rated, the result being generous newspaper notices together with play dates.

"LET'S HEAR FROM YOU"

Dillenbeck Promotes Merchants To Give Free Show for Patrons

As a good will gesture on the part of the merchants and to stimulate business on an off day, D. M. Dillenbeck at the Rialto, in Bushnell, Ill. promoted 27 local merchants to put on a "Bushnell Merchants Guest Day." Each merchant paid "Dil" a specific sum in exchange for 100 tickets, which were distributed to their customers. In exchange, theatre paid for full page ad advising readers to patronize those stores, the distribution of heralds and printing of tickets. The Round Tabler's idea in suggesting the special show was to get a certain number of "comebacks' who ordinarily do not attend the theatre. Dillenbeck already reports seeing some "new faces" at the theatre.

"LET'S HEAR FROM YOU"

Faille's "Dinner" Insert

Effective was the tieup arranged by Manager Francis J. Faille ahead of "The Man Who Came to Dinner" at the Paramount, in North Adams, Mass., the Round Tabler promoting leading baker for tinted bread inserts carrying appropriate tiein copy.

BRIEF REPORTS FROM THE FIELD

To aid in the Mountain of Books campaign, Jack Lykes at Loew's Valentine, in Toledo offered guest tickets to the first 10 persons bringing five or more books to the theatre. Newspapers came through with stories that the idea of the collection of books was inspired by Douglas Fairbanks, star of "Corsican Brothers" then current at the Valentine. In addition, Lykes distributed variously tinted bookmarks at circulating and public libraries.

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Ahead of the Polish picture "Znachor" at the Strand, in Erie, Pa., Manager M. H. Parker contacted Polish priests at their parishes, securing cooperation which included announcements from pulpits and on bulletin boards. Heralds were distributed at each mass of the four churches and window cards planted in all Polish clubs, stores and neighborhoods.

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For his double horror show "King Kong" and "The Cat and the Canary," Mel Jolley at the Columbia, in St. Thomas, Ontario, had a large display board outside front doors about two weeks ahead. For attractor, Mel used a large cutout of a gorilla with picture title and appropriate tiein copy. Ahead of "He Stayed for Breakfast," Jolley planted 11 by 14s in local restaurant with copy reading: "A tailor-made hit program for your enjoyment," etc.

▽

Manager Bordelon of the Don Theatre, Alexandria, La., utilized matchbooks in his highly successful campaign on Samuel Goldwyn's "Ball of Fire." Twenty-five hundred of the books were distributed throughout the community. Another novel phase of Bordelon's campaign was a "slangwidge" quiz put over with the cooperation of a local radio station.

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A weekly arrangement with his daily paper put over by Bill Elder at Loew's, in Indianapolis, includes the offer of 10 pairs of guest tickets each weekday, Monday through Saturday, to people whose names, chosen at random from the city directory, are scattered through the paper's want ad section. To secure the tickets, folks must identify themselves at the want ad counter within 48 hours.

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Special preview for clergymen was arranged by H. T. Rastetter of the Warner, in Erie, Pa., ahead of "One Foot in Heaven." Complete cooperation of the ministry was secured with announcements from pulpits and in various church papers. Special cuts and stories with other free space was obtained through the medium of contests, newstip and classified ad tieups.

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"Reserved for Asta" was the sign used on a genuine hydrant borrowed from the local Highway Department and placed in front of Shea's Theatre, Bridgeport, Pa., by Vincent Choate, in advance of "Shadow of the Thin Man."

PARKER DISTRIBUTES GAG INSTITUTIONALS

So that folks in his vicinity will know what is going on at his theatre, Ray Parker at the Avalon, in St. Louis, distributes what he chooses to call "Gags of the Week." First in the series is a seven-inch cardboard key with copy reading:

"The Key to the greatest bargain and entertainment in southwest St. Louis. Use this key for shopping." This was followed by titles and playdates. Parker plans using a different type institutional throwaway each week.

To aid on his "Man Who Came to Dinner" campaign at the Capitol, in Pittsfield, Mass., E. M. Dowling secured cooperation of local utilities company which sponsors a daily women's program on household hints for eight days of gratis broadcasting during which the picture and cast were prominently mentioned. Not only did two women commentators give favorite recipes of Monty Wooley, Bette Davis and Ann Sheridan, but discussed the picture at length each day. Numerous window displays were promoted, each featured blowups of the stars.

▽

Ahead of "Tarzan's Secret Treasure," A. J. Kalberer of Switow's Indiana, in Washington, Ind., distributed tinted paper keys, each lucky numbered. Handed out at schools, playgrounds, etc., kids were invited to compare numbers on keys with those listed on lobby easel for gratis admissions.

▽

Radio contest over WELI was landed by T. Teschner ahead of "40,000 Horsemen" at Loew's Poli-Bijou, in New Haven, with station using transcription of "Waltzing Mathilda" marching song of the Anzacs. Station announced that folks could find out the title to the mystery marching song by attending the theatre where it was sung. First 10 sending in the correct title were awarded prizes.

HOLLAND ENLISTS STRIP PICKETS

The qualifications of Barbara Stanwyck in the burlesque role in "Ball of Fire" were used publicitywise by Sid Holland for the date at the Palace, in Akron, Ohio, in promoting a corps of local strip teasers to picket the theatre, carrying signs criticizing the Stanwyck technique. Interest in the promote as a news shot was noted in a four-column page-one break which Sid secured as a result.

A high school pep rally was held by Bill Yurasko at the Sedgwick Theatre, in Philadelphia, ahead of "Harmon of Michigan," with KYS sports commentator accepting invitation to see the activities on the stage. Students were transported from the football field and school via bannered buses, expenses taken care of by the station and sponsor of program who came in on the deal. Local daily presented trophy and gave the event excellent breaks with stories and art.

▽

In celebration of its first anniversary, manager W. C. Bozman, of the Beechwold Theatre, Columbus, Ohio, invited to a theatre party all persons in Columbus and vicinity who indicated that their birthday or wedding anniversaries fell on that date. Gifts were provided the guests, with special prizes going to the oldest and youngest among the celebrants. Additionally, special programs of double features were shown throughout the week.

▽

Manager Carl Pfeil of the Family Theatre in Hazleton, Pa., held a special patriotic showing of "The Maltese Falcon" in cooperation with local cleaning and dyeing firm. Children were required to bring 15 wire coat hangers in good condition for free admission. The cleaning firm then compensated the theatre for the hangers, paying the price of a ticket for each 15 turned in.

▽

Serving to teach the youngsters thrift and at the same time aiding in the defense stamp campaign, Sam Frank, proprietor of the Colonial Theatre, in Egg Harbor, N. J., along with Joseph Privitera, manager, arranged a special children's matinee in a tieup with the schools. Each child seeking admission had to show a 10-cent war-saving stamp, and was given a book to put it in. The stamps were bought at the school for 11 cents and acted as tickets. As a result, the special show cost the youngsters only one cent.

▽

Inaugurating a Defense Week during the showing of Billy the Kid," Ed Harris, Glendale, Cal., held some form of defense activity in the theatre each night during the engagement.

▽

A radio contest asking listeners to name previous "Tarzan" pictures in which Johnny Weissmuller appeared was landed by J. Merrill, Capitol, Wheeling, W. Va., as a highlight of his campaign for "Tarzan's Secret Treasure."

▽

Gag checks made payable in entertainment at the greatest dancing musical of all time, were distributed ahead of "You'll Never Get Rich" by V. Burns of the Regent Theatre, in Sudbury, Ont. Reverse side of check bore copy reading: "You'll Never Get Rich with this check, but there's a wealth of entertainment to be had when you see," etc. Tinted heralds were distributed and newspaper coverage included a teaser ad campaign with copy "You'll Never Get Rich if you don't want this ad."

Notings From Warnermen

Put across successfully for February 13 and suggested again for use on Friday, March 13, is the "Jinx Hour" put on by Managers Jerry McWhorter and Al Blasko of Warners' Tower and Oriental, Milwaukee, which was tied to a program of two old spook cartoons and the two-reeler "Host to a Ghost," starring Andy Clyde. Offered in addition to the regular program, the spook show was plugged with an advance trailer and otherwise advertised.

The above is one of the highlights detailed in the latest issue of "The Wisconsin and Chicago Manager," Warner zone manual, edited by Charles H. Ryan, district supervisor, and which sets forth other representative promotions put on by the managers such as the "Swamp Water" exploitation of Joe Ebersberger at the Sheboygan, in Sheboygan. Sold strictly as a horror show, the advance copy was built around the "can you take it" angle, followed through in the lobby display and the inner foyer. Floor was also covered with large pieces of mirror and grass mats to give a swamp effect.

Atmospheric Lobby Stressed

Colorful lobby by Ebersberger for "Sun Down" also attracted, the display constructed by William Bell, one of his staff. Bamboo poles, burlap and decorative palms were borrowed from department store to make up an African hut, grass mats used as a base. Cutout letters two feet high formed the title with the full size blowup of Gene Tierney alongside providing an added stopper. Red baby spots behind the hut simulated the setting of the sun.

Animation drew crowds for "Dumbo" at the Capitol, in Madison, Marlowe Conner having a cutout of Timothy Mouse jumping up and down on the title letters. Another attractor was the cutout train taken from the one-sheet, pulled by an engine built out of cardboard and constructed so that it appeared to be coming right out of the poster. Students of the University were intrigued with a life size cutout of "Dumbo" wearing cap and gown, which Conner arranged to have adopted by one of the sororities. This broke in the local dailies, as well as the college paper. Timely street stunt was a horse and buggy ballyhoo bannered with copy reading: "I'm no Dumbo. I traded my gas burner for an oil burner. No more tire troubles for me. I'm going to see," etc.

Jive Contest Sells "Blues"

In Chicago at the Rhodes, E. Erickson sold "One Foot in Heaven" by advertising for old-fashioned family group tintypes to be displayed on a 40 by 60 board in the lobby. Guest tickets were given for the loan and scene stills spotted around for tiein purposes. At the Capitol, R. Barry sold "Birth of the Blues" with special cards carrying list of jive terms and their definitions. This slant was also followed in the lobby display. Saxaphones, clarinets, trumpets and other instruments were borrowed from local music store, each identified with cards in jive terms. "They Died With Their Boots On" Barry drew attention to with an ad in the neighborhood paper offering free admission to those arriving at the theatre on opening night between seven and eight, in horse-drawn carriages, wagons or horseback.

The Awards Rulings

The Quigley Awards are now voted for single ideas or promotions. Complete campaigns are not required for consideration.

*

The 1942 Quigley Awards are divided into four Quarter periods. Each Quarter is divided into two-week preliminary periods — the "Fortnights."

*

Entrants will forward their material for preliminary consideration in the Fortnight periods. Winners will be designated for Fortnight Appointments.

*

In addition to exploitation on pictures—feature, short, serial, etc.—entries may be on goodwill or other institutional ideas. Military service or other patriotic promotions are definitely eligible, as are stage shows, amateur presentations, etc.

*

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

*

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

*

Where entrants choose to submit a complete campaign, the single idea or promotion for Awards consideration must be marked accordingly.

*

No fancy entries are necessary. Costly and time-using "Gingerbread" decorations are not encouraged. Showmanship only counts.

*

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

*

Entries must be forwarded as soon as possible after exploitation is completed. Address all entries to:

Quigley Awards Committee,
Managers' Round Table,
Rockefeller Center, N. Y.

Varied Reports On "Virginian"

Recent campaigns ahead of "The Vanishing Virginian" reveal widespread tieins such as the special letters to several hundred clubs and church groups sent as part of the RKO Cincinnati campaign by Dinny Dinerman, RKO division ad head, and Bill Hastings, manager of the Grand. Novelty pads which could be written upon and then raised to make the writing vanish were distributed. Ben C. Bordonaro, at the Palace, in Olean, N. Y., had daily announcements made at high schools as well as signs on bulletin boards there. He also planted bookmarks in the library. Another feature was a man in "Southern colonel" outfit, who strolled through the streets carrying large prop book, and who took time out to sit in hotel lobbies, bus stations and other spots with the book in evidence.

In Reading, Pa., George Peters at Loew's Colonial, arranged to have the local Motion Picture Forum sponsor a screening at which were present the mayor, civic leaders, educational authorities. In a tieup with a local meat company, heralds carrying a recipe for a special Virginia pot roast were distributed. The Photoplay Appreciation Clubs in junior and senior high schools ran an essay contest and for street ballyhoo Peters used an old model car which toured the city with dignified "Southern colonel" at the wheel.

Street Ballyhoo Aids Murphy

The "colonel" idea was also used by David Murphy at the State, in Altoona, with the man parading the streets and handing out small calling cards carrying film credits, playdates and time schedule. A special screening for representative citizens was followed by posting of their comment cards in a large lobby frame with the invitation to "see what these Altoona theatregoers think of," etc. The old South was the theme of a special front constructed by Leon Robertson at the Electric, in Springfield, Mo. It was highlighted by medallion airbrush portraits of the stars set in recess and outlined by neon. The city granted permission for use of patriotic shields on light standards with shields urging the purchase of Defense Bonds in addition to film copy. Directional arrows were used on all highways and rose buds were promoted and presented to women. Card attached read: "From Cap'n Bob Yancey of Virginia."

A "Find the Vanishing Virginia" newspaper contest was planted by W. N. Wolfson, Paramount, Montgomery, Ala. For six days the paper asked its readers to watch for the "Vanishing Virginian" on local streets. Upon discovering him, the reader was to tap him on the shoulder with an issue of the paper.

"LET'S HEAR FROM YOU"

Circularizes Clergy

Ahead of "One Foot in Heaven" at the Kentucky Theatre, in Latonia, Ky., Harold Frakes circularized local ministers calling attention to the picture's opening and expressing the hope that it would be recommended to their congregations. In addition, local paper came through with front page story, Harold using a personal endorsement trailer to plug the opening.

• personalities

HARRY CRAWFORD
has been transferred from the Fanchon & Marco Ambassador, in St. Louis to the Missouri, replacing GEORGE RIXNOR, who joined the Coast Guard. Other changes include: HENRY RIEGEL from the St. Louis to the Ambassador; RICHARD FITZMAURICE from the Granada to the St. Louis; ROBERT HEINIG named manager of the Granada; DAVID KINZLER from the Lindell to the Union; GEORGE RIEGEL from relief manager to manager of the Lindell; DON NORLING from the West End to the Shady Oak; RAY PARKER from the Shady Oak to the Avalon; JOHN HEFLINGER from the Lafayette to the West End; HOWARD HARRIS from the Yale to the Lafayette; VICTOR TREMEL, treasurer of the Missouri to manager of the Powhatan; KNUTE BROXTON from relief manager to manager of the Yale; BERYL CARLEW promoted from assistant manager of the Lafayette to relief manager.

▽

HARRY GANS
formerly of Prudential Theatres is now managing the Mayfair, in West New York, N. J.

▽

JOE GOLDSTEIN
is now managing Schine's Liberty, in Rochester; HERBERT GORDON is at the Webster, there.

▽

HERMAN ADDISON
manager of Schine's Paramount, in Glens Falls, N. Y., has resigned to join the Army.

▽

LEW BREYER
of the Art Theatre, Bronx, N. Y., was severely injured when his car, with his wife as passenger, was involved in a smashup with a hit-and-run driver. After being hospitalized, Breyer is recuperating at his home and is expected back at the helm of his theatre in a few weeks.

▽

ARTHUR EGBERTS
assistant manager at Loew's Jersey City theatre has been promoted to manager of Loew's White Plains, replacing FRANK GOODALE, who becomes relief manager.

▽

ROY PIERCE
for the past several years district manager in charge of downtown houses for Fix Wisconsin Amusement Corp., has been named manager of the circuit's Palace, succeeding RUDY KOUTNIX.

▽

PERRY SPENCER
formerly publicity director for Republic Pictures of the Southeast for the past four years, has been appointed advertising and sales promotion manager for Wil-Kin Theatre Supply, Inc., Atlanta, Ga.

▽

MITCHELL DE GROOT, JR.
former newscaster at WSTV, in Steubenville, Ohio, has joined Warner Bros.' theatre publicity staff in Pittsburgh, succeeding SAMMY ROEN, who resigned to become press agent for Baron Elliott's band.



DAVID—weight, eight pounds—on Sunday, January 25th, to Mr. and Mrs. N. J. Duncan. Proud dad manages the Strand Theatre, in Vancouver, B. C., Canada.

IRVING PERLMAN
of the Essaness Circuit, Chicago, has been elected president of the Film Bookers' Club. Other officers are: GEORGE TOPPER, PRC, vice-president; AL TEPLITZ, Meyers' Theatres, treasurer; CHARLES DAVIDSON, B. & K., secretary, and MAX FACTER, Universal, sergeant-at-arms.

▽

CHARLES SCHLAIFER
has been engaged by Samuel Goldwyn to do special promotion work on Goldwyn productions in certain localities. Schlaifer has gone to Florida where he will work on "The Little Foxes" and "Ball of Fire."

Showmen's Calendar

APRIL

1st	All Fools' Day
	Wallace Beery's Birthday
	U. S. Mint Established—1792
3rd	Good Friday
	Washington Irving Born—1783
	Leslie Howard's Birthday
4th	Rosemary Lane's Birthday
5th	Easter Sunday
	Bette Davis' Birthday
	Spencer Tracy's Birthday
	Melvyn Douglas' Birthday
8th	Sonja Henie's Birthday
10th	George Arliss' Birthday
16th	Charlie Chaplin's Birthday
17th	Ann Shirley's Birthday
	William Holden's Birthday
18th	Paul Revere's Famous Ride—1775
19th-25th	Be Kind to Animals Week (Sponsored by American Humane Association, Albany, N. Y.)
19th	May Robson's Birthday
20th-27th	Passover (Jewish Holy Days)
23rd	Shakespeare Born—1564
	Shirley Temple's Birthday
26th	Slavery Abolished in U. S.—1865
27th	Samuel F. Morse, Telegrapher, Born—1791
28th	Lionel Barrymore's Birthday
30th	George Washington Became First President—1789
	Louisiana Purchased

HAROLD HOLDSBERG
has moved from the Paramount, in Omaha, to the Paramount in Des Moines, succeeding EDWARD DUNN, resigned. Other Tri-States' changes include: GORDON GREENE of Minneapolis, has succeeded Holdsberg. SOL SHULKIN has become manager of the Hipp and ALBERT ACKERMAN manager of the Loop, both in Sioux City. Both posts were formerly held by WILLIAM BECKLEY, resigned because of ill health. MAX LARSON, formerly assistant manager at the Iowa, has filled the manager's post at the Eastown, vacated by VERNON CARR, now in the Army. SAM ARONOW has moved into Larson's former spot. ROBERT WILSON formerly assistant at the Capitol, Ottumwa, has replaced BERNARD COHEN as manager of the Zephyr, Ottumwa, the latter also being in the Army. STANLEY BLACKBURN, formerly treasurer at the Orpheum, Omaha, has succeeded BERNARD POLLOCK, also in the Army, as assistant manager at the Omaha, in Omaha. RUSSELL GAST now holds Blackburn's former post.

▽

WILFORD N. SKLAR
manager of the Roxy Theatre, in Clearfield, Penna., has joined the armed forces, while HARRY SIEGEL, formerly with the Harris Amustment Company, succeeds him.

▽

CHARLES H. MOYER
manager of Warners' State Theatre, Hanover, Pa., was elevated to the presidency of the local Kiwanis Club. He had served the civic group as vice president.

▽

DOUGLAS GEORGE
manager of the Windameer Theatre, in Cleveland, has left that spot to join the USO publicity department, working out of New York.

▽

BERT RUDER
manager of Schine's State, Fostoria, Ohio, has resigned to enlist in the U. S. Army Air Corps.

▽

JOE ROSENFIELD
has been transferred to the Uptown Theatre, in Milwaukee, Wis., while EUGENE W. VAN NORMAN has been shifted to the Garfield.

▽

RUDY KUTNIK
who has been managing the Strand, Milwaukee, goes to the Palace and GENE ARNSTEIN of the Garfield goes to the Modjeska with LOWELL PARMENTIER, supervisor of the three houses, the Uptown, Garfield and Modjeska.

▽

MORRILL MOORE
has been transferred from the Isis, Kansas City, to the Regent, in Winfield, Kan. HUGH SIVERD moves from the Regent to the Granada where he replaced DALE HEVELONE, resigned.

▽

ALVIN HENDRICKS
manager of the Varsity, Lincoln, Neb., goes into the quartermaster corps at Ft. Leavenworth, and is replaced by DEAN DAVIS.

OBITUARIES

Thos. W. Lamb Architect, Dies

Thomas White Lamb, architect who designed the Capitol and Rivoli theatres, and many others throughout the country, died last Friday afternoon, February 26th, in New York, at the age of 71.

Mr. Lamb was born in Dundee, Scotland, but came to this country as a boy. He studied architecture at Cooper Union and was, for a time a building inspector. In the designing field his widest fame rests on his plans for theatres and places of amusement. Madison Square Garden in New York was built from his plans as were theatres in India, Australia, Egypt, England, Canada and South Africa.

Among the theatres he designed in New York are the Strand, Rialto, Ziegfeld, Cort, State and the Trans-Lux theatres. Outside of motion picture houses, he planned the International Casino, the National Vaudeville Association clubhouse, as well as several apartment buildings, hotels and restaurants.

Mr. Lamb was head of the firm of architects of Thomas W. Lamb, Inc., and a director of the Sixth Avenue Association.

He leaves a widow, five sons and a daughter.

Ensley Barbour Dies, Owned Circuit

Ensley Barbour, 52, former motion picture circuit owner, died Wednesday, February 25th, at his home near Joplin, Mo.

In addition to his theatre interests, which at one time included a circuit of 30 houses, Mr. Barbour managed 35 traveling stock companies and developed such personalities as Walker Whiteside, Billie House and Ruby Darby.

John F. Cook

John F. Cook, 67, auditor and general manager of the Circle Theatre Company in Indianapolis, died February 24th. He was stricken in his home by a heart attack. Mr. Cook had been with the Circle theatre and the Fourth Avenue Amusement Company, of Louisville, Ky., for many years.

Mrs. Annie Harris

Mrs. Annie Harris, sister of Abe Montague, general sales manager of Columbia Pictures, died Monday, March 2nd, at her home in Boston, Mass.

M. J. Joyce

Michael J. Joyce, former operator of several theatres in Wildwood, N. J., died last Saturday, February 28th, in Wilmington, Del.

Max Goosman, Circuit Executive, Dies

Max Goosman, executive of the David Snaper circuit in New Jersey on Wednesday, February 25th, died of a heart attack outside his office in the Sardi Building, New York. He was 53 years old.

Mr. Goosman had been in the motion picture industry for almost 30 years, after his arrival in this country from Germany. He was connected with various producing companies, including Paramount, Universal, United Artists and Twentieth Century-Fox, before joining the Snaper circuit in 1939.

He is survived by a son and a daughter.

Mrs. Augusta Abramowitz

Mrs. Augusta Abramowitz, sister of Charles C. Moskowitz, vice-president of Loew's, Inc., died at her home in Kew Gardens, L. I., on Monday, March 2nd. She is survived by her husband, Al Abramowitz, her mother, five brothers and three sisters.

Charles Francis Regan

Charles Francis Regan, stage manager for David Belasco for 20 years, died on Saturday, February 28th in Fall River, Mass. He had retired last year after nearly half a century in theatrical work.

Palmer Hall Stilton

Palmer Hall Stilson, 59, who retired in 1934 as Manhattan traffic executive of Paramount Public Corp., died on Saturday, February 28th, in Yonkers, N. Y.

Charles Kaufman

Charles Kaufman, father of Abe and Joe Kaufman of the Balaban & Katz booking department, died last week in Chicago at the age of 86.

Allen E. King

Allen E. King, owner of the Moulin Rouge Theatre in Oakland, Calif., died there last week after a brief illness.

Edward N. Brewer

Edward Neal Brewer, former superintendent of the plate department of Eastman Kodak, died last week in St. Petersburg, Fla.

IN THE COURTS

Court Rules in Favor of Loew's

Profit sharing contracts between Loew's and many of its executives, the subject of protracted litigation in 1939 when they were upheld by N. Y Supreme Court Justice Louis A. Valente after a two months trial, were again ruled valid by Justice Valente on Monday in New York, in a decision that dismissed the major part of the complaint of Marion Gottlieb against the company.

Justice Valente cited his former decision and held that the contracts were no longer subject to question by stockholders. Nor were the audition methods of Loew's open to dispute, the court said, after pointing out that both contracts and methods of computing profits had been found valid as being made "in the sound business judgment of the directors."

At the same time, the court ordered trial on the question of whether proper deductions had been made by the company for foreign losses in computing profits. The complaint had sought repayment of $14,250,000 allegedly improperly paid to Loew's executives.

Sex Film in Court Battle

The showing of the sex film, "Body Of Beautiful" brought two exhibitors of Tampa, Florida, into a court battle last week. The film was advertised for a run at the Rialto theatre in Tampa, operated by B. E. Gore, with midnight shows for men only and matinee shows for women only. To prevent the scheduled showings, E. N. Creek, head of Casino Amusements, secured a court order restraining the showing.

THE BAKER'S WIFE:

To correct any false impressions, the firm "Les Films Marcel Pagnol," of Marseille, FRANCE, state that they have never granted to anyone the right to exploit the picture "La Femme du Boulanger" "THE BAKER'S WIFE," in a 16 mm. film.

Century

"THE PROJECTOR OF THE CENTURY"



Nation-wide
SERVICE
For America's
UNDERWOODS



You are fortunate if your machines are Underwoods. In the first place, they are so ruggedly built they can stand up under exceptionally severe use, and in the second place, when maintenance work becomes necessary there are thoroughly trained Underwood Service Men operating out of 436 offices from one end of this country to the other.

Today, with the rapidly increasing demand for typists and secretaries, it is more important than ever that typewriters be kept in good working condition.

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Typewriters, Accounting Machines, Adding Machines, Carbon Paper, Ribbons and other Supplies
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UNDERWOOD ELLIOTT FISHER
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CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WESTERN MINING TOWN THEATRE BUILDings. R.C.A. equipment. No opposition. Plenty lead, zinc, copper, gold, silver. Owner goes to Army in 5 months. Takes money to buy one or more. BOX 1505, MOTION PICTURE HERALD.

FOR SALE: MODERN THEATRE AND EQUIPment. Will sell building or equipment separate. ODOM BROTHERS, Durant, Miss.

FOR LEASE: THEATRE, 700 SEATS, ALBANY Capitol district. Now rented. BOX 1499, MOTION PICTURE HERALD.

POSITIONS WANTED

MANAGER, 10 YEARS EXPERIENCE, DESIRES change. A-1 reference. BOX 415, Orangeburg, S. C.

LICENSED PROJECTIONIST, 12 YEARS EXperience. Married, family. Also sign painter and Neon service man. Excellent references. Will go anywhere. BOX 1504, MOTION PICTURE HERALD.

PROJECTIONIST SEEKING POSITION, WILLing to go anywhere. Five years experience, ambitious and willing. BOX 1507, MOTION PICTURE HERALD.

SEAT RECOVERING

WE RECOVER BACKS AND SEATS WITHOUT interfering with the operation of theatre. Write for sample materials and prices. We do the job for less. CHICAGO USED CHAIR MART, 844 South Wabash Avenue, Chicago.

HELP WANTED

OPERATORS AND MANAGERS — MOVIE CIRCUITS, Roshon, 2506 RKO Building, New York.

SALESMEN WITH FILM OR THEATRE EXperience to travel in protected territory, call on theatre managers and exhibitors. Liberal commission basis. Must have car. Possible earnings $75 to $100 weekly. Give background and experience in first letter. BOX 1506, MOTION PICTURE HERALD.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

COMPLETE THEATRE EQUIPMENT AND chairs for 300 seat house. Low price for quick turnover. MOVIE SUPPLY COMPANY, 1318 South Wabash, Chicago.

1,200 USED UPHOLSTERED HEYWOOD CHAIRS. Full upholstered metal back, box spring seat, metal bottom. A first class lot of chairs priced right. CHICAGO USED CHAIR MART, 844 South Wabash Avenue, Chicago.

PRE-REMOVAL SALE. MUST CLEAN HOUSE. Portable sound projectors, 16mm., 35mm., from $59.50; rear shutters, Simplex, $29.50; Film cabinets, $1.49 section; lenses from $4.95; soundheads, $9.95; amplifiers, $4.95; Powers mechanisms, $39.50; cushion seats, 39c. Free bargain bulletins. S. O. S. CINEMA SUPPLY CORP., New York.

FOR SALE: USED CIGARETTE MACHINES, 8 slot and 10 slot. Very reasonable. BOX 1503, MOTION PICTURE HERALD.

EVERYTHING FOR THEATRE CHAIRS. ALL makes, parts, supplies, anchor cement, seat patch, used chairs, upholstering, repairing. FENSIN SEATING, 62 East 13th, Chicago.

SIMPLEX PROJECTOR IN EXCELLENT CONDItion, with double bearing movement, 16 inch magazines, 3 point pedestal, lens, and Peerless low intensity lamp. Complete $300.00. G. R. MANN, Champaign, Ill.

NEW GENERAL EQUIPMENT

2,000' WIRE WELDED REELS, $1.19; FIRE EXtinguishers, $1.80; Bausch Lomb 6" series II lenses, $19.50; public address systems, $35.60; stock tickets, 19c roll. S. O. S. CINEMA SUPPLY CORP., New York.

BUY NEW SOUND SCREENS NOW WHILE material's available—23½c sq. ft.; Complete stage setting, $66.60; Fully automatic curtain controls, $75.95; heavy duty track, $2.19 ft. Immediate deliveries. S. O. S. CINEMA SUPPLY CORP., New York.

PRINTING SERVICE

THEATRE BLOWERS, SAME QUALITY, LOW prices. STITES ART, Shelbyville, Indiana.

BOOKS

MOTION PICTURE SOUND ENGINEEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP Rockefeller Center, New York.

NEW 1941-42 MOTION PICTURE ALMANAC Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your order today. $3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $17.50 for 10,000. BOX 1434, MOTION PICTURE HERALD.

BUY YOUR BINGO CARDS DIRECT FROM THE world's largest manufacturer of theatre bingo cards. Write us today for samples and prices. BOX 1477, MOTION PICTURE HERALD.

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NEW YORK, U. S. A.

PRODUCT DIGEST

THE RELEASE CHART

SHOWMEN'S REVIEWS

The Male Animal

(Warner Brothers)

Marital and Intellectual Comedy

Based on the successful stage play of the same name by James Thurber and Elliott Nugent, with a cast calculated to lure patrons into the theatre, including Henry Fonda, Olivia de Havilland, Jack Carson, Joan Leslie, Eugene Pallette and Hattie McDaniel, and told against a background of college campus and football rally, "The Male Animal" has much to offer by way of exploitation and exhibition.

The tapestry of the plot is woven into three distinct patterns. One of the motifs is the problem besetting college professor Henry Fonda on the arrival, on the occasion of a momentous football game, of Jack Carson, All-American football player and erstwhile sweetheart of Olivia de Havilland, Fonda's pretty wife. Naturally retiring, and obviously jealous, Fonda does much to bring his wife and the stalwart football hero together, but then discovers that it is the instinct of the male animal to fight for its mate. The situation may or may not be a serious one, depending on one's point of view, but it is treated with a goodly amount of slapstick until husband and wife are reunited.

Pattern Number Two is yet another problem facing Fonda when the editor of the college magazine severely criticizes the school for dismissing certain liberal professors because they are supposedly "reds," and praising Fonda for his intention of reading Vanzetti's (of the Sacco-Vanzetti case) last statement. Fonda is put under pressure, but reads the statement anyway, and delivers a stirring address on free speech and the rights of the teacher, and is finally acclaimed.

Perhaps the least important and most amusing of the three plot patterns is the satirical treatment afforded football, football players and rallies.

Embracing as it does so many elements of entertainment, clever dialogue, slapstick, satire, love, football and the upholding of our free institutions, there is enough here to appeal to widely divergent audiences, or those who wear their foreheads high, low and in the middle.

Once the exhibitor convinces his patronage that this is not an animal picture, he should have no difficulty in affording entertainment to all the male and female animals that enter his theatre.

Hal B. Wallis was the executive producer and Elliott Nugent directed.

Previewed at the company projection room before an audience of trade press reviewers who laughed quite frequently and otherwise seemed to have a good time.—IRENE SMOLEN.

Release date, April 4, 1942. Running time, 101 minutes. PCA No. 7691. General audience classification.

Tommy Turner.....Henry Fonda
Ellen Turner.....Olivia de Havilland
Joe Ferguson.....Jack Carson
Patricia Stanley.....Joan Leslie
Ed Keller.....Eugene Pallette
Michael Barnes.....Herbert Anderson
Ivan Simpson, Don DeFore, Minna Phillips, Regina Wallace, Jean Ames, Hattie McDaniel.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

This Was Paris

(Warner Brothers)

Romance and Drama Before Vichy

"This Was Paris" has moments of tense drama, highly charged melodrama and a good deal of comedy that is repetitious and uninteresting in such a story. It is a story of the Paris that was (circa 1940) and attempts to show why the fall of France was inevitable. It is a story of fifth columnists and a group of people caught in the maelstrom, seeing, but not believing. It happened in France, elsewhere, and in Pearl Harbor. The theme is inherent with drama and a good part of this picture captures the tenseness of the theme.

The group of people the story is concerned with represent several nationalities. There are Ann Dvorak, an American gown designer in a Parisian shop; Griffith Jones, a British Intelligence Corps officer, who is attracted by the gown designer and is torn between his love for her and the knowledge that her dossier at the intelligence office is filled with sketches of guns and gun emplacements; Ben Lyon, an American born reporter who never forgets a face, imbibes freely and is convinced France is being undermined by fifth columnists; Harold Huth, as a Frenchman who hates the English and works for Franco-German accord; Robert Morley, as Dutchman who has all the attributes of the successful fifth columnist, and Vera Bogetti, as the German-born confederate of Morley.

The American gown designer and the British officer go their romantic way always with the spectre of the dossier between them, which eventually turns out to be nothing more than sketches for milady's hats. But the Dutchman, his cohort and the others have done their gnawing from within well. And as the Germans skirt the supposedly invulnerable Maginot Line, and approach Paris, the Quislings emerge from their masks to gloat and to extend the glad hand to the Germans. The Frenchman who wanted Franco-German accord and who guilelessly believed the promise that France would not be invaded, commits suicide.

The picture was produced by Warner Brothers at the Teddington Studios in England with direction by John Harlow.

Previewed at the Warner projection room in New York.—PAUL C. MOONEY, JR.

Release date, not set. Running time, 77 minutes. PCA No. 8040. General audience classification.

Anne.....Ann Dvorak
Butch.....Ben Lyon
Bill.....Griffith Jones
Van Der Stuyl.....Robert Morley
Harold Huth, Mary Maguire, Vera Boggetti, Harry Welchman, Frederick Burtwell, Marian Spencer, Billy Holland, Miles Malleson, Bernard Miles, Hay Petrie, Harry McElhone

The Invaders

(Columbia)

War Melodrama

Six Nazis, survivors from a U-boat, are hunted across Canada in this melodrama which combines the chase with direct propagandizing against the Fascist way. It is a topnotch adventure theme, in true press accounts or screen fiction.

The picture is on the grand scale, with magnificent location backgrounds, and such marquee names as Leslie Howard, Raymond Massey, Laurence Olivier and Anton Walbrook. Michael Powell produced and directed it with financial assistance from the British Ministry of Information.

"The Invaders" was reviewed from London, under the title "49th Parallel" in MOTION PICTURE HERALD for November 8, 1941. Columbia Pictures, Inc., which is releasing the film in the United States, says that changes have since been made.

The Nazi invaders' submarine is sunk in Hudson Bay. Six survivors led by Eric Portman, capture a trading post. Laurence Olivier, a French-Canadian trapper, rejects the Nazis' promise that Hitler will "free" his minority. It is the first of the ideological debates which intervene between action episodes.

The trapper gives the alarm by radio and is shot. Five of the Nazis escape in a patrol plane after shooting pilots and Eskimos. They crash in the Manitoba wilderness. Four reach a settlement of Hutterites, a sect of plain folk. The Nazis are given haven without question by the leader, Anton Walbrook. The Nazis, presuming on the German background of the Hutterites, preach Fascism. The settlers reject it and Niall MacGinnis, most sensitive of the sailors, is won by their charity. He is shot by Portman as a traitor to the Reich.

Ruthlessly the three remaining Nazis rob and fight their way to Banff. There one is seized in the Indian festival crowd and Portman and the last sailor (John Chandos) flee through the Rockies. At Lake O'Hara they find Leslie Howard, a dilletante writer studying Indian lore in style, away from world turmoil.

The Nazis seize his equipment, contemptuously berate democratic softness, and burn his books and paintings. Howard, angered, follows them and barehanded captures the armed sailor.

Lieut. Hirth escapes and heads for the still neutral United States. Raymond Massey, an AWOL Canadian soldier, fights him as they cross the border in a sealed baggage car. Portman surrenders to the U. S. customs guard and demands to be taken to the German consul, exulting at having outwitted all Canada. However, Massey convinces the guards that they have two items not on the manifest. They wink and send the car back to Canada as the Canadian shows Portman how the democracies can use their fists.

Script writers Emeric Pressburger and Rodney Acklund provide an exciting story. Dr. Ralph Vaughan Williams' music is notable.

Previewed at a press showing in a Columbia projection room at New York. The professional audience followed the action with interest, but fidgeted during the polemics.—JOHN STUART, JR.

Release date not set. Running time, 104 minutes. PCA No. 8083. General audience classification.

Lieutenant Hirth.....Eric Portman
Johnnie, the trapper.....Laurence Olivier
Philip Armstrong Scott.....Leslie Howard
Andy Brock.....Raymond Massey
Peter .....Anton Walbrook
Richard George, Raymond Lovell, Niall MacGinnis, Peter Moore, John Chandos, Basil Appleby, Finlay Currie, Leyon, Glynis Johns, Charles Victor, David Paper, Tarvera Moana, Eric Clavering, Charles Rolfe.

Black Dragons

(Monogram)

Imagination Takes a Holiday

It seems the Japs were so forethoughtful about the need for sabotaging the American war effort that they engaged a Nazi surgeon to transform half a dozen Japs into living likenesses of as many American industrialists so that they could masquerade as these gentlemen and slow us down, and that they tried to kill the Nazi surgeon but he got away and came to America and killed the masquerading Japs, one at a time, dumping them upon the steps of the Japanese embassy, despite the circumstance that they'd been doing Herr Hitler's work without fee the while.

The above is the supposition "Black Dragons" asks its audience to assimilate and it's a bit more than can be asked of melodrama as conveyed by Bela Lugosi and associates assigned lines and business beyond anybody's artistry to deliver with conviction.

The undertaking is produced by Sam Katzman and Jack Dietz, with Barney A. Sarecky in association, and directed by William Nigh from a script and story by Harvey Gates.

The film is attuned to the Saturday afternoon requirement.

Previewed at studio.—WILLIAM R. WEAVER

Release date, March 6. Running time, 64 min. PCA No. 8105. General audience classification.

Colomb (Melcher) .....Bela Lugosi
Alice .....Joan Barclay
George Pembroke, Clayton Moore, Bob Frazer, Max Hoffman, Jr., Irving Mitchell, Ed Peil, Sr., Bob Fiske, Frank Melton, Joe Eggenton, Kenneth Harlan, I. Stanford Jolley.

Larceny, Inc.

(Warner Bros.)

Little Caesar Again

Warner Bros. present Edward G. Robinson in a picture that is another replica of his "Little Caesar" role, not as lethal or bloodthirsty perhaps, but still as a racketeer who is ambitious to be the Number 1 big-shot.

The plot is concerned mostly with the efforts of Robinson, and his consorts Broderick Crawford and Edward Brophy, all boys with a police record past, to get-rich-quick the easy way. They decide to rob a bank and in order to facilitate matters, buy a small luggage shop next to it and dig through to El Dorado. Through the merchandising scheming of Jack Carson and Jane Wyman, Robinson's adopted daughter, business in the luggage shop begins to thrive, and fortuitously, Robinson becomes a respected member of the business community. He decides to go straight, when another graduate of Sing Sing, who originally conceived the plan of robbing the bank, appears on the scene to complicate matters. The end finds Robinson and his associates sans the bank and the luggage shop, but still concocting ideas to get-rich-quick.

Robinson is expert as usual in this type of role, Crawford and Brophy are quite amusing and Jane Wyman is very decorative as the heroine. Carson does particularly well as a high-pressure salesman and sweetheart.

The picture has a degree of action and comedy, but suffers from an inadequate cutting job. A shorter version would have added momentum to the proceedings.

Hal B. Wallis was the executive producer and Lloyd Bacon directed.

Previewed at the company projection room before a small audience of trade-press reviewers who did not display much reaction.—I. S.

Release date, not set. Running time, 95 minutes. PCA No. 7928 General audience classification.

"Pressure" Maxwell.....Edward G. Robinson
Denny Costello .....Jane Wyman
Jug Martin.....Broderick Crawford
Jeff Randolph.....Jack Carson
Leo Dexter.....Anthony Quinn
Weepy Davis.....Edward Brophy
Homer Bigelow.....Harry Davenport
John Qualen, Barbara Jo Allen, Grant Mitchell, Jackie C. Gleason, Andrew Tombes, Joseph Downing, George Meeker, Fortunio Bonanova, Joseph Crehan, Jean Ames, William B. Davidson, Chester Clute, Creighton Hale

"MR. KIPPS" SET BY 20TH CENTURY-FOX

Twentieth Century-Fox has set release date of March 27th for the picture, "The Remarkable Mr. Kipps", which was produced by that company in England under the direction of Carol Reed.

Reviewed from London in MOTION PICTURE HERALD, *issue of April 12, 1941, the reviewer said: "It is a long way from the 1941 air raid shelter to Folkestone Promenade in 1905—and, from the viewpoint of escapist entertainment, the longer the better. That distance is immediately one of the box-office assets of this superbly made screen version of H. G. Wells' character study. Add to the theme the intensely human story, the brilliant performance by Michael Redgrave, and the assurance of rare production excellence, and all seems set for a showman's dream.*

"The essentially native quality of the film—it is a moving and graphic cameo of English life in the Edwardian era—should commend it no less to American audiences."

Diana Wynyard is co-starred.

Blondie Goes to College

(Columbia)

Family Comedy

Columbia offers another Blondie opus, based on the comic strip character, for the large number of film patrons who adore the antics of Penny Singleton, Arthur Lake and Larry, Jr., as their sophisticated infant who manifests such a bored-with-it-all-but-particularly-my-parents' attitude.

The tenth produced since 1938, "Blondie Goes to College," produced by Robert Sparks and directed by Frank R. Strayer, affords much amusement and some embarrassing situations for both Blondie and friend husband, Dagwood whose suppressed desire to enter the halls of erudition leads him to quit his job, persuade Blondie to place Baby Dumpling in a military school and join him at Leighton College in his quest for culture, athletics and return to youth. The boys and girls at Leighton don't know the truth about the Bumpsteads, ergo more fun. Certainly, the plot is thin, but with gags, slapstick and more gags following one upon another in rapid succession, there's no opportunity for the audience to be concerned about the thin blood of the story.

Dagwood goes out for the baseball, football and track teams failing ingloriously at each pursuit, but he manages to land on the crew. However, in the big race of the year he develops a cramp and loses the race for his college. Blondie, meanwhile, is enjoying the attention and adoration of Leighton's football hero and the attendant popularity which ensues. Through the efforts of Dagwood's boss who is endeavoring to get the young man to return to his office, a misunderstanding develops. Dagwood is accused of kidnapping Baby Dumpling and Blondie is forced to go to the police station and identify her mate and their offspring.

The denouement comes at this point, with revelation to Leighton students of Blondie's relationship to Dagwood. The Bumpsteads are cheered and acclaimed for their being good sports and loyal Leightonites, but having learned the impossibility of recapturing youth, are resigned and return to domestic life content with being just plain "Mr. and Mrs."

It's the kind of picture the entire family will enjoy.

Viewed at the Fox Theatre, Brooklyn, during a late matinee before a large audience of youngsters and adults all of whom apparently thoroughly enjoyed Blondie's brief excursion in college.—J. E. SAMUELSON

Release date, Jan. 15, 1942. Running time, 74 minutes. PCA No. 7825. General audience classification.

Blondie .....Penny Singleton
Dagwood .....Arthur Lake
Baby Dumpling.....Larry Simms
Daisy ..... Himself
Janet Blair, Jonathan Hale, Danny Mummert, Larry Parks, Adele Mara, Lloyd Bridges, Sidney Melton, Andrew Tombes, Esther Dale.

"Wavell's 30,000"

(Crown Film Unit - British M.O.I.)

War Documentary

Delay is as dangerous in propaganda as in battle. Delay in putting out this vivid record of General Wavell's Libyan campaign until Field Marshal Rommel had pushed back the British forces to defensive lines, has taken most of the tang out of it and left an acid taste in the mouth. By the time it reaches the American screens *anything* may have happened, good or bad of course, but current consideration must be made as one would examine a glorious flash in history.

It is a slick piece of work, pictorially rousing, iluminating in its reporting and technical examination of the Battle of Libya—up to the time of shooting—the second capture of Benghazi—without too much old school tie about it, a worthy chapter, but no more than a chapter in the screen history of Britain's war. The purpose of the Libyan campaign is traced, with maps and military experts, with camera and microphone. There are sound explanations of the various moves and counter moves, spirited shots of the heavier calibre artillery in full fire, of tanks and infantry racing across the sandy wastes, of Benghazi and Tobruk, the Air Force and the Fleet. The record is a heroic one for at no time did Wavell have more than 30,000 men behind him, but the treatment is factual rather than dramatic.

It is most interesting material handled with journalistic deftness and the Crown Film Unit deserve full marks for the job.

Seen cold in the MOI's own theatre, London. —AUBREY FLANAGAN

Release date, not set. Running time, 37 minutes. Audience classification—General.

Always in My Heart

(WB)

Introducing Gloria Warren

At bottom a domestic melodrama, with a tug at the heart strings now and then, this film appears destined to go into the record books finally as the one which introduced Gloria Warren, a 'teen-age miss who sings like a lark and acts like a trouper. The young lady displays a wealth of talent and a personality which places no limitations upon potentialities.

Kay Francis and Walter Huston enact the leads in the family story which backgrounds Miss Warren's singing plus the music purveyed by Borrah Minnevitch and his Harmonica Rascals, a balanced supporting cast meeting all requirements.

The script, an original by Adele Comandini, presents Miss Francis as the mother of two adolescents who believe their convict father dead. She is on the point of marrying a man of means, in their interest, when she learns that their father, who has urged her to remarry, has been pardoned and returned to the community to see his children without divulging his identity. A series of melodramatic incidents leads to reuniting of the parents and happiness of the family unit.

Produced by Walter MacEwen and William Jacobs, with direction by Jo Graham, the film overcomes with success a degree of diffusion accruing from the mixing of musical factors with elemental pathos and vigorous humor. Net result of the mixture is a film containing something to satisfy just about every type of theatregoer.

Previewed at the studio on a Monday morning to a press audience which pronounced Miss Warren a find and the film a satisfaction.—W. R. W.

Release date, not set. Running time, 92 minutes. PCA No. 7854. General audience classification.

Marjorie Scott.....Kay Francis
MacKenzie Scott.....Walter Huston
Victoria Scott.....Gloria Warren
Patty Hale, Frankie Thomas, Una O'Connor, Sidney Blackmer, Armida, Frank Puglia, Russell Arms, Anthony Caruso, Elvira Curci, John Hamilton, Harry Lewis, Herbert Gunn, Borrah Minnevitch and His Rascals.

Ghost of Frankenstein

(Universal)

Upper Bracket Chiller

The current installment in the continued adventures of the Frankenstein monster maintains a standard of performance, effectiveness and quality exceeding the average for horror films by a considerable margin.

Sir Cedric Hardwicke as the second son of Frankenstein, to whom the revived monster is brought to acquire a new brain, gives the assignment his usual polished performance, while Lon Chaney as the monster achieves an equivalent distinction in point of terrifying uncouthness. Others in the cast measure up to these portrayals.

Details of W. Scott Darling's script require no description save to say that they maintain plausibility and deliver many a scare, chill and shudder, backgrounded by Jack Otterson's skillful settings and profited by Erle C. Kenton's steady direction.

George Waggner produced the picture.

Previewed at the studio for a press audience which rated it as among the best of its kind.—W. R. W.

Release date, March 6. Running time, 67 minutes. PCA No. 8125. General audience classification.

Frankenstein.....Sir Cedric Hardwicke
Monster .....Lon Chaney
Ygor .....Bela Lugosi
Ralph Bellamy, Lionel Atwill, Evelyn Ankers, Janet Ann Gallow, Barton Yarborough, Doris Lloyd, Leyland Hodgson, Olaf Hytten, Holmes Herbert

THIS IS BLITZ (UA)

World in Action

The first of the Canadian Film Board's war documentaries to be shown by United Artists in a series entitled "World in Action" is a vivid portrayal of the German blitz technique, combined with a pictorial accounting of America's war preparations. The film has been gathered from varied sources, official releases and contraband seizures, for the series produced and edited by Stuart Legg. Much of it is thrilling—although not new—all of it has been checked for authenticity, but too often the effect is one of piecing.

In an attempt to widen the scope of war problems to a basis of world strategy, the *blitzkrieg* in Poland, in Holland, in Russia is presented as an integrated method of attack, with vehicles, weapons, forces and victims all playing their appointed roles. An answer in terms of defense, of gigantic turbines, clouds of coast patrols and huge shore armadas is not entirely satisfactory.—E. A. C. 20 *Minutes*

THE BATTLE FOR OIL (UA)

World in Action

The strategic importance of oil and its influence on the development of the war is the subject of the second "World in Action" documentary produced by Stuart Legg, supervisor of film production for the Canadian Government. The dependence of modern war vehicles on fuel oil is illustrated with a flash-back to the beginning of World War I, when Britain's sea power was preserved through maintenance of a series of coaling stations dotting the Seven Seas. With the change to oil, the sources of crude petroleum have become necessities for European nations without native supplies. Scenes from the Near and Far East where installations and pipe-lines are carrying the driving power of the allied war effort are interspersed with shots of sudden attack in the direction of oil centers by an Axis army using up its reserves on the Russian Front.

The commentary by Lorne Green is restrained, but contributes little to the dramatic impact of the film.—E. A. C.

20 *Minutes*

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

ADVANCE SYNOPSES AND INFORMATION

HOUSE OF ERRORS (Producers Rel. Corp.)

Comedy

PRODUCED and directed by Bernard B. Ray. A Beaumont Production.

PLAYERS: Harry Langdon, Charles Rogers, Marian Marsh, Ray Walker, John Holland, Betty Blythe.

SYNOPSIS

Bert (Harry Langdon) and Alf (Charles Rogers), delivery boys for a newspaper, are fired. They decide to be reporters on their own and set out to get a story on the inventor of a new type machine gun. The inventor hates reporters so the boys pose as valet and butler and are hired by the inventor. A reporter from their old newspaper also shows up and gains admission by claiming to represent an American Legion newspaper. Also come to see the inventor are a friend of the family and a phony representative of an arms manufacturer, the two being in cahoots to steal the gun. Bert and Alf, smelling dirty work afoot, steal the gun to safeguard it and take it to a flop house where they stop overnight. Here they have some comical adventures with the inmates. They arrive back with the real gun just as the conspirators are making off in a plane with the dummy gun and the inventor's daughter. The real gun goes off accidentally, bringing down the plane and cargo.

SLEEPYTIME GAL (Republic)

Musical Comedy

ASSOCIATE PRODUCER: Albert J. Cohen. Directed by Albert S. Rogell.

PLAYERS: Judy Canova, Tom Brown, Billy Gilbert, Ruth Terry, Thurston Hall, Elisha Cook, Jr., Skinnay Ennis and his band.

SYNOPSIS

Bessie Cobb (Judy Canova), who decorates cakes in the kitchen of one of Miami's swankier hotels, is the central figure in an elaborate plot staged by Chick (Tom Brown), bell captain, by means of which he believes he can enrich not only Bessie, but himself, his fiancee, Connie (Mildred Coles), and the kitchen's three screwball chefs (Billy Gilbert, Fritz Feld and Jay Novello). He plans to enter Bessie in the singing contest sponsored by band-leader Danny Marlowe (Skinnay Ennis). Chick has a recording made of Bessie's voice and substitutes it for that of "Sugar" (Ruth Terry), who is being sponsored by a big-time gangster and is "scheduled" to win. Enemy racketeers, out to get "Sugar," mistake Bessie for their victim and cause her all sorts of trouble before she wins the prize money.

SPECIAL REMARKS

The musical score consists of "Sleepytime Gal," "Barrelhouse Bessie," "When the Cat's Away" and "I Don't Want Anybody at All."

SERVICE DATA

Confirm or Deny (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 7, '42, Page 59

H. M. Pulham, Esq. (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 13, '41, Page 52; Dec. 27, '41, Page 74; Jan. 24, '42, Page 49; Feb. 7, '42, Pages 59, 62; Feb. 14, '42, Page 60

Hold Back the Dawn (Par.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Oct. 18, '41, Page 62; Nov. 8, '41, Page 64; Nov. 15, '41, Pages 63, 65; Nov. 29, '41, Page 78; Dec. 27, '41 Page 75; Jan. 31, '42, Page 69

Honky Tonk (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Oct. 11, '41, Page 52; Oct. 18, '41, Pages 62, 66; Nov. 1, '41, Pages 58, 59; Nov. 15, '41, Pages 62, 66; Dec. 6, '41, Page 59; Dec. 13, '41, Page 55; Dec. 20, '41, Pages 71, 74; Dec. 27, '41, Page 74; Jan. 10, '42, Page 62; Jan. 24, '42, Page 52; Jan. 31, '42, Page 72; Feb. 14, '42, Page 57

Lady Is Willing, The (Col.)
Audience Classification—General
Legion of Decency Rating—Class B

Roxie Hart (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class B

Wolf Man, The (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 21, '42, Page 57

FEATURES
in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
3209	King of Dodge City	Aug. 14,'41
3040	Mystery Ship	Sep. 4,'41
3023	Harmon of Michigan	Sep. 11,'41
3009	Ladies in Retirement	Sep. 18,'41
3020	Two Latins from Manhattan	Oct. 2,'41
3008	Texas	Oct. 9,'41
3041	Blonde from Singapore	Oct. 15,'41
3210	Roaring Frontiers	Oct. 16,'41
3016	Three Girls About Town	Oct. 23,'41
3003	You Belong to Me	Oct. 30,'41
3036	The Stork Pays Off	Nov. 6,'41
3026	Secrets of the Lone Wolf	Nov. 13,'41
3201	Royal Mounted Patrol	Nov. 13,'41
3030	Ellery Queen and Murder Ring	Nov. 18,'41
3005	Men in Her Life	Nov. 20,'41
3015	Go West Young Lady	Nov. 27,'41
3022	Sing for Your Supper	Dec. 4,'41
3024	Honolulu Lu	Dec. 11,'41
3202	Riders of the Badlands	Dec. 18,'41
3039	Harvard Here I Come	Dec. 18,'41
3004	Bedtime Story	Dec. 25,'41
3211	Lone Star Vigilantes	Jan. 1,'42
3028	Confessions of Boston Blackie	Jan. 8,'42
3203	West of Tombstone	Jan. 15,'42
3017	Blondie Goes to College	Jan. 15,'42
3035	Cadets on Parade	Jan. 22,'42
3031	Close Call for Ellery Queen	Jan. 29,'42
3034	Man Who Returned to Life	Feb. 5,'42
3007	The Lady is Willing	Feb. 12,'42
3212	Bullets for Bandits	Feb. 12,'42
3021	Shut My Big Mouth	Feb. 19,'42
3013	Adventures of Martin Eden	Feb. 26,'42
3204	Lawless Plainsman	Mar. 12,42
....	Tramp, Tramp, Tramp	Mar. 12,'42
....	Canal Zone	Mar. 19,'42
....	Two Yanks in Trinidad	Mar. 26,'42
....	North of the Rockies	Apr. 2,'42
....	Alias Boston Blackie	Apr. 2,'42
....	Blondie's Blessed Event	Apr. 9,'42
....	Not a Ladies Man	Apr. 23,'42
....	Down Rio Grande Way	Apr. 23,'42
....	Highly Irregular	Apr. 30,'42
....	A Desperate Chance for Ellery Queen	Not Set
....	Sweetheart of the Fleet	Not Set
....	Meet the Stewarts	Not Set
....	My Sister Eileen	Not Set
....	Three's a Crowd	Not Set
....	Professional Model	Not Set
....	Something Borrowed	Not Set
....	Submarine Raider	Not Set
....	The Devil's Trail	Not Set
....	He Kissed the Bride	Not Set
....	Prairie Gunsmoke	Not Set
....	Salute to Tobruk	Not Set
....	Destroyer	Not Set
....	The Invaders	Not Set
....	Hello Annapolis	Not Set
....	Blondie for Victory	Not Set
....	The Commandos	Not Set

GOLDWYN

....	The Pride of the Yankees	Not Set

MGM

201	Dr. Jekyll and Mr. Hyde	Sep. '41
202	Lady Be Good	Sep. '41
203	Down in San Diego	Sep. '41
204	Honky Tonk	Oct. '41
205	Married Bachelor	Oct. '41
208	Smilin' Thru	Oct. '41
207	The Feminine Touch	Oct. '41
208	Chocolate Soldier	Nov. '41
209	Unholy Partners	Nov. '41
210	Shadow of the Thin Man	Nov. '41
211	Two-Faced Woman	Nov. '41
212	H. M. Pulham, Esq.	Dec. '41
213	Design for Scandal	Dec. '41
214	Tarzan's Secret Treasure	Dec. '41
215	Kathleen	Dec. '41
218	Babes on Broadway	Jan. '42
217	Dr. Kildare's Victory	Jan. '42
218	Johnny Eager	Jan. '42
219	Mr. and Mrs. North	Jan. '42
220	The Bugle Sounds	Jan. '42
221	Joe Smith, American	Feb. '42
222	Woman of the Year	Feb. '42
223	The Vanishing Virginian	Feb. '42
224	A Yank on the Burma Road	Feb. '42
225	We Were Dancing	Mar. '42
226	Born to Sing	Mar. '42
227	Salute to Courage	Mar. '42
228	This Time for Keeps	Mar. '42
229	Courtship of Andy Hardy	Mar. '42
...	Panama Hattie	Not Set
...	I Married an Angel	Not Set
...	Mrs. Miniver	Not Set
...	Tortilla Flat	Not Set
...	Rio Rita	Not Set
...	Kid Glove Killer	Not Set
...	Fingers at the Window	Not Set
...	Ship Ahoy	Not Set
...	Tarzan Against the World	Not Set
...	Sunday Punch	Not Set
...	Crossroads	Not Set
...	Her Cardboard Lover	Not Set
...	Once Upon a Thursday	Not Set
...	Mokey	Not Set
...	Grand Central Murder	Not Set
...	Jack Ass Mail	Not Set
...	Love Me Not	Not Set
...	Manhattan Maisie	Not Set
...	Marriage is a Private Affair	Not Set
...	Appointment in the Pacific	Not Set
...	Men at Sea	Not Set
...	Somewhere I'll Find You	Not Set

MONOGRAM

...	Arizona Bound	July 19,'41
....	Saddle Mountain Roundup	Aug. 29,'41
....	Gentleman from Dixie	Sep. 5,'41
....	Let's Go Collegiate	Sep. 12,'41
....	Gun Man from Bodie	Sep. 28,'41
....	Stolen Paradise	Oct. 10,'41
....	Tonto Basin Outlaw	Oct. 10,'41
....	Top Sergeant Mulligan	Oct. 17,'41
....	Spooks Run Wild	Oct. 24,'41
....	Zis Boom Bah	Nov. 7,'41
....	Siren of the South Seas	Nov. 7,'41
....	Double Trouble	Nov. 21,'41
....	Underground Rustlers	Nov. 21,'41
....	I Killed That Man	Nov. 28,'41
....	Borrowed Hero	Dec. 5,'41
....	Lone Star Law Men	Dec. 5,'41
....	Riot Squad	Dec. 12,'41
....	Here Come the Marines	Dec. 26,'41
....	Forbidden Trails	Dec. 26,'41
....	Freckles Comes Home	Jan. 2,'42
....	Thunder River Feud	Jan. 9,'42
....	Road to Happiness	Jan. 9,'42
....	Snuffy Smith, the Yard Bird	Jan. 16,'42
....	Man from Headquarters	Jan. 23,'42
....	Below the Border	Jan. 30,'42
....	Law of the Jungle	Feb. 8,'42
....	Western Mail	Feb. 13,'42
....	Mr. Wise Guy	Feb. 20,'42
....	Rock River Renegades	Feb. 27,'42
....	Black Dragons	Mar. 6,'42
....	Arizona Roundup	Mar. 6,'42
....	Man with Two Lives	Mar. 13,'42
....	Klondike Fury	Mar. 20,'42
....	Ghost Town Law	Mar. 27,'42
....	She's in the Army	Apr. 3,'42
....	Marshal of Sundance	Apr. 10,'42
....	Aunt Emma Paints the Town	Apr. 17,'42
....	I Am an American	Apr. 24,'42
....	Where Trails End	May 1,'42
....	The Corpse Vanishes	May 8,'42
....	Down Texas Way	May 15,'42
....	Ghost Town Law	Not Set

PARAMOUNT

(No release dates set since December)

Block 1

4103	Hold Back the Dawn	Sep. 26,'41
4102	Buy Me That Town	Oct. 3,'41
4101	Nothing But the Truth	Oct. 10,'41
4104	Henry Aldrich for President	Oct. 24,'41
4105	New York Town	Oct. 31,'41

Block 2

4109	Birth of the Blues	Nov. 7,'41
4107	Skylark	Nov. 21,'41
4106	Night of January 16th	Nov. 28,'41
4110	Glamour Boy	Dec. 5,'41
4108	Among the Living	Dec. 19,'41

Block 3

4111	Bahama Passage	Not Set
4112	Sullivan's Travel	Not Set
4113	No Hands on the Clock	Not Set
4114	Mr. Bug Goes to Town	Not Set
4115	Pacific Blackout	Not Set

Block 4

...	Torpedo Boat	Not Set
....	The Remarkable Andrew	Not Set
....	The Lady Has Plans	Not Set
....	Fly by Night	Not Set
....	The Fleet's In	Not Set

SPECIAL

4136	Louisiana Purchase	Dec. 25,'41

Block 1 (Westerns)

....	Secrets of the Wasteland	Not Set
....	Outlaws of the Desert	Not Set
....	Riders of the Timberline	Not Set
....	Stick to Your Guns	Not Set
....	Twilight on the Trail	Not Set

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....	Reap the Wild Wind	Not Set
....	Sweater Girl	Not Set
....	Beyond the Blue Horizon	Not Set
....	Great Man's Lady	Not Set
....	Henry and Dizzy	Not Set
....	American Empire	Not Set
....	The Morning After	Not Set
....	Mr. and Mrs. Cugat	Not Set
....	This Gun for Hire	Not Set
....	No Time for Love	Not Set
....	For Whom the Bell Tolls	Not Set
....	Sky Over China	Not Set
....	Triumph Over Pain	Not Set
....	True to the Army	Not Set
....	Dr. Broadway	Not Set
....	Bad Man of Arizona	Not Set
....	Palm Beach Story	Not Set
....	Take a Letter, Darling	Not Set
....	I Live on Danger	Not Set
....	Holiday Inn	Not Set
....	My Favorite Blonde	Not Set
....	Satan Plays the Piano	Not Set
....	Merton of the Movies	Not Set
....	Wildcat	Not Set
....	I Married a Witch	Not Set
....	Henry Aldrich, Editor	Not Set
....	Road to Morocco	Not Set
....	Mrs. Wiggs of the Cabbage Patch	Not Set
....	Wake Island	Not Set
....	My Heart Belongs to Daddy	Not Set
....	Channel Port	Not Set
....	Black Curtin	Not Set
....	Silver Queen	Not Set
....	Washington Escapade	Not Set
....	Listening Post	Not Set
....	The Forest Rangers	Not Set
....	The Glass Key	Not Set
....	Young and Willing	Not Set
....	Undercover Man	Not Set
....	Happy Goes to Sea	Not Set

PRODUCERS REL. CORP.

205	Hard Guy	Oct. 17,'41
257	Billy the Kid Wanted	Oct. 24,'41
213	The Miracle Kid	Nov. 14,'41
230	Swamp Woman	Dec. 5,'41
258	Billy the Kid's Round Up	Dec. 12,'41
215	Law of the Timber	Dec. 19,'41
251	Texas Man Hunt	Jan. 2,'42
263	Lone Rider and the Bandit	Jan. 16,'42
206	Duke of the Navy	Jan. 23,'42
214	Today I Hang	Jan. 30,'42
207	Broadway Big Shot	Feb. 6,'42
252	Raiders of the West	Feb. 13,'42
259	Billy the Kid Trapped	Feb. 20,'42
210	Too Many Women	Feb. 27,'42
202	Girls Town	Mar. 6,'42
270	Rodeo Rhythm	Mar. 13,'42
264	Lone Rider in Cheyenne	Mar. 13,'42
229	The Strangler	Mar. 27,'42
211	Dawn Express	Apr. 3,'42
216	House of Errors	Apr. 10,'42
201	Men of San Quentin	May 8,'42
217	The Panther's Claw	May 15,'42

RKO

Block 1

201	Citizen Kane	Sep. 5,'41
202	Parachute Battalion	Sep. 12,'41
203	Lady Scarface	Sep. 26,'41
204	Father Takes a Wife	Oct. 3,'41
205	All That Money Can Buy	Oct. 17,'41

Block 2

206	The Gay Falcon	Oct. 24,'41
207	Unexpected Uncle	Nov. 7,'41
208	Suspicion	Nov. 14,'41

Prod. No.	Title	Release Date
209	Look Who's Laughing	Nov. 21,'41
210	Mexican Spitfire's Baby	Nov. 28,'41
	Block 3	
211	Week End for Three	Dec. 12,'41
212	Playmates	Dec. 26,'41
213	A Date with the Falcon	Jan. 16,'42
214	Four Jacks and a Jill	Jan. 23,'42
215	Obliging Young Lady	Jan. 30,'42
	Block 4	
216	Valley of the Sun	Feb. 6,'42
217	Call Out the Marines	Feb. 13,'42
218	Joan of Paris	Feb. 20,'42
219	Sing Your Worries Away	Mar. 6,'42
220	Mexican Spitfire at Sea	Mar. 13,'42
	Block 5	
...	The Bashful Bachelor	Mar. 20,'42
...	The Magnificent Ambersons	Mar. 27,'42
...	Tuttles of Tahiti	Apr. 17,'42
...	Scattergood Rides High	Apr. 24,'42
...	Mayor of 44th St.	May 8,'42
	Block 6	
...	Syncopation	May 15,'42
...	Powder Town	May 29,'42
...	Falcon Takes Over	June 5,'42
...	My Favorite Spy	June 19,'42
...	Mexican Spitfire and the Ghost	June 26,'42
	SPECIAL	
293	Dumbo (Disney)	Oct. 31,'41
252	Ball of Fire (Goldwyn)	Jan. 9,'42
292	Fantasia (Disney)	Apr. 3,'42
...	Bambi (Disney)	Not Set
	Block 1 (Westerns)	
281	Bandit Trail	Oct. 10,'41
282	Dude Cowboy	Dec. 12,'41
283	Riding the Wind	Feb. 27,'42
	Block 2 (Westerns)	
284	Land of the Open Range	Apr. 10,'42
285	Come on Danger	June 12,'42
286	Thundering Hoofs	Not Set

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...	Growing Pains	Not Set
...	The Gilded Pheasant	Not Set
...	Bombardiers	Not Set
...	It Came Up Love	Not Set
...	Journey into Fear	Not Set
...	Angel Face	Not Set
...	Challenge to the Night	Not Set
...	History of Mr. Polly	Not Set
...	One Hour of Glory	Not Set
...	Passage from Bordeaux	Not Set
...	They Flew Alone	Not Set

REPUBLIC

107	Mountain Moonlight	July 12,'41
108	Hurricane Smith	July 20,'41
133	The Pittsburgh Kid	Aug. 29,'41
161	Outlaws of the Cherokee Trail	Sept. 10,'41
171	The Apache Kid	Sept. 12,'41
172	Death Valley Outlaws	Sept. 29,'41
109	Sailors on Leave	Sept. 30,'41
110	Mercy Island	Oct. 10,'41
151	Jesse James at Bay	Oct. 17,'41
162	Gauchos of Eldorado	Oct. 24,'41
121	Public Enemies	Oct. 30,'41
111	Devil Pays Off	Nov. 10,'41
143	Sierra Sue	Nov. 12,'41
173	A Missouri Outlaw	Nov. 25,'41
113	Tuxedo Junction	Dec. 4,'41
152	Red River Valley	Dec. 12,'41
163	West of Cimarron	Dec. 15,'41

Prod. No.	Title	Release Date
112	Mr. District Attorney in the Carter Case	Dec. 18,'41
101	Lady for a Night	Jan. 5,'42
174	Arizona Terrors	Jan. 6,'42
153	Man from Cheyenne	Jan. 16,'42
131	Cowboy Serenade	Jan. 22,'42
122	Pardon My Stripes	Jan. 26,'42
164	Code of the Outlaw	Jan. 30,'42
114	A Tragedy at Midnight	Feb. 2,'42
154	South of Santa Fe	Feb. 17,'42
102	Sleepytime Gal	Mar. 5,'42
175	Stage Coach Express	Mar. 6,'42
144	The Heart of Texas	Mar. 11,'42
115	Yokel Boy	Mar. 13,'42
165	A Rider of the Range	Mar. 20,'42
...	Affairs of Jimmy Valentine	Mar. 27,'42
155	Sunset on the Desert	Mar. 30,'42
176	Jesse James, Jr.	Apr. 3,'42
...	Shepherd of the Ozarks	Apr. 10,'42
...	Girl from Alaska	Apr. 17,'42
...	Remember Pearl Harbor	Not Set
...	Home in Wyomin'	Not Set

20TH CENTURY-FOX

	Block 1	
201	Charley's Aunt	Aug. 1,'41
202	Dressed To Kill	Aug. 8,'41
203	Wild Geese Calling	Aug. 15,'41
204	Private Nurse	Aug. 22,'41
205	Sun Valley Serenade	Aug. 29,'41
	Block 2	
206	Charlie Chan in Rio	Sep. 5,'41
207	Belle Star	Sep. 12,'41
208	We Go Fast	Sep. 19,'41
209	Last of the Duanes	Sep. 26,'41
210	Man at Large	Sep. 26,'41
	Block 3	
211	A Yank in the R.A.F.	Oct. 3,'41
212	Great Guns	Oct. 10,'41
213	Riders of the Purple Sage	Oct. 10,'41
214	Weekend in Havana	Oct. 17,'41
	Block 4	
215	Moon Over Her Shoulder	Oct. 24,'41
217	Small Town Deb	Nov. 7,'41
216	I Wake Up Screaming	Nov. 14,'41
218	Swamp Water	Dec. 5,'41
	Block 5	
219	Rise and Shine	Nov. 21,'41
220	Cadet Girl	Nov. 28,'41
221	Marry the Boss' Daughter	Nov. 28,'41
222	Confirm or Deny	Dec. 12,'41
223	Perfect Snob	Dec. 19,'41
	Block 6	
224	How Green Was My Valley	Dec. 26,'41
226	Remember the Day	Jan. 2,'42
227	Blue, White and Perfect	Jan. 9,'42
	Block 7	
228	A Gentleman at Heart	Jan. 16,'42
229	Right to the Heart	Jan. 23,'42
230	Son of Fury	Jan. 30,'42
231	Young America	Feb. 6,'42
	Block 8	
232	On the Sunny Side	Feb. 13,'42
233	Roxie Hart	Feb. 20,'42
234	Castle in the Desert	Feb. 27,'42
235	Night Before the Divorce	Mar. 6,'42
236	Song of the Islands	Mar. 13,'42
	Block 9	
237	Rings On Her Fingers	Mar. 20,'42
238	Remarkable Mr. Kipps	Mar. 27,'42

Prod. No.	Title	Release Date
240	Secret Agent of Japan	Apr. 3,'42
241	To the Shores of Tripoli	Apr. 10,'42
242	Who Is Hope Schulyer?	Apr. 17,'42

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225	Lone Star Ranger	Not Set
...	The Outlaw	Not Set
...	Tales of Manhattan	Not Set
...	Highway to Hell	Not Set
...	Moon Tide	Not Set
...	Ten Gentlemen from West Point	Not Set
...	My Gal Sal	Not Set
...	This Above All	Not Set
...	A Tommy in the U.S.A.	Not Set
...	Over the Burma Road	Not Set
...	Whispering Ghosts	Not Set
...	No Coffin for the Corpse	Not Set
...	Sundown Jim	Not Set
...	Orchestra Wife	Not Set
...	Strictly Dynamite	Not Set
...	Coney Island	Not Set
...	Hello, Frisco, Hello	Not Set
...	Melody Man	Not Set
...	Campus in the Clouds	Not Set
...	Young Mr. Pitt	Not Set
...	Iceland	Not Set
...	Springtime in the Rockies	Not Set
...	Loves of Edgar Allan Poe	Not Set
...	Thunder Birds	Not Set
...	Manila Calling	Not Set
...	White Collar Girl	Not Set
...	The Mad Martindales	Not Set
...	The Man Who Wouldn't Die	Not Set
...	The Magnificent Jerk	Not Set

UNITED ARTISTS

...	Three Cockeyed Sailors	July 4,'41
...	Major Barbara	Sep. 12,'41
...	Tanks a Million	Sep. 12,'41
...	International Lady	Sep. 19,'41
...	Lydia	Sep. 26,'41
...	New Wine	Oct. 10,'41
...	Niagara Falls	Oct. 17,'41
...	Sundown	Oct. 31,'41
...	All American Co-Ed	Oct. 31,'41
...	Miss Polly	Nov. 14,'41
...	Corsican Brothers	Nov. 28,'41
...	Fiesta	Dec. 19,'42
...	Hayfoot	Jan. 2,'42
...	Shanghai Gesture	Feb. 6,'42
...	Brooklyn Orchid	Feb. 20,'42
...	Heliotrope Harry	Feb. 27,'42
...	To Be or Not to Be	Mar. 6,'42
...	Dudes Are Pretty People	Mar. 13,'42
...	Mister V	Mar. 20,'42
...	Kipling's Jungle Book	Apr. 3,'42
...	The Gold Rush (Chaplin—with words and music)	Apr. 17,'42
...	Twin Beds	Apr. 24,'42
...	Ships with Wings	May 15,'42
...	Love on the Dole	Not Set
...	Friendly Enemies	Not Set
...	The Keys of the Kingdom	Not Set
...	Cobana	Not Set
...	Strawfoot	Not Set
...	About Face	Not Set
...	Annie Rooney	Not Set

UNIVERSAL

6061	Man from Montana	Sep. 5,'41
6013	Badlands of Dakota	Sep. 5,'41
6004	Unfinished Business	Sep. 12,'41
6051	Kid From Kansas	Sep. 19,'41
6045	A Girl Must Live	Sep. 19,'41
6030	Sing Another Chorus	Sep. 19,'41
6005	It Started with Eve	Sep. 26,'41
6021	Mob Town	Oct. 3,'41
6016	Never Give a Sucker an Even Break	Oct. 10,'41
6020	South of Tahiti	Oct. 17,'41
6035	Burma Convoy	Oct. 17,'41
6062	The Masked Rider	Oct. 24,'41
6028	Flying Cadets	Oct. 24,'41
6007	Appointment for Love	Oct. 31,'41
6033	Swing It Soldier	Nov. 7,'41
6063	Arizona Cyclone	Nov. 14,'41
6025	Moonlight In Hawaii	Nov. 21,'41

Prod. No.	Title	Release Date
6044	Quiet Wedding	Nov. 21,'41
6001	Keep 'Em Flying	Nov. 28,'41
6038	Sealed Lips	Dec. 5,'41
6015	The Wolf Man	Dec. 12,'41
6052	Road Agent	Dec. 19,'41
6065	Fighting Bill Fargo	Dec. 19,'41
6029	Melody Lane	Dec. 19,'41
6046	Hellapoppin'	Dec. 26,'41
6037	Don't Get Personal	Jan. 2,'42
6032	Jail House Blues	Jan. 9,'42
6014	Paris Calling	Jan. 16,'42
6023	North to the Klondike	Jan. 23,'42
6039	Treat 'Em Rough	Jan. 30,'42
6031	Bombay Clipper	Feb. 6,'42
....	What's Cookin'	Feb. 13,'42
6002	Ride 'Em Cowboy	Feb. 13,'42
6064	Stage Coach Buckaroo	Feb. 20,'42
6042	Mad Detor of Market Street	Feb. 27,'42
....	'Frisco Lil	Mar. 6,'42
....	The Ghost of Frankenstein	Mar. 13,'42
....	Butch Minds the Baby	Mar. 20,'42
....	Juke Box Jennie	Mar. 27,'42
....	The Saboteur	Apr. 3,'42
....	The Strange Case of Dr. RX	Apr. 10,'42
....	Unseen Enemy	Apr. 10,'42
....	Mississippi Gambler	Apr. 17,'42
....	Lady In a Jam	Apr. 24,'42
....	You're Telling Me	May 1,'42
....	The Spoilers	May 8,'42
....	Almost Married	Not Set
....	Danger in the Pacific	Not Set
....	Broadway	Not Set
....	Escape from Hong Kong	Not Set
....	Tough As They Come	Not Set
....	They Lived Alone	Not Set
....	There's One Born Every Minute	Not Set
....	Drums of the Congo	Not Set
....	The Mystery of Marie Roget	Not Set

WARNER BROS.

102	The Smiling Ghost	Sep. 6,'41
103	Navy Blues	Sep. 13,'41
104	Nine Lives Are Not Enough	Sep. 20,'41
101	Sergeant York	Sep. 27,'41
105	Law of the Tropics	Oct. 4,'41
106	International Squadron	Oct. 11,'41
107	The Maltese Falcon	Oct. 18,'41
108	One Foot in Heaven	Nov. 1,'41
109	Target for Tonight	Nov. 8,'41
110	Blues in the Night	Nov. 15,'41
111	The Body Disappears	Dec. 6,'41
112	Steel Against the Sky	Dec. 13,'41
113	You're in the Army Now	Dec. 25,'41
114	They Died with Their Boots On	Jan. 1,'42
116	All Through the Night	Jan. 10,'42
117	The Man Who Came to Dinner	Jan. 24,'42
118	Wild Bill Hickok Rides	Jan. 31,'42
119	Sons of the Sea	Feb. 7,'42
121	Dangerously They Live	Feb. 14,'42
122	Captains of the Clouds	Feb. 21,'42
123	Bullet Scars	Mar. 7,'42
124	Always in My Heart	Mar. 14,'42
125	Murder in the Big House	Mar. 21,'42
126	The Male Animal	Apr. 4,'42
...	This Was Paris	Not Set
...	Larceny, Inc.	Not Set
120	Kings Row	Not Set
115	The Prime Minister	Not Set
...	Remember Tomorrow	Not Set
...	Manhattan Fury	Not Set
...	The Widow Wouldn't Weep	Not Set
...	The Gay Sisters	Not Set
...	The Constant Nymph	Not Set
...	In This Our Life	Not Set
...	Background to Danger	Not Set
...	Iceland Patrol	Not Set
...	Klondike	Not Set
...	Juke Girl	Not Set
...	The Desert Song	Not Set
...	Arsenic and Old Lace	Not Set
...	Yankee Doodle Dandy	Not Set
...	Saratoga Trunk	Not Set
...	Pittsburgh Pilot	Not Set
...	Casablanca	Not Set
...	Desperate Journey	Not Set
...	Forty Whacks	Not Set
...	Rhapsody in Blue	Not Set
...	The Hard Way	Not Set
...	Shadow of Their Wings	Not Set
...	Desperate Journey	Not Set
...	Widow Wouldn't Weep	Not Set
...	The Big Shot	Not Set
...	Moby Dick	Not Set
...	The Life of Will Rogers	Not Set

ADVANCE SYNOPSES *and information*

TO THE SHORES OF TRIPOLI (20th Century-Fox)

Service Drama (Marines)

PRODUCER: Darryl F. Zanuck. Directed by Bruce Humberstone.

PLAYERS: John Payne, Maureen O'Hara, Randolph Scott, Nancy Kelly, William Tracy, Maxie Rosenbloom.

SYNOPSIS

Chris Winters (John Payne) delivers a letter to Sergeant Dixie Smith (Randolph Scott) of the U. S. Marines from Chris' father, who had been Dixie's commanding officer in the last war. The father has inveigled Chris into the Marines and wants Dixie to break him in right, but the two rub each other the wrong way right from the start. Chris meets Mary Carter (Maureen O'Hara), a second lieutenant in the Navy Nurse Corps, and despite the divergence in their rankings, see a good deal of each other. Chris, although at odds with the sergeant, makes a good soldier. Then Helene (Nancy Kelly) who was formerly Chris' sweetheart, shows up and tells him she can get him a desk job in Washington. His departure coincides with the attack on Pearl Harbor. Chris rejoins the Marines.

THE DAWN EXPRESS (Producers Rel. Corp.)

Espionage Melodrama

PRODUCERS: George M. Merrick and Max Alexander. Directed by Albert Herman.

PLAYERS: Michael Whalen, Anne Nagel, William Bakewell, Constance Worth, Jack Mulhall.

SYNOPSIS

A Nazi spy ring is after a chemical formula which increases the power of ordinary gasoline for aviation use in the army. Two United States chemical companies are developing the formula. Each works on half the formula to protect the secret. The spy ring has half the formula and learns that either of two chemists, Fielding (William Bakewell) or Norton (Michael Whalen), knows the rest of the formula. The ring by a ruse captures Fielding and threatens the lives of his sister (Anne Nagel) and his mother if he does not turn over the formula. To protect them and his friend Norton, who is engaged to his sister, Fielding pretends to know the formula. Norton, believing Fielding a traitor, tries to stop him, but Fielding takes off on the Dawn Express plane with the spy leader. But Fielding has concocted an explosive compound and the plane explodes in the air.

SCATTERGOOD RIDES HIGH (RKO Radio)

Small Town Drama

PRODUCER: Jerrold T. Brandt. Directed by Christy Cabanne.

PLAYERS: Guy Kibbee, Dorothy Moore, Charles Lind, Jed Prouty, Regina Wallace, Walter Baldwin.

SYNOPSIS

Watching the affairs of Gold River with an attentive eye, Scattergood Baines (Guy Kibbee) is saddened when Martin Knox (Walter Baldwin), local breeder of harness horses, is killed during a sulky race and his heavily mortgaged farm is put up at auction. The place and its stock, including a fine young trotter, Starlight, is bought by the rich Mrs. Van Pelt. Knox's son, Dan (Charles Lind), can't bear to part with Starlight. Dan works like a demon to buy back the horse and eventually pays half the purchase price. Dan decides to steal the horse, is caught and arrested. Scattergood gets the boy out of jail and advances the money to complete the purchase. In the Governor's Handicap, Dan blocks Philip Dane's (Kenneth Howell) dirty tactics and Starlight wins the race. With the able assistance of Scattergood, Dan gets the farm back.

MY FAVORITE BLONDE (Paramount)

Comedy

ASSOCIATE PRODUCER: Paul Jones. Directed by Sidney Lanfield.

PLAYERS: Bob Hope, Madeleine Carroll, Gale Sondergaard, George Zucco, Clem Wilenchick, Lionel Royce, Victor Varconi.

SYNOPSIS

Bob Hope and blonde Madeleine Carroll, team up here in a fast moving comedy spy chase. Hope plays the part of a vaudeville performer who has a penquin for a partner. He gets involved in Miss Carroll's attempts to escape a band of German agents with resultant comedy complications.

SECRET AGENT OF JAPAN (20th Century-Fox)

Espionage Melodrama

EXECUTIVE PRODUCER: Sol M. Wurtzel. Directed by Irving Pichel.

PLAYERS: Preston Foster, Lynn Bari, Noel Madison, Sen Yung, Janis Carter, Kurt Katch.

SYNOPSIS

The story opens on November 1, 1941, in Shanghai. Into the Dixie Cafe, a combination bar and gambling house, strolls Lynn Bari. She asks the bartender for a letter addressed to a "Captain Larsen" and is referred to the manager, Preston Foster. He refuses to turn the letter over so Lynn steals it. Foster later recovers the letter and a note in code. To get the note back, Lynn reveals she is an operative of the British Secret Service. Foster, a fugitive from American justice, says he will turn over the note to the highest bidder. When he approaches the Japanese, they seize him. He escapes. The attack on Pearl Harbor has been set in motion and the note is part of the alarm for Japanese fifth columnists everywhere. Foster learns this but is too late to spread the alarm.

SUNDOWN JIM (20th Century-Fox)

Western

EXECUTIVE PRODUCER: Sol M. Wurtzel. Directed by James Tinling.

PLAYERS: John Kimbrough, Virginia Gilmore, Arleen Whelan, Joseph Sawyer.

SYNOPSIS

Sundown Jim Majors (John Kimbrough) arrives in the town of Reservation, Arizona, to assume his post as the new marshal. He is hardly off the stage coach when a killing occurs. Sundown Jim learns that the trouble in Reservation stems from a feud between a wealthy rancher and a group of smaller ranchers who have banded together. To protect his interests, the wealthy rancher has imported a band of outlaws. Sundown Jim tries to patch up the feud, telling the ranchers that the outlaw leaders are using both sides against each other and that at the proper time the outlaws will take over completely. When this fails, Sundown Jim sets out to obtain proof. Finally convincing the ranchers, he gets them together.

RINGS ON HER FINGERS (20th Century-Fox)

Romance

PRODUCER: Milton Sperling. Directed by Rouben Mamoulian.

PLAYERS: Henry Fonda, Gene Tierney, Laird Cregar, John Shepperd, Spring Byington, Frank Orth.

SYNOPSIS

Susan Miller (Gene Tierney), a Fifth Avenue shopgirl who yearns for the fine things she sells, readily falls in with a pair of high society sharpers (Spring Byington and Laird Cregar). They go to Palm Beach hunting for millionaires with Susan posing as the daughter. They pick out John Wheeler (Henry Fonda), who they suspect is a millionaire. He is interested in buying a boat and they "sell" him one for $15,000. Susan and John meet again in New York and when he tells her the $15,000 represented his life savings, she hits upon a scheme to get the money back to him without him knowing that she was involved. She persuades a friendly gambling house to let John win it. John later returns to the gambling house and loses the money. Susan promises to give John up for return of the money. When John finally runs the trio to earth, they have reformed and are all working in the department store.

DEATH CELL (Monogram)

Melodrama (British-made)

PRODUCER: John Argyle. Directed by Lawrence Huntington.

PLAYERS: James Mason, Mary Clare, Margaret Vyner, Gordon McLeod, Frederick Valk.

SYNOPSIS

A murder is committed near the mansion of Lord Moyne. The nobleman is questioned by Scotland Yard operatives but denies knowledge of the crime. When the operatives leave, Mick Carby (James Mason), the Chief Inspector's son, stays behind. Lord Moyne tells him that his daughter has been kidnaped and he dares not reveal this to the police for fear of retribution. Mick decides to "take" the case. With Mollie Bennett (Margaret Vyner), Mick makes contact with the gang of abductors but is knocked out. Mick again makes contact with the gang by disguising himself as Lord Moyne, ready to pay the ransom. After being tortured and left for dead aboard a burning barge, he succeeds in trapping his quarry.

GHOST TOWN LAW (Monogram)

Western

PRODUCER: Scott R. Dunlap. Directed by Howard Bretherton.

PLAYERS: Buck Jones, Tim McCoy, Raymond Hatton, Virginia Carpenter, Murdock McQuarrie.

SYNOPSIS

Tim (Tim McCoy), U. S. Marshal, out to avenge the murder of two colleagues, arrives at the ghost town of Pickwick, Nev. Also arriving in town are Josie Hall (Virginia Carpenter), who plans to investigate the mysterious death of her brother and Buck (Buck Jones), working as an undercover man for the law, and Sandy (Raymond Hatton), third member of the Rough Riders. Buck and Tim suspect Judge Crail (Murdock McQuarrie), who is actually head man of a band of outlaws intent upon obtaining the Pickwick estate for themselves. The climax comes when the judge and his gang attempt to escape with a hoard of gold.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on page 530-531.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 540-541.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
ADVENTURES of Martin Eden	Col.	3013	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	....	Dennis O'Keefe-Gloria Dickson	Mar. 27,'42	...	.....	....	....	....
Alias Boston Blackie	Col.	....	Chester Morris-Adele Mara	Apr. 2,'42	...	.....	....	....	....
All American Co-Ed	UA	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All Over Town	Rep.	Reissue	Olsen & Johnson	Oct.,'41	60m	Aug. 28,'37	p330	....	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p528
Always in My Heart	WB	....	Kay Frances-Walter Huston	Not Set	92m	Mar. 7,'42	p539	p464	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Annie Rooney	UA-Small	....	Shirey Temple-William Gargan	Not Set	...	.....	....	....	....
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	.....	....	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 6,'42	...	.....	....	p527	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	...	.....	....	....	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan.,'42	118m	Dec. 6,'41	p393	p363	p528
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Not Set	82m	Dec. 13,'41	p420	p320	p528
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p528
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	....	Lum and Abner	Mar. 20,'42	...	.....	....	p487	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	....
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Not Set	...	.....	....	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	....	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	.....	....	p376	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	.....	....	p467	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Curtin, The	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	.....	....	....	....
Black Dragons	Univ.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 15,'41	65m	Aug.30,'41	p246	....	....
Blondie's Blessed Event	Col.	....	Penny Singleton-Arthur Lake	Apr. 9,'42	...	.....	....	....	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 6,'42	75m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,'41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar.,'42	82m	Jan. 24,'42	p475	p442	....
Broadway	Univ.	....	George Raft-Pat O'Brien	Not Set	...	.....	....	....	....
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan.,'42	101m	Dec. 20,'41	p417	p387	p496
Bullet Scars	WB	....	Regis Toomey-Adele Longmire	Not Set	59m	.....	....	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	...	.....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	.....
Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	...	.....	....	....	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,41	p374	p351	..
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	...	.....	....	p409	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	....
Canal Zone	Col.	....	Chester Morris-John Hubbard	Mar. 19,'42	...	.....	....	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p528
Casablanca	WB	....	Ann Sheridan-Ronald Reagan	Not Set	...	.....	....	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb.27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov., '41	102m	Oct. 18,'41	p317	p289	p528
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	...	.....	....	p463	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	Not Set	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	....
Continental Express	Mono.	....	Rex Harrison-Valerie Hobson	Not Set	...	.....	....	p526	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Akim Tamiroff	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar., '42	93m	Feb. 14,'42	p505	p476	....
Cowboy Serenade	Rep.	144	Gene Autry-Smiley Burnette	Jan. 23,'42	66m	Jan. 24,'42	p474	p443	....
DANGER in the Pacific	Univ.	....	Dick Foran-Leo Carrillo	Apr. 3,'42	...	.....	....	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jen. 16,'42	63m	Nov. 8,'41	p350	p332	....
Dawn Express	Prod.	211	Michael Whalen-Anne Nagel	Apr. 3,'42	...	.....	....	p542	....
Death Cell (British)	Mono.	....	James Mason-Mary Clare	Not Set	...	.....	....	p542	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Not Set	...	.....	....	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Anne Gwynne	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	....	Charles Starrett-Russell Hayden	Apr. 23,'42	..	.....	....	....	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA	..	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	...	.....	....	....	....
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p496
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	Apr. 24,'42	...	.....	....	....	....
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
Escape from Crime	WB	....	Humphrey Bogart-Brenda Marshall	Not Set	...	.....	....	....	....
FALCON Takes Over	RKO	....	George Sanders-Lynn Bari	June 5,'42	...	.....	....	....	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 3,'42	82m	Nov. 16,'40	p494	p2	p286
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Net Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA	....	Armida-Antonio Moreno	Dec. 19,'41	45m	Dec.27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Dec. 19,'41	...	.....	....	p364	....
Fingers at the Window	MGM	....	Lew Ayres-Laraine Day	Not Set	...	.....	....	p526	....
Fleet's In, The	Para.	....	Dorothy Lamour-William Holden	Not Set	93m	Jan. 24,'42	p474	p464	....
Fly By Night	Para.	....	Nancy Kelly-Richard Carlson	Not Set	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	..	.....	....	p396	....
Friendly Enemies	UA-Small	....	Charles Winninger-Charles Ruggles	Not Set	...	.....	....	....	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	....	Irene Harvey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GAUCHOS of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	...	.....	....	....	....
General Suvorov	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	...	.....	....	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept 5,'41	63m	Sept. 13,'41	p259	p206	....
Ghost of Frankenstein, The	Univ.	....	Lon Chaney-Sir Cedric Hardwicke	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	....
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	...	.....	....	p542	....
Girl from Alaska	Rep.	....	Ray Middleton-Jean Parker	Apr. 17,'42	..	.....	....	....	....
Girl from Leningrad (Russia)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Lilli Palmer-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	.....	....	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Gold Rush, The	UA	....	Chapin — Words and Music	Apr. 17,'42	...	.....	....	....	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	..
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joe McCrea	Not Set	...	.....	....	p396	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.		Buck Jones-Tim McCoy	Sept. 26,'41	62m	Oct. 18,'41	p319	p263	....
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Hard Way, The	WB	...	Ida Lupino-Olivia De Haviland-J. Garfield	Not Set	...	.....	....	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arlene Judge	Dec. 18,'41	..	....	....	p376	
Hatter's Castle	Paramount-British	..	Robert Newton-Deborah Kerr	Not Set	100m	Dec. 20,'41	p418	....	..
Hayfoot	UA	..	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	..
Heart of Texas, The	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	..	.....	....	p518	..
Hello Annapolis	Col.	....	Jean Parker-Tom Brown	Not Set	..	.....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	.	p528
Hennes Melodie (Her Melody)	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	..	Jimmy Lydon-Charlie Smith.	Not Set	..	.....	..	p443	..
Her Cardboard Lover	MGM	....	Norma Shearer-Robert Taylor	Not Set	...	.....	....	....	....
Hi, Gang (British)	General Film	..	Bebe Daniels-Ben Lyon	Not Set	100m	Dec. 27,'41	p430	....	..
Highly Irregular	Col.	....	Joan Bennett-Franchot Tone	Apr. 30,'42	..	.....	....	....	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p496
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p452
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p452
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	...	.....	....	p364	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Jan. 23,'42	118m	Nov. 1,'41	p341	p320	p528
Hurricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I AM an American	Mono.	....	East Side Kids	Apr. 24,'42	..	.....	....	....	....
International Lady	UA	..	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p452
Invaders, The (British) (formerly 49th Parallel)	Col.	....	Howard-Massey-Olivier	Not Set	104m	Mar. 7,'42	p537	....	..
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Killed That Man	Mono.	..	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	..	....
I Married an Angel	MGM	..	Jeannette MacDonald-Nelson Eddy	Not Set				p507	..
I Thank You (British)	General Film	..	Arthur Askey-Richard Murdock	.....	81m	Oct. 11,'41	p306	.	
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Apr. 3,'42	..	.....	....	....	
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	..
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p528
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p528
Journey Into Fear	RKO	....	Joseph Cotten-Dolores Del Rio	Not Set	...	.....	....	.	.
Juke Box Jennie	Univ.	....	Ken Murray-Harriet Hillard	Mar. 27,'42	..	.....	....	....	....
Juke Girl	WB	....	Ann Sheridan-Ronald Reagan	Not Set			....	p464	...
Jungle Book, The (color)	UA	...	Sabu	Apr. 3,'42	..	.....	....	p396	..
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'41	p362	p351	p528
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	80m	Nov. 22,'41	p386	....	p528
Kid from Kansas, The (formerly The Americano)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	....	Van Heflin-Marsha Hunt	Not Set	...	.....	....	p495	..
King, The (French)	Trio Film		Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	...	
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	..
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Not Set	130m	Dec. 27,'41	p429	p320	..
Klondike Fury	Mono.	..	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	..	.....	....	p527	..
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395		..
Ladies in Retirement	Col.	3309	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	..
Lady Be Good	MGM	202	Ann Sothern-Robert Young	Sept. '41	110m	July 19,'41	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	..
Lady Has Plans, The	Para.	....	Paulette Goddard-Ray Milland	Not Set	75m	Jan. 24,'42	p475	p464	..
Lady in a Jam	Univ.	....	Irene Dunne-Patric Knowles	Apr. 24,'42	...	.....	....	....	
Lady In Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb.12,'42	91m	Jan. 31,'42	p485	p351	..
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land of the Open Range	RKO	284	Tim Holt	Apr. 10,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	....	Edward G. Robinson-Jane Wyman	Not Set	95m	Mar. 7,'42	p538	....	
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynn Roberts	Sept. 26,'41	57m	Sept. 13,'41	p260	p247	....
Lawless Plainsman	Col.	....	Charles Starrett-Russell Hayden	Mar. 12,'42	...	.....	....	p508	....
Law of the Jungle	Mono.	..	Mantan Moreland	Feb. 6,'42	...	.....	....	p476	
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	64m	Dec. 20,'41	p419	p364	..
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	..
Let's Go Collegiate	Mono.	....	Frankie Darro-Manton Moreland	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	...	.....	....	p409	..
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 13,'42	59m	.....	....	p507	..
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Not Set	..	.....	..	....	..
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	..	.....	...	p387	....
Lone Star Ranger	20th-Fox	...	John Kimbrough-Sheila Ryan	Not Set	...	.....	....	p443	..
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	..
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p528
Louisiana Purchase (Color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p528
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lydia	UA	...	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23'41	p262	....	p496

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MAD Doctor of Market Street	Univ.	6042	Una Markel-Claire Dodd	Feb. 27,'42	61m	Jan. 10,'42	p451	p432	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Mar. 13,'42	..	.....	....	p507	....
Major Barbara (British)	UA	....	Wendy Hiller-Robert Morley	Sept. 12,'41	115m	May 10,'41	....	p85	p353
Male Animal, The	WB	....	Henry Fonda-Olivia De Havilland	Not Set	101m	Mar. 7,'42	p537	p464	....
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	67m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, 41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p528
Man Who Returned to Life	Col.	3034	John Howard-Roger Clark	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	...	.....	....	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	....	John Loder-Leueen MacGrath	Not Set	...	.....	....	p476	....
Mayor of 44th St.	RKO	....	George Murphy-Anne Shirley	Apr. 10,'42	...	.....	....	p487	....
Meet the Stewarts	Col.	....	William Holden-Frances Dee	Not Set	...	.....	....	....	....
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Dean Jagger	Nov. 20,'41	8 m	Oct. 25,'41	p331	p277	....
Mercy Island	Reo.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire and the Ghost	RKO	....	Leon Errol-Lupe Velez	June 26,'42	...	.....	....	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 6,'42	72m	Jan. 10,'42	p450	p443	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p528
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	62m	Oct. 11,'41	p307	p289	....
Mokey	MGM	....	Dan Dailey, Jr.-Donna Reed	Not Set	...	.....	....	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	61m	Oct. 11,'41	p305	p149	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moontide	20th-Fox	....	Jean Gabin-Ida Lupino-Claude Rains	Not Set	...	.....	....	....	....
Morning After, The (formerly Night in New Orleans)	Para.	....	Preston Foster-Patricia Morison	Not Set	...	.....	....	p527	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Not Set	78m	Dec. 13,'41	p405	p376	p496
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan, '42	67m	Dec. 20,'41	p418	p387	....
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	...	.....	....	p527	....
Musical Story, A	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	....	Bob Hope-Madeleine Carrol	Not Set	...	.....	.	p542	....
My Favorite Spy	RKO	....	Kay Kyser-Ellen Drew	June 19,'42	...	.....	....	....	....
My Gal Sal	20th-Fox	....	Rita Hayworth-Victor Mature	Not Set	...	.....	....	....	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
Mystery of Marie Roget	Univ.	....	Patric Knowles-Marie Montez	Not Set	...	.....	....	p507	....
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16'41	p249	p205	p452
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	.	....
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Niagara Falls	UA	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Not Set	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	....	Bill Elliott-Tex Ritter	Apr. 2,'42	...	.....	....	....	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney, Jr.	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	....	Paul Kelly-Fay Wray	Apr. 23,'42	...	.....	....	....	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	...
On the Sunny Side	20th-Fox	232	Roddy McDowall-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	...
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p528
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	Not Set	65m	Sept. 27,'41	p287	.	....
PANAMA Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	...	.....	....	p396	..
Pacific Blackout (formerly Midnight Angel)	Para.	4115	Robert Preston-Martha O'Driscoll	Jan. 2,'42	76m	Dec. 13,'41	p406	p364	p496
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	May 15,'42	...	.....	....	.	.
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	95m	Dec. 6,'41	p407	p320	p528
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p528
Powder Town	RKO	....	Victor McLaglen-Edmond O'Brien	Apr. 17,'42	..	.....	.	....	....
Pride of the Yankees, The	Goldwyn	....	Gary Cooper-Teresa Wright	Not Set	...	.....	...	....	....
Prime Minster, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	....

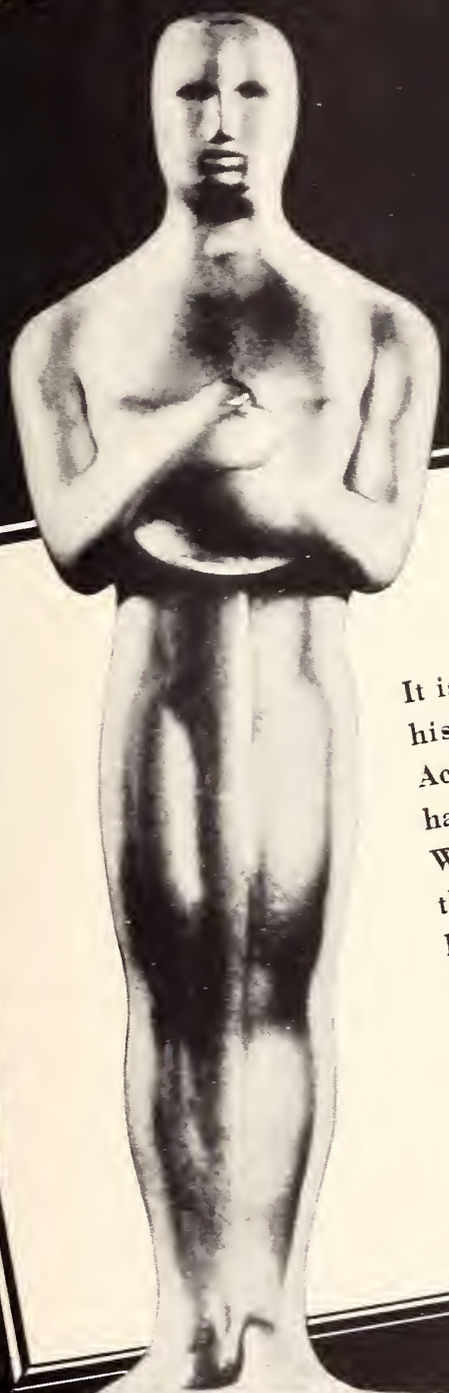
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Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Professor Creeps Consolidated	Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	80m	Feb. 15,'41	p386	....	....
RAIDERS of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	.....	....	p432	....
Reap the Wild Wind (color)	Para.	....	Ray Milland-Paulette Goddard	Not Set	...	.....	....	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Remarkable Andrew, The	Para.	....	William Holden-Ellen Drew	Not Set	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	...	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Dec.26,'41	86m	Dec. 20'41	p417	p408	p452
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	....
Rider of the Range, A	Rep.	165	Tom Tyler-Bob Steele	Mar. 20,'42	...	.....	....	....	....
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	....	Bill Boyd-Andy Clyde	Not Set	59m	Sept. 27,'41	p286	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 13,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	...	.....	....	p542	....
Rio Rita	MGM	....	Abbott and Costello	Not Set	...	.....	....	....	....
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	60m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Jan. 9,'42	83m	Jan. 10,'42	p450	p396	....
Roaring Frontiers	Col.	3210	Bill Elliott	Oct. 16,'41	60m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-Kane-Terhune	Feb. 27,'42	...	.....	....	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	.....	....	p526	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	....
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
SABOTEUR, The	Univ.	....	Robert Cummings-Priscilla Lane	Apr. 3,'42	...	.....	....	p508	....
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides High	RKO	....	Guy Kibbee-Dorothy Moore	Apr. 24,'42	...	.....	....	p542	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	...	.....	....	p542	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	....	Bill Boyd-Andy Clyde	Not Set	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p495
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov.,'41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Not Set	...	.....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	....	Weaver Brothers-Elviry	Apr. 10,'42	...	.....	....	....	....
Ship Ahoy	MGM	....	Eleanor Powell-Red Skelton	Not Set	...	.....	....	....	....
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	...	Dec. 20,'41	p419	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov.15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Feb. 27,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas	Mono.	....	Movita-Warren Hill	Nov. 7,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	...	.....	....	p539	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Snuffy Smith, Yard Bird	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 9,'42	98m	Jan. 10,'42	p449	p432	....
Sons of the Sea (British)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	....	Marlene Dietrich-John Wayne	May 8,'42	...	.....	....	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 20,'42	...	.....	....	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	....	Bill Boyd-Andy Clyde	Not Set	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 10,'41	62m	Oct. 19,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Mar. 27,'42	...	.....	....	....	....
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Not Set	91m	Dec. 13,'41	p405	p320	p452
Sunday Punch	MGM	....	William Lundigan-Jean Rogers	Not Set	...	.....	....	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	....	John Kimbrough	Not Set	...	.....	....	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Mar. 30,'42	...	.....	....	....	....
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct.18,'41	p318	p299	p528
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	...	.....	....	p527	....
Sweetheart of the Fleet	Col.	....	Joan Davis-Jinx Falkenburg	Not Set	...	.....	....	....	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	....	Adolphe Menjou-Jackie Cooper	Mar. 27,'42	...	.....	....	p487	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
TALES of Manhattan	20th-Fox	....	Charles Boyer-Ginger Rogers	Not Set	...	.....	....	....	....
Tanks a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p495
Tarzan's Secret Treasure	MGM	214	Johnny Weismuller-Maureen O'Sullivan	Dec., '41	80m	Nov. 15,'41	p375	p289	p528
Ten Gentlemen from West Point	20th-Fox	....	Maureen O'Hara-John Sutton	Not Set	...	.....	....	....	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	.....	....	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p528
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	....	Veronica Lake-Robert Preston	Not Set	...	.....	....	p527	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar., '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	....	Ann Dvorak-Ben Lyon	Not Set	77m	Mar. 7,'42	p537	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three's a Crowd	Col.	....	Cary Grant-Jean Arthur	Not Set	...	.....	....	....	....
Thunder River Feud	Mono.	....	Range Busters	Jan. 9,'42	...	.....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	....
Today I Hang	Prod	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	...	.....	....	p467	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	.....	....	p508	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Carol Hughes	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	....	Richard Arlen-Jean Parker	Not Set	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	....	Spencer Tracy-Hedy Lamarr	Not Set	...	.....	....	....	....
To the Shores of Tripoli	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	...	.....	....	p542	....
Tough as They Come	Univ.	....	Billy Halop-Bernard Punsley	Not Set	...	.....	....	p508	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	...	Jackie Gleason-Jack Durant	Mar. 12,'42	...	.....	....	p507	....
Treat 'Em Rough (formerly Panama Kid)	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	....	Judy Canova-Allan Jones-Ann Miller	Not Set	...	.....	....	p527	....
Tuttles of Tahiti	RKO	....	Charles Laughton-Jon Hall	May 15,'42	...	.....	....	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	....
Twilight on the Trail	Para.	....	Bill Boyd	Not Set	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	...	.....	....	p442	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melvyn Douglas	Nov., '41	94m	Oct. 25'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	....	Pat O'Brien-Brian Donlevy	Mar. 26,'42	...	.....	....	p508	....
UNDERGROUND Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	...	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	96m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov., '41	94m	Oct. 18,'41	p318	p289	p421
Unseen Enemy	Univ.	....	Irene Hervey-Don Terry	Apr. 10,'42	...	.....	....	....	....
VALLEY of the Sun	RKO	216	Lucille James-James Craig	Feb. 6,'42	84m	Jan. 10,'42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb., '42	97m	Dec. 6,'41	p394	p387	p528
WAVELL'S 30,000 (British)	Crown Film		War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar., '42	94m	Jan. 17,'42	p461	p443	....
Western Mail	Mono	....	Tim Keene-Jean Trent	Feb. 13,'42	...	.....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	60m	Feb. 21,'42	p517	....	....
What's Cookin'	Univ.	....	Andrews Sisters-Gloria Jean	Feb. 13,'42	60m	Feb. 21,'42	p517	p507	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	...	.....	....	....	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings of Victory	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Dick Foran	Dec. 12,'41	70m	Dec. 13,'41	p420	....	....
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb., '42	112m	Jan. 17,'42	p461	p376	....
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	...	.....	....	....	....
Yank on the Burma Road, A (formerly China Caravan)	MGM	224	Laraine Day-Barry Nelson	Feb., '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	...	.....	....	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army No.	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	....	Hugh Herbert-Anne Gwynne	May 1,'42	...	.....	....	p508	....
Young America	20th-Fox	231	Jane Withers-William Tracy	Jan. 2,'42	73m	Jan. 10,'42	p451	p432	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 540.

Meet Oscar the 12TH!

...for Western Electric recorded Sound!



1930-1941

It is significant that throughout its twelve year history, the sound recording award of the Academy of Motion Picture Arts and Sciences has been made every year to producers using Western Electric equipment. Congratulations to the individuals and Sound Departments who have won the awards!

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EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION

SEATING

Chairs and Fabrics For Replacement

Chair Maintenance For Conservation



MARCH 7 1942

SECTION TWO

A WORD TO THE CARPET-WISE

The U. S. Government has restricted the use of carpet wool during the first quarter of 1942 to 50% of that used during the first quarter of 1941.

★

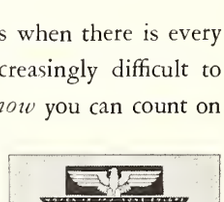
THIS probably is only a beginning. It is reasonable to assume that carpet, particularly for contract installations, will become increasingly difficult to obtain.

It is only common sense, therefore, to examine your present carpet and, if you need new carpet, to buy a carpet you *know* will give you *unusually* long wear.

If you have been using Alexander Smith Crestwood Carpet you already are familiar with its merits. You *know* that it will retain its rich coloring and luxurious appearance as long, or longer, than any other comparably priced carpet . . . as long, or longer, than many carpets costing a great deal more.

In the light of the facts it is not surprising that Alexander Smith Crestwood is America's No. 1 theatre carpet—the carpet used in most of the country's successful theatres.

Why take a chance in a time like this when there is every probability that carpet will become increasingly difficult to obtain? Why not specify a carpet you *know* you can count on . . . a carpet whose *beauty* will please your patrons and whose *demonstrated durability* will make it unnecessary for you to worry about replacement for a long time to come? Why not play safe and specify:



ALEXANDER SMITH
CRESTWOOD CARPET

America's No. 1 Theatre Carpet

Alexander Smith & Sons Carpet Co., 295 Fifth Ave., New York City

MARKET NOTES—

Self-Waving Flag

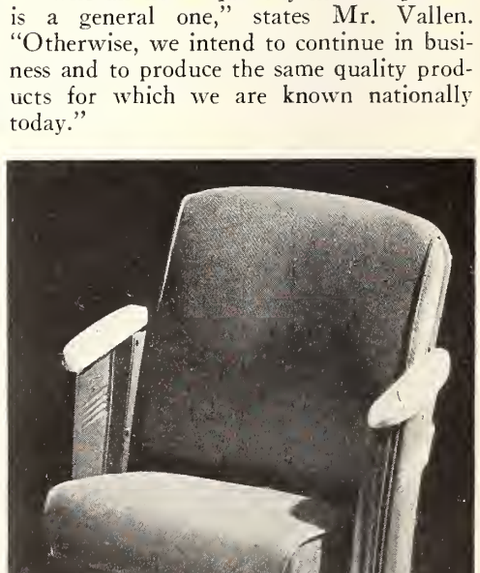
A WAVING-FLAG device, providing its own breeze, and in models including types highly suited to lobbies and foyers as well as stages and proscenium boxes, has been brought out by the Nief-Smith Company of New York, which provided the flags of this kind used in the Merrick theatre described elsewhere in this issue. A model with 8-foot staff uses compressed air, smaller ones have fans in staff base. The staff is hollow for passage of air. All units come complete with silk flags.



Ample Curtain Equipment

STOCKS ON HAND assure continued availability of Vallen curtain control and track equipment, according to E. J. Vallen, president of Vallen, Inc., Akron, Ohio, who has announced that the company has fabricated material ready for prompt shipment of all types of tracks, while completely assembled controls of each kind are ready for delivery, as well as machined parts for all controls.

"The unknown quantity in our equation is a general one," states Mr. Vallen. "Otherwise, we intend to continue in business and to produce the same quality products for which we are known nationally today."



Among cotton fabrics receiving emphasis because of priorities on other fabrics, is corduroy. Shown is an Ideal Seating Company theatre chair completely covered in Cordo, manufactured by A. D. Juilliard & Company of New York.

Make traffic STOP at your theatre with a Pittco Front

A PITTCO Front gives you the edge that makes people attend your theatre instead of your competitors'. Its shining, colorful, easy-to-keep-clean surfaces of Carrara and Plate Glass get the kind of attention that means larger box-office. If the quality and selection of your programs and the courtesy of your attendants live up to the promise of your handsome Pittco Front—you'll have a business to be proud of.

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When you build, we recommend that you consult an architect to make sure of an economical, well-planned job. Our experts will cooperate with him gladly in working out a Pittco Front to suit your individual needs. If you wish, you can pay for your Pittco Front on the Pittsburgh Time-Payment Plan — just 20% down and the balance in regular payments. A similar plan can usually be arranged satisfactorily with the co-operation of local banks.



"THE BEST-LOOKING THEATRE IN TOWN." *A reputation like that puts money in the bank. And a handsome Pittco Front goes a long way toward making it said of your theatre. Note effective combination of Black and Jade Carrara and PC Glass Blocks on new Pittco Front of Forest Theatre, West Haven, Conn. Architect: Walter B. Shiner.*

PITTCO STORE FRONTS

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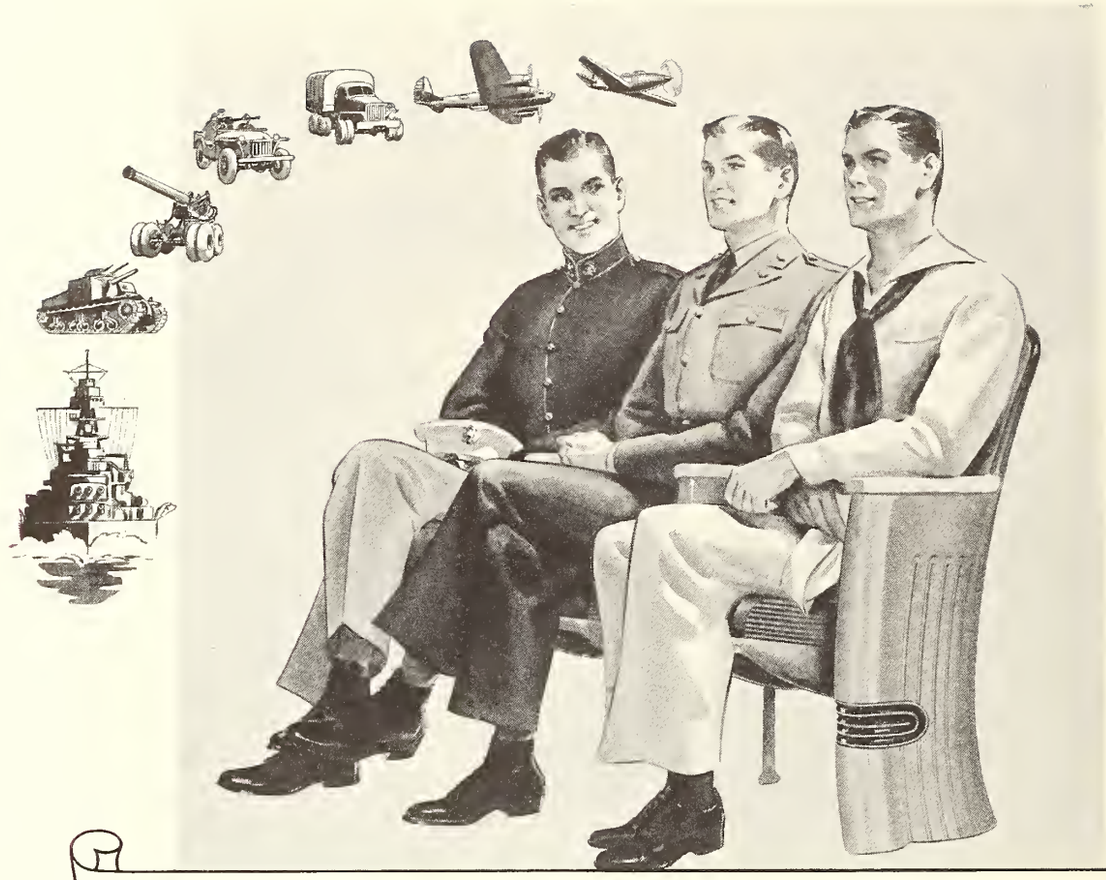
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FOR THE DURATION

A Statement of Policy

AMERICA'S Victory Program requires much of the country's resources. A significant portion of our manufacturing facilities are devoted to direct military needs. Certain critical materials formerly used in the manufacture of public seating are not now available.

We know, however, that educational, religious, and entertainment activities must be continued and, indeed, should be intensified. Public education and public assembly are the life stream of a democracy.

We will continue, as long as we are permitted, to produce satisfactory theatre, assembly, and stadium seating and classroom furniture from materials not required for our war effort. We will thoroughly test such alternate materials to determine their suitability for the purposes used.

The "American Victory" Theatre Chair is typical of our war time efforts. It saves 75% critical metals. In fact, by replacing your obsolete chairs, you release many more pounds of critical metals than we require in making the "American Victory."

H. M. TALIAFERRO
President

LET'S GO! U.S.A. · KEEP 'EM FLYING!

American Seating Company

GRAND RAPIDS, MICHIGAN

World's leader in public seating · Manufacturers of Theatre, Auditorium, School, Church, Stadium, and Transportation Seating · Branch Offices and Distributors in 73 Principal Cities

Better Theatres

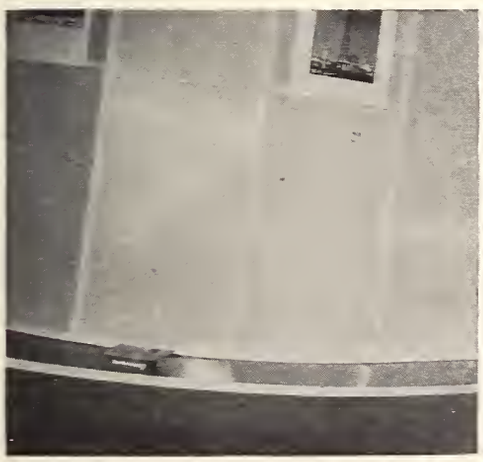
ISSUE OF MARCH 7, 1942. VOLUME 146, NUMBER 10

Plastic Substitutes Grow, Most of Them to Stay

WARTIME SHORTAGES in established materials promised to boom plastics, and the promise is proving out. There is nothing new about the use of built-up or compounded chemical substances to do the work that metals and other materials have done in the past, but so long as conventional materials were economically obtainable, there was relatively little incentive to change. The war has provided the incentive.

An interesting and altogether significant development of this forced turn to plastics is the use of a material called Tenite as terrazzo dividers and mouldings of wall veneering. Tenite is a product of an Eastman Kodak subsidiary, originally used in camera manufacture. As dividers for terrazzo floors to take the place of dividers of brass, which cannot be obtained for non-defense purposes, strips of Tenite are attached to under-strips of galvanized iron. And whereas brass was always the color of brass, the Tenite, which is the only part of the strip visible in the floor, can be of most any color, to blend or harmonize with the terrazzo itself; moreover, it can be easily bent to pattern shapes on the job.

Extruded moundings of Tenite is also being used now to replace metal mouldings in the erection of wall and ceiling boards, tiles and veneers, and it is adapted to outdoor as well as indoor applications. These

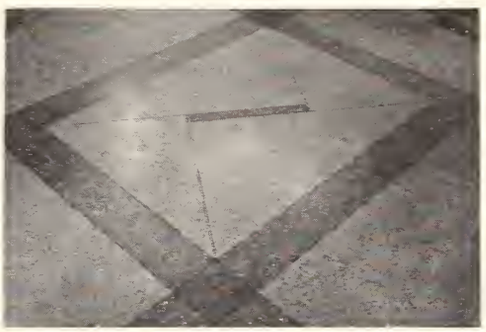


Plastic mouldings at veneer joints.

mouldings, which are now being distributed by Julius Blum & Company, Inc., of New York, long a prominent manufacturer of metal mouldings, are referred to as "Interlox" plastic "Tees," and come in many forms for use as edgings of tables and counters, and installation of wall linoleums, glass and plastic tiles, wood veneers, etc. Here again the wide choice of colors has advantages over metal; but additionally the plastic permits the use of transparent mouldings, through which the texture or grain of the wall material itself can show.



Plastic terrazzo dividers are shown above riveted to galvanized iron strips in place; below in the finished floor.



Familiar to theatre operators and designers is the use of plastic for finishing walls, cosmetic shelves, etc., such as Formica. Plastics of the very same type can be used as well to supplant metals for door push-plates and handles. Lucite is being used for push-bars in place of chromium and brass bars. John Eberson, noted New York theatre architect, is using Lucite to form an interesting type of windbreak at ticket booth windows. Plastic attraction letters have been developed for inside as well as marquee use, and plastic materials are being increasingly applied to lighting fixtures, eliminating heavier glass and metals.

The list of new applications of plastic that are finding and will increasingly find place in theatre design could be greatly extended. The point is, these early days of the war have brought only the beginning of this development, the real meaning of which would be lost if it were to be understood merely as that of a substitute material. Certainly in many instances, perhaps in most, plastics will have proved their advantages over the older materials and will be continued in their new uses when we no longer have to fabricate all of our metals into instruments of war.

●

FEATURES OF THIS ISSUE

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A section of Motion Picture Herald devoted to the physical theatre, published by the Quigley Publishing Company, Inc., Rockefeller Center, New York, every fourth week. Martin Quigley, publisher and editor-in-chief. George Schutz, editor. Colvin Brown, general manager. Ray Gallo, advertising manager. C. B. O'Neill, Western adv. manager, 624 S. Michigan Ave., Chicago.

Paragraphs—

Mischievous kids have always been a headache to theatre managers, but in normal times one replaced what they destroyed and charged it off to maintenance. For the duration, however, replacement will often be difficult, if not impossible. What to do about it? Irving H. Ludwig, manager of the Forest Hills theatre in New York City's Borough of Queens, talked to the kids that come to his theatre, and it worked.

He got on the stage and spoke to them about three minutes, told them of the damage caused by shooting paper clips, etc., at the screen and the difficulty and waste of replacing it in times like these, continued similarly concerning the cutting of seat fabrics, and so on. Such talks have been tried by other managers in the past. They didn't always achieve results in peacetime. Ludwig took advantage of the times to appeal to their patriotism. To make some kids behave perhaps a war is all that is needed.

●

In February the IATSE & MPMO issued a ten-point program for wartime projection room routine. It called for cleanliness, proper lubrication, economy in burning carbons, regular inspection, burning of tubes at specified ratings, careful inspection and rewinding of film, and careful handling of film containers. Nothing here that wasn't really necessary before the war; nothing that should be allowed to lapse when the war is over. —*G. S.*

The Seating Industry Is Prepared for Wartime Replacement

• Now or later during the war, the theatre that needs to reseat can have auditorium chairs of the strength, beauty and comfort that it requires, in models essentially of modern standard design

IN ITS RUDIMENTS, a scheme for the exhibition of motion pictures before the public consists in projection equipment and a screen, with seats between. The commercial theatre is of course much, much more than that, both physically and psychologically; however, the theatre is created *around* the projection system and space for an assembly of people, and it certainly is reasonable to regard means of safely and comfortably seating those people as an essential element. The necessity to conserve existing installations of auditorium chairs, and to provide replacement of them as it becomes necessary, is one of the more urgent wartime responsibilities of both exhibitors and seating manufacturers.

Conservation measures are dealt with elsewhere in this issue (*see John J. Sefing's article on page* 10); these paragraphs are concerned with the seating market. This presents the following picture:

1. Regular models are available today with variable limitations as to time of delivery and structural specifications.

2. New models (recently introduced under the name "Victory" or "V") having end standards and finishing panels of wood, are available without restrictions other than those that may apply, in any particular instance, to choice of fabric.

3. While regular models built of ferrous materials throughout (either cast iron or steel) are generally available, they are being constructed largely out of inventory materials, replacement of which some months from now is highly problematical.

We're in the war!

Pressure from the Government on all industries using critical materials, brought about the development among seating manufacturers of the so-called "Victory" or "V" chairs. In these models, end standards of solid wood are to be made in several styles so as to provide an adequate line. In some of these models both back and seat panel are of plywood; in others, only the back panel is of wood. In all other respects the "Victory" or "V" chairs are comparable in construction to chairs in regular lines.

With acceptance by theatre operators of auditorium seating so constructed, there should be no real problem in the replacement of existing installations at any time during the war. Actually, all-metal auditorium chairs are of relatively recent development. Steel back and seat panels on theatre chairs came into general use only a few years ago. And although theatres have come to prefer metal end standards, the use of wood end standards has continued in other classes of auditoriums uninterruptedly, chosen for their modern "smartness" and the beauty obtainable in natural woods.

Use of wood in this manner, declare seating engineers, in no way reduces the



"VICTORY" CHAIR: Government officials inspect the American Seating Company's new materials-conservation model at a demonstration in Washington. End standards are of solid wood, back and seat panels of plywood. Shown are Dewitt Moore (seated), member War Production Board; A. Julian Brylawski, theatre coordinator of WPB office; and H. M. Taliaferro, president of American Seating Company.



"VICTORY" MODELS of the Heywood - Wakefield Company are shown at left. End standards are of solid wood, back panels of plywood. The remainder is of standard H-W steel construction including seat panel.

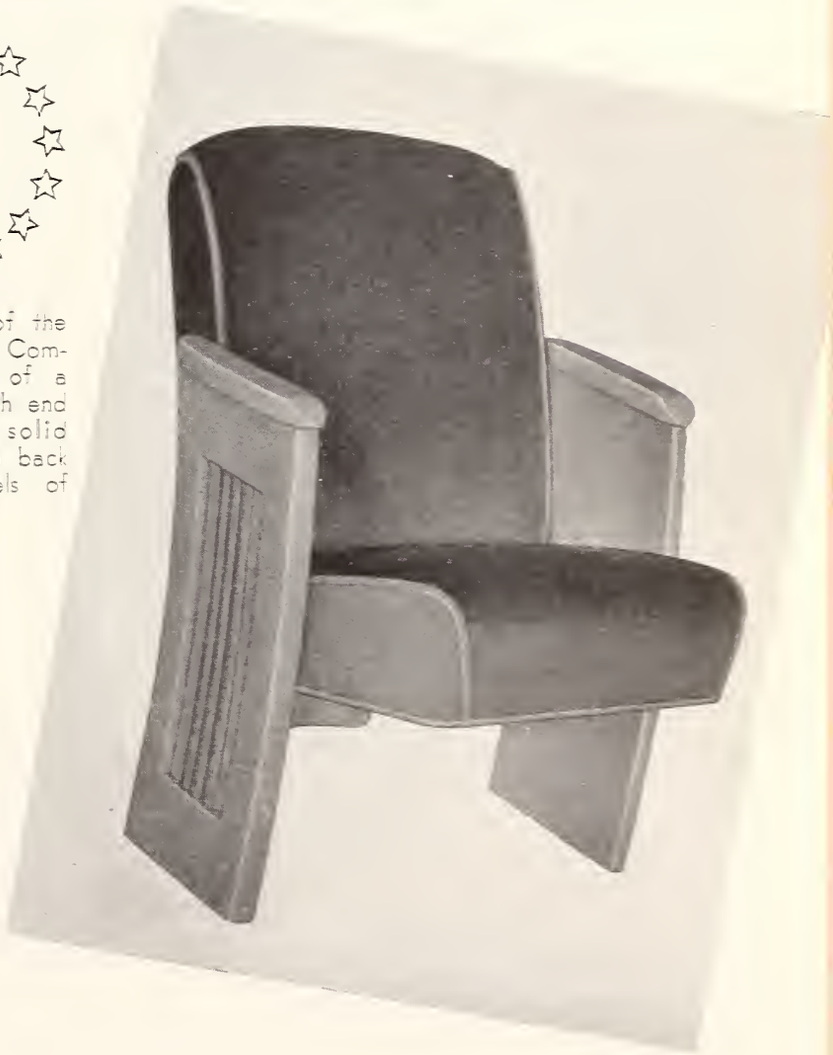
structural strength and comfort qualities, inasmuch as the essential design of regular models has been retained.

Chairs of all types—all-metal or partly wood—available today are of course manufactured subject to certain restrictions on cushion padding materials and fabrics. Fortunately, serviceable substitutes—cotton cloth, palm and other fibres, etc.—are obtainable, and in ultimate effect, cushion construction assured today is entirely comparable to that obtaining in recent years.

For cushion coverings, most of the fabrics widely used in theatres will continue to be available, it appears. Wool mohair is likely to be obtainable for a considerable period of time because of large inventories. If and when these become exhausted, and Government restrictions on non-defense uses of wool remain, the demand for soft fabrics can continue to be filled by cotton corduroy and velour. Among the simulated leathers, only the rubber coated types are disappearing from the market.

Altogether, therefore, the replacement of theatre seating in these days of severe restrictions on the use of materials, is not at all difficult now, and is not likely to become impossible at any time during the war with acceptance by theatre operators of certain possible modifications in specifications, which changes, in practically all instances, would be to materials either of established use in the seating industry, or developed for just such applications. The theatre that needs new seating can have it.

"V" CHAIR of the Ideal Seating Company, member of a wartime line with end standards of solid wood and both back and seat panels of plywood.



John J. Sefing's Ways & Means

Applying Your Emergency Policy to the Care of Auditorium Seating

• Describing maintenance measures called for by wartime conservation . . . and in another article Mr. Sefing offers instruction for building durable standee rails in wooden-floor theatres

DUE TO gradual curtailment of the manufacture of auditorium chairs, a policy of emergency conservation must be applied to seating as to most other kinds of theatre equipment. The exhibitor Owes it to himself as well as to the threatening public to maintain high standards of comfort and to avoid hazards even during these extraordinary times. Wishful thinking will not do the job, however — only vigilant servicing according to a regular system will get the needed results.



JOHN J. SEFING

Systems vary with different theatres. A simple method is to select a conscientious, competent employe whose duty it shall be to check the chairs, repairing faulty ones if he is capable of doing so himself, otherwise reporting the defects for the ordering of repairs. By dividing the seating into sections, with each section checked regularly, on a certain day of the week, inspection can be thorough and consistent without being burdensome. At any rate, thorough and constant inspection is the only way of really knowing that each chair is in a condition of maximum comfort and minimum hazard and deterioration.

LITTLE FAULTS THAT GROW

As with so many things, it's the little faults which, when neglected, develop into big ones. Take, for instance, a slightly loose panel on the back which, when noticed and repaired quickly, will eliminate the possibility that some destructive person will rip it entirely off the chair. If the back is of plywood, the loose section should be firmly cemented in place; if the panel is of metal, it should be solidly fastened to the back by the proper screws, while any rough or burred edges should be smoothed off with a fine file.

All seat bottoms should be checked carefully, especially when screws are used to fasten the bottom to the seat frame, or the hinge is screwed to the bottom. There may be a few screws slightly loose that do not *appear* to require tightening or replacement, but constant movement of the seat up and down will gradually eat away the wood or metal around these loosened screws, or even shear off the threads. Then trouble will surely develop—the screw heads will back off and tear clothing, and it will be impossible to tighten the seat bottom or the hinge since there will be no stock for new screw threads to dig into. And all this could have been avoided by being *sure* that *all* screws were tight!

These same considerations apply as well to the back where screws or bolts are used to fasten wings to the standards.

SERVICING HINGES

The hinges of the seat should be checked regularly and carefully to see if they are bending, are broken or just need some slight repair. When the hinge is of the friction type it should be cleaned *thoroughly* so as to be free of grit, dirt, pieces of string, etc., that have a way of sticking there and causing the hinge to fail. The stud that sets the friction pressure should be tried to see if it is working properly. Examine the threads to see that they are not sheared, causing the seat to wobble as it is raised or lowered. Many times a slight tightening or loosening of the stud will permit the seat to work better. Incidentally, a *slight* oiling of this type of hinge, with *light* oil, will often eliminate "screech" or heavy working of the seat.

Bearing Type Hinges

When trouble arises in a hinge of the bearing type, it should be taken apart carefully and be cleaned thoroughly, with the roller checked for evenness. If in bad shape, a new roller should be inserted and the hinge assembled with all parts tightened solidly. With proper attention to the roller, these hinges last almost indefinitely.

Coiled Tension Spring Hinges

When the hinge is of the coiled tension spring type, it should be checked to see if the spring is slipping or is broken. If the spring is slipping, new pins should be installed for the tension to work against. As with the other types of hinges, it should be cleaned thoroughly and even oiled slightly at the tight fitting parts.

It would be a good idea to ascertain what type of chairs are installed in the theatre—the size and type of screws, bolts, etc.—and then to purchase a few parts for use in making repairs. They will come in very handy when quick repairs must be done and there is no time to go shopping for the proper parts.

UPHOLSTERY FABRICS

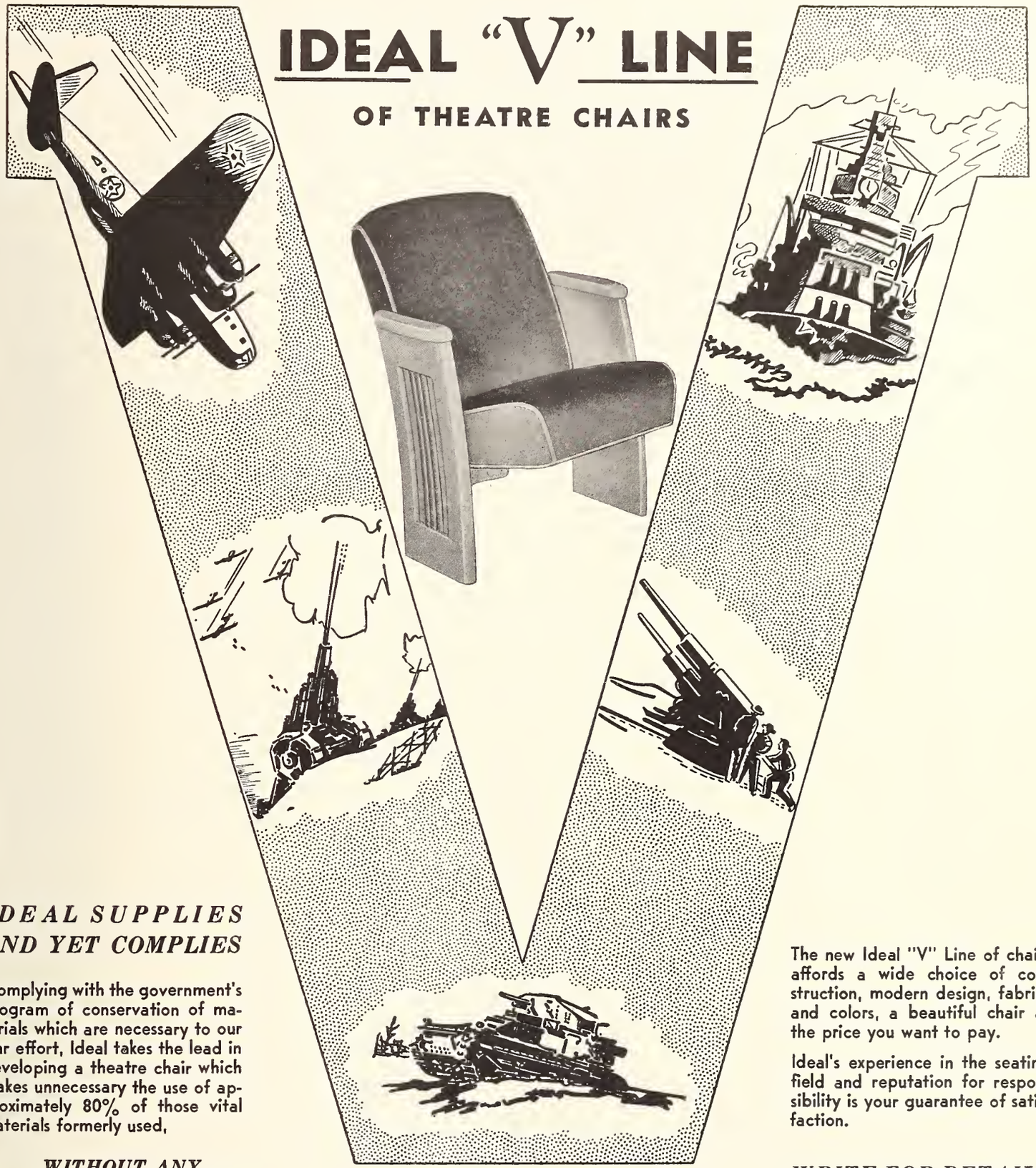
When a large rip is noticed in the leather or upholstery of the seat or back, it is better to replace the whole area instead of patching the spot. A sewn or cemented patch seldom holds for any length of time. This is due to some extent to the impact of the body, which gradually pulls the seams apart, and mostly to nervously inquisitive patrons prying with their fingers to see if the patch is really holding. It seems that a patch will actually attract their attention—a reaction that may be compared to that of a person seeing a freshly painted surface and sticking his fingers on the area to see if it is really freshly painted.

It is fairly well established practice to purchase several yards of the fabric in which an installation is upholstered so as to have it on hand when needed. Whenever the seats or backs are relatively new it is sometimes better to call in a good local upholsterer to do the job of cushion repairing rather than to trust these repairs to an employe. The life of the fabric may be, of course, prolonged by installing slipcovers over it. Use of slipcovers on reason-

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ably new auditorium seating is not so common today because of a greater appreciation of the value of having beautiful upholstery fabric exposed. Emergency conservation, however, may warrant slipcovers. The writer nevertheless is inclined to the view that, only when chair coverings are showing sign of wear and are becoming somewhat unsightly, additional protection should be given in the form of slipcovers. Slipcovers can be had in all colors and various types and grades of material suited to theatres.

SERVICING STANDARDS

The standards should be checked for signs of deterioration of the finish; if they are shabby and reseating is not feasible, they can be scraped clean and painted with a good grade of lacquer.

When checking the standards, care should be taken that they are solidly fastened to the floor. To find out if they are loose, try moving the chair back and forth with the hands. A lot of times the floor bolts or screws work loose a little and if left that way they will either pull out of the floor entirely or ruin the threads to such an extent that further tightening is impossible.

FLOOR CONDITIONS

It is best to go over all screws or bolts every once in a while; tighten the loose ones or insert new ones where required. Where the floor is bad at the bolt fastenings, a larger hole should be chopped out and patent or regular cement be laid for the expansion shield to hold to the concrete floor. When the floor is of wood, the old wood should be removed as required and new wood should then be laid for the screws to hold to solidly.

Fastening Along Carpeting

When new chairs are to be installed or existing seating is to be rearranged, extreme care should be taken that the aisle standards are not fastened down over the carpet in the aisle. An installation of this sort is bad in that it is quite hard to fasten a standard solidly to the floor over carpeting. Similarly, when new carpet is laid in the aisles, the end standards should be taken up if extending beyond the standard anchors. In some cases where new seating is laid out improperly or there are physical limitations, the standards must protrude slightly into the aisle carpet; the carpet should be cut away where such standards are to be fastened to the floor. However, in a case like this, care must be taken that the carpet is tacked down properly around the cut-away area, otherwise tripping will result. When installing new chairs or re-arranging existing seating, it is best to plan the layout so as not to cause the end standards to extend into carpeted area in the aisle. To do so will not only affect the proper fastening of the aisle standards, but will require that new holes be drilled on both sides of the aisles when latter on new carpet is likely o be laid in these areas.

SELF-LUMINOUS INDICATORS FOR BLACKOUTS

AMONG the products that have been developed or given greater prominence because of the war are several articles of phosphorescent material that can be of use in theatres when and if total blackouts are necessary. These articles are treated with a special solution of the radium-like material, which is covered against soiling or marring when handled; the articles thus glow readily in darkened areas. The intensity of the glow can be varied in manufacture to suit the needs and conditions required in theatres.

One such article is a plastic rope, available in most any length, with this radium solution blown inside. This rope could be stapled to walls in certain exit passageways and to possible obstructions that otherwise could not be seen in a totally darkened interior. It also could be installed to show the complete outline of doors, arched openings, etc.

There is also a complete exit sign, somewhat smaller in size than the regulation type, similarly treated with this self-luminous solution which could be easily installed alongside a regular sign; in case of electric service failure, it would mark distinctly the doors.

Buttons in several different sizes are also available; they run from about the size of a nickel to that of a silver dollar. These "radium-treated" buttons might be installed on the chair arm rests or standards along both sides of the aisle. They could be used also to show the outline of the standee rail, stair rail, posts or columns in the standee area or in passages.

Another article is a special belt impregnated with this "radium" and also having phosphorescent buttons; this could be worn by the ushers and other staff members appointed to handle patron direction in case of air raids.

What makes these articles practical for use in blackouts is that this self-luminous material will not substantially deteriorate with age. It is entirely different from luminescent material that needs frequent exposure to light for actuation of the luminous properties, and fluorescent material that needs a constant flow of directed rays of ultraviolet light from a spot or flood lamp, known as "black light."

Incidentally, on the West Coast, theatres have been so completely blacked out during trials that it has been impossible to see them. This suggests a self-luminous sign reading "Box Office" or "Ticket Office," for directing patrons and also people merely seeking a place of safety.

¶ Building a Standee Rail On a Wooden Floor

IN THE ERECTION of a standee rail there is always a good way of doing the job, and just a passable way. The good way will cost a little more initially, but the so-so job will probably cost more in the long run. This is due to the fact that constant repairs will have to be made—refastening the posts, refinishing the surface as it becomes loose or gets broken off, and so on.

The best construction for a standee rail is cement block, terra cotta block, or glass block; however, these materials are relatively expensive; also many theatres, especially the smaller ones, are not able to use these materials due to structural limitations of the floor. A lot of small theatres have wood floors, by choice or necessity, which would surely break down under a load of heavy material. In a case like this, the only alternative is to erect the standee rail of wood framing substantially tied-in with the wood flooring and joists.

A standee framed with wood members and having a hardy finish will stand in place for years when properly and rigidly constructed. The main trouble with most of the old wood standee rails is that they were erected for only the purpose of finishing off the last row of chairs. A standee rail must take quite a bit of abuse, day in and day out. No wonder that some of the standee rails soon need repairs and rebracings with unsightly iron rods, which work loose when the entire section of the rail is only "toe-nailed" to the floor. The finish, too, is constantly being broken through because the studs or posts in the core of the rail are spaced from 3 to 4 feet apart with no cross-member bracings to take the impact of the pushing bodies.

INSTALLING CORNER POSTS

In the erection of a wood-cored standee rail in a new theatre with wood floor, or an existing theatre undergoing remodeling

with wood flooring, the first thing is to make sure that the corner posts at the head of the aisles are sturdy and properly tied-in with the floor supports. If the standee rail framing is to be of 2x4 wood stock, then two such 2x4's should be nailed together and set in place at the ends where the aisles begin; also 4x4's can be used here instead, if available, as they will be stronger and require a little less work in erection. However, these corner posts, be they two 2x4's nailed together, or 4x4's, should go straight through the floor and be fastened solidly to the floor joists. It is at the head of each aisle and at the ends of the sections of the standee rail that the most pressure is exerted by patrons going to their seats.

When installing these corner posts, it is a good idea to decide if venetian blinds, glass or drapery is to be used over the rail. If something of the sort is to be installed over the rail, then the posts should continue in a straight piece from the joists to the proper height over the rail. Splices put into the posts later on to accommodate blinds or glass will not hold rigidly, especially when heavy glass is used, which can be very dangerous in case it should work loose. The installation of the latest type venetian blinds over the rail produces a very effective appearance and light screen.

When blinds are used, the sections should never be over 6-feet, 6-inch long; when the standee rail is laid out on a radius, these sections should be shorter to conform as closely as possible to the curvature. Also, short sections of blinds will be much easier to manipulate for adjustment than long ones. If the sections of the blinds are around 6 feet, then at the ends the supporting posts should run in a straight piece from the top of the blind down to the floor joist to act as a stiffener to the blinds, and also to the rail itself. The number of sections will depend of course on the width of the standee rail; in every case these sections should be made as equal as possible.

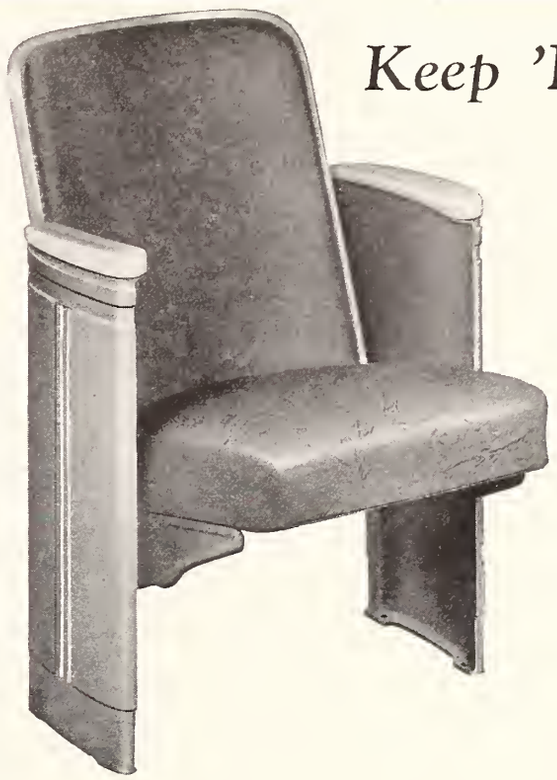
INTERMEDIATE POSTS

In laying out the general framing scheme of the rail, it is very important that the proper number of intermediate posts be installed for rigid fastenings to the floor as well as to form a solid base for applying the finish material. These posts should never be over 30 inches on centers in a straight line standee rail; and not over 14 inches on centers when the rail is on a sharp radius, in order to follow the curvature properly. In any case, the posts on the 30-inch centers should be fastened solidly to the floor joists, and if direct fastening is not possible, proper blocks should be nailed into the joists, to which the posts can then be nailed.

PROTECTIVE STRUCTURE

When these posts are nailed solidly in place, then horizontal cross braces should be installed between them from the top of the rail to the floor, equally spaced, with the open areas cut to the minimum.

One thing not to be overlooked is a floor plate of 2x4 or 2x6, nailed to the



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floor and between the upright posts. This plate will act as a solid "kick block" later on when the finish is applied, right at the point where patrons' shoes have a tendency to strike. The installation of these cross braces might appear as a waste of lumber and labor, but it is just at these points where the finish of the standee rail will "belly-in" or be broken through if they are omitted.

ORDERING LUMBER

As a point of information, when ordering lumber, it is well to remember that all timber is sold in even lengths as 10, 12, 14 and 16 feet. Odd and fractional lengths of a foot are counted as the next higher even length. Therefore, in certain cases, it may be possible (and it would be economical) to plan the rail so that lumber of standard lengths may be used without waste. Also, all lumber is sold by the foot in "board measure," this *foot* being the equivalent of a board 1 foot wide by 1 foot long by 1 inch thick. To figure the board measure in any board, plank or stud, divide the sectional area, in inches, by 12, then multiply by the length in feet.

For example, a 2x4, 10 feet long, will equal (2x4/12)x10, or 6-2/3 feet, board measure. Also, a 10-inch board 12 feet long, has (1x10/12)x12 equals 10 feet, board measure.

When lumber is ordered make sure that it is reasonably free from knots, splits, worm holes, piths and warps.

METHODS OF FINISHING

In the finish of the standee rail, there are several ways of accomplishing one's purpose. One way is to use wire lath, and cement plaster at least 1 inch thick and having a sand finish or even what is known as a "hard" finish. The sand finish has a rough surface which looks like coarse sandpaper. The cement is mixed in the regular way, only that a lot of coarse sand is used and it is finished with a wooden or cork-faced float trowel. The "hard" finish consists of lime-putty and Plaster of Paris, to which marble-dust is sometimes added. Plaster of Paris and marble-dust, when used, should not be mixed with the lime-putty until a few minutes before using. No more should be mixed at one time than can be used up at once, as this mixture soon sets, after which it cannot be used.

The hard finish is made with a steel trowel and wet brush; the more the surface is troweled, the harder it gets. This hard finish can be obtained also by mixing about 4 parts of Keene's patented cement to 1 part of lime-putty.

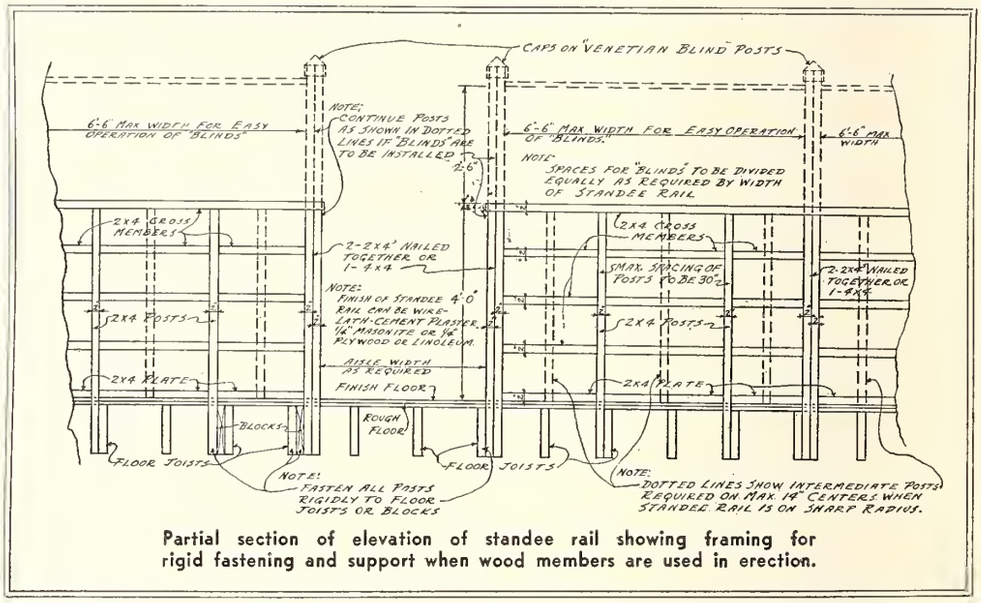
When wire lath is used, it should be nailed solidly to the face of each upright post and cross-brace so that it will take the plaster freely, key it thoroughly and wholly embed itself in it.

Plain wire sheet laths should not be used, even if they are more economical, as the plaster only covers one side of the lath and latches through the perforations without thoroughly embedding the metal; also, it is hard to stretch plain wire lath tight enough to make a firm foundation for plaster, especially when the posts are spaced quite a distance apart. Only expanded metal lath with diamond-shaped mesh, or with rectangular mesh, should be used, if available.

If wire lath is hard to obtain, due to wartime restrictions, it may be necessary to use woodlath. In selecting woodlath care should be taken that the wood is well seasoned, free from sap, bark and dead knots; bark on the lath might strain the plaster finish in time. White pine is usually best wood for laths, although spruce or hemlock can be used. Hard pine is not so good as it has too much pitch. The usual size of woodlath is ¼ inch by 1½ by 4 feet; however, the width and thickness may vary in some cases, while the length can sometimes be had in 32 inches, which costs somewhat less than the 48-inch length. Wood laths are sold in bunches of 100 laths.

Another way to finish off a standee rail is to use ¼ inch thick Masonite. This ma-

(*Continued on page* 21)



Partial section of elevation of standee rail showing framing for rigid fastening and support when wood members are used in erection.

Transformed by Using Spectacular Decoration

JOHN & DREW EBERSON
Architects

■ Remodeling of the Merrick theatre in Jamaica, L. I., an outlying section of New York City, is notable for the spectacular transformation made in a large and definitely dated first-run house. A property of the Century circuit, the Merrick is operated by Skouras Theatres, and managed by Nate Simons.

The front was left in its original state above the marquee, but across the entrance it was refinished in Vitrolite glass, the principal color peach, with blue and black combined with it. Peach and blue are carried throughout the theatre, the blue being of a turquoise or aqua shade.

In the lobby a streamlined ceiling, matched walnut paneling, odd-shaped modern ceiling luminaires and deeply recessed display frames effect a drastic change. The entrance doors are patterned in different shades of wood, from walnut to blond.

In the foyer the outer wall was covered with fabric, laid over rock wool; the ceiling was reshaped, providing light coves; and in the field of the ceiling a floral scheme was paintedi n pastel colors. New carpeting was laid here, as well as throughout the house, in bold colors as a foil for the many colors of more delicate character throughout.

In the auditorium a completely new atmosphere was created by tufted-effect fabric on the walls, recoloring of the ceiling, specially designed lighting fixtures strongly theatrical in styling, and 'black light'' murals adjoining the proscenium arch.

The mezzanine lounge and toilet space was originally cramped in space. One wall opened up into a well looking down into the foyer, creating noise in the auditorium and other nuisances. This mezzanine was opened up and the well closed by placing a structural niche under the steel fantail girders of the balcony, and in this niche is a cycloramic fluorescent mural in tropical style, featuring parrots, macows and plants.

Not only structurally was the lounge space opened, but completely across the new wall, opposite the fluorescent niche, mirrors were placed, reaching 40 feet across and 12 feet high, which optically enlarged the room many times. Structural columns were used as spots for built-in furniture. The ceiling was redone in flowing curves with light coves around a central recess.

The Merrick seats 2,200.



LOBBY: Entrance at left, foyer at right. Each side wall has deep display cases accommodating structural displays as well as posters. Floor patterned terrazzo. Walls plaster painted peach above walnut paneling.



FOYER-STANDEE: Left wall peach-striped damask over rock wool, carpeting gold scrolls on deep red ground, right (standee) wall original wood paneling, but venetian blinds replaced by curtains. At further wall in picture was built a recessed candy bar.



MEZZANINE: At left the camera looks down approaches to general lounge. The ceiling retains original shape but is refinished. Walls are completely redone in damask above aqua-painted plaster wainscot, and modern fluorescent lamp ceiling luminaires have been added. In middle ground of picture, to the right, is located the recessed fluorescent mural which effects closure of the former wall. This mural, as well as those in the auditorium, are painted in Stroblite fluorescent lacquers (detail view below).



GENERAL LOUNGE: The view below of the main lounge area on the mezzanine floor is toward the mirrored wall, indicating the extent to which the mirrors increase the apparent size of the lounge. Furniture, all especially built, is various covered in mohairs and smooth fabrics, all in freely contrasted colors, notably incuding peach and blue, maroon and green. The women's cosmetic room and toilet are located off the left, the men's off opposite side.

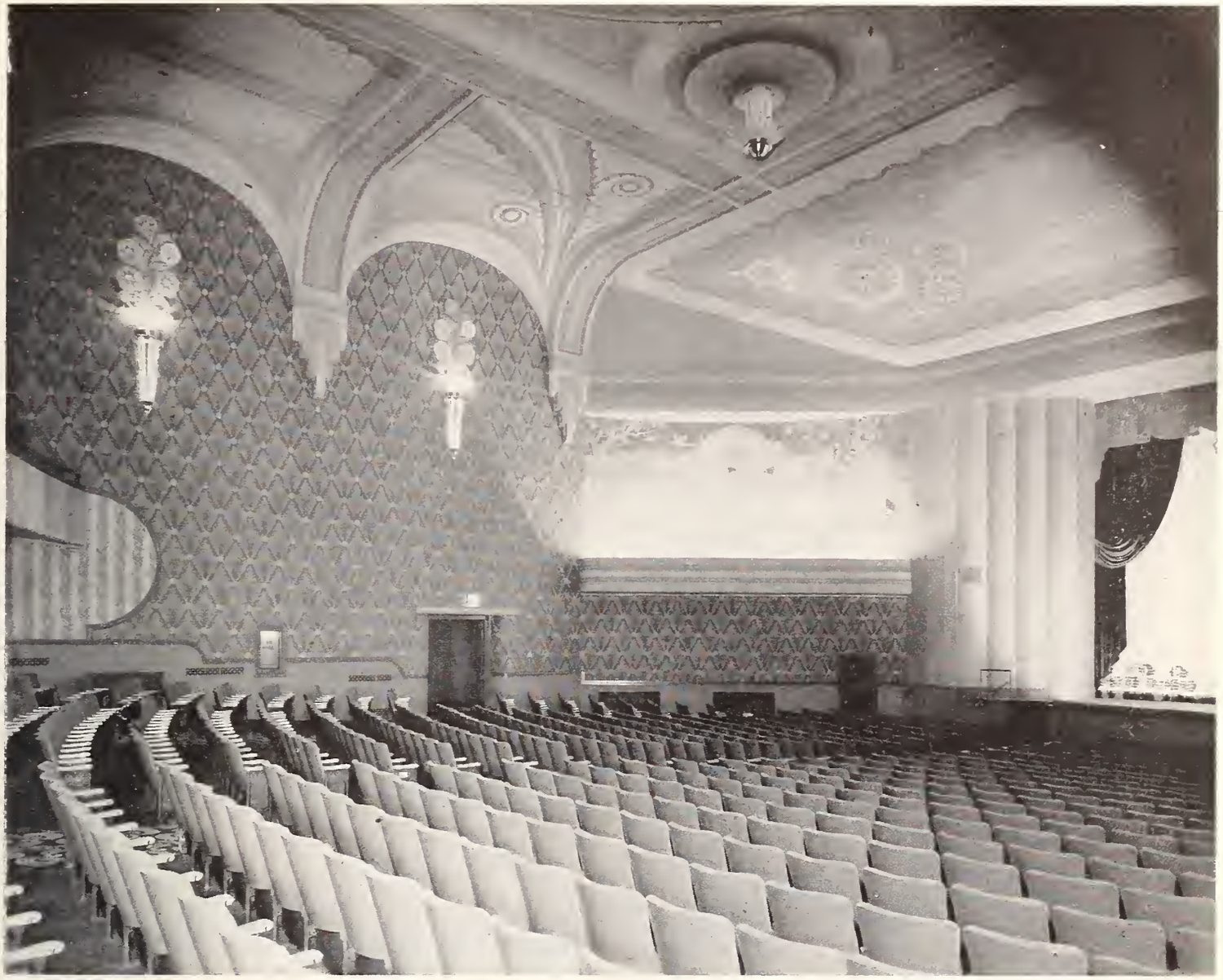




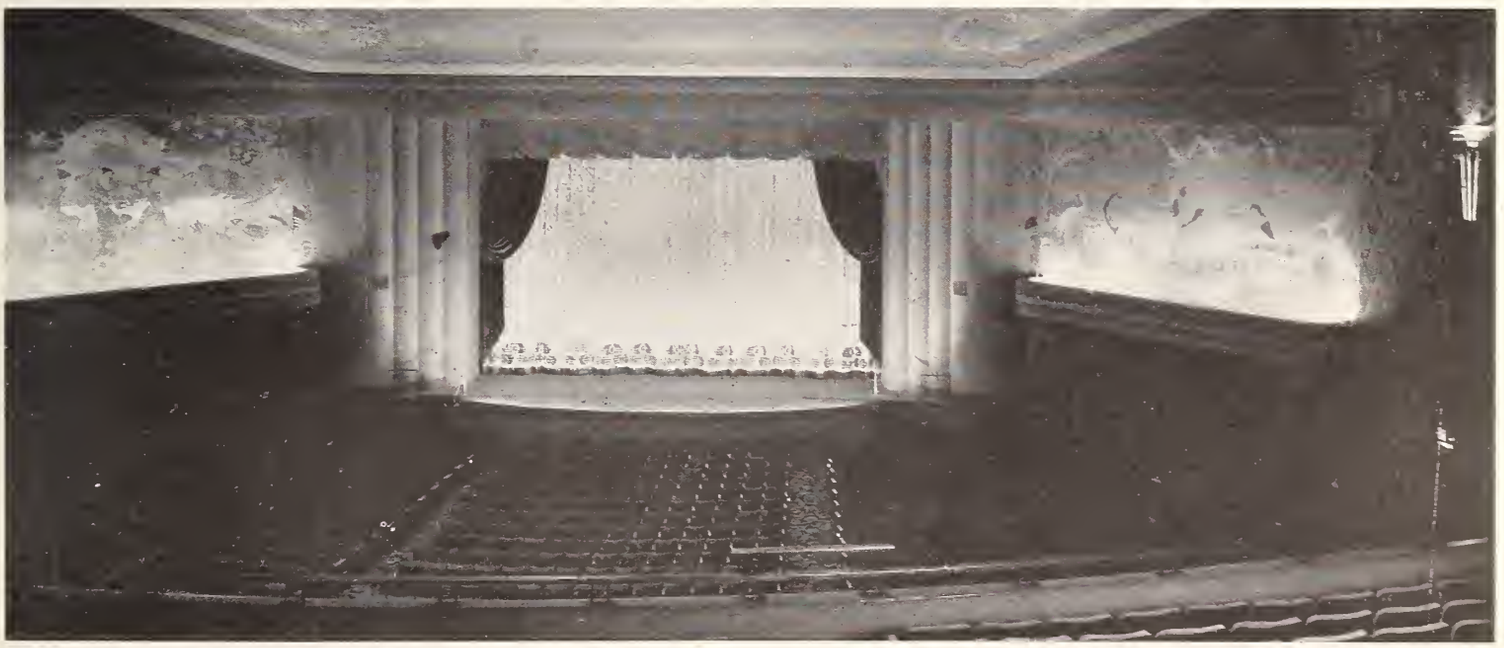
COSMETIC ROOM

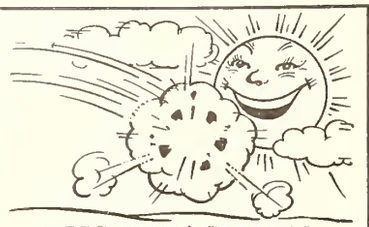


MEN'S SMOKING ROOM



AUDITORIUM: Side walls of the auditorium are completely covered, above the dado, in a special tufted-effect cotton and rayon damask by Maharam. The pattern was executed in two scales; a smaller repeat is used in the cosmetic room. Structurally, the ceiling retains original form, but is gaily redone in colorfully painted stripings and sunbursts, and fitted with fluorescent luminaires. As shown below, fluorescent murals flank the proscenium arch at each side (for detail views of the right mural see page 24). At the corner of each proscenium box is an American flag on a hollow staff with a fan in the base (see Market Note, page 4).





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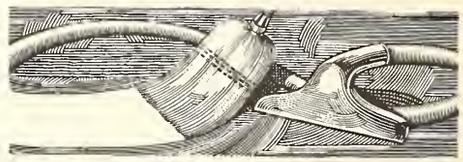
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THE GROWING PROBLEM OF CLEANING AND SERVICE SUPPLIES

By SAMUEL BRAVERMAN

CLEANLINESS is next to impossible—or soon will be—for theatres not well stocked with maintenance supplies. So at least it seems when one notes soaring prices and growing shortages.

Let us consider soaps. Prices have been high on various soaps because of lack of ships to ship in coconut oil, which is required to make a *good* soap. I believe that within the next six months coconut oil will disappear from the American market, so far as its use in soaps is concerned. Also, the Government has asked all soap manufacturers to extract glycerine from soaps. Does this mean that theatres will have to be left to deteriorate and become exceptionally filthy? I don't think so. An excellent substitute for soap and detergents is extra elbow grease. Basically, soap acts as a lubricant, making the dirt slide more easily. Cleaning is actually done with water and rubbing.



SAMUEL BRAVERMAN

PAPER GOODS

There is a definite shortage of all types of paper products. This is due not only to the shortage of wood pulp, but to that of other materials that go into the manufacture of paper. One very important item is chlorine, which is one of the top priority materials. In the near future most paper products will have a brown color, known as natural. This is due to the lack of chlorine used to bleach paper.

SOLVENTS

Various solvents which are used to clean grease, gum, etc., are disappearing from the market inasmuch as most of these solvents contain carbon tetrachloride, and this is also one of the leading priority items.

POLISHES

Some of the materials that go into metal polish have gone up considerably in price. So far as I can see there will not be a shortage of polish, however.

Perfumes of the kind used in theatres have gone up considerably because all of these oils were imported. To match the type of perfume made with imported oils naturally increases the cost of manufacture. Also, grain alcohol is used in perfume manufacture, and the Government has placed a heavy ban on this commodity.

BROOMS

It will be impossible to get a good quality bristle broom, for the Government on December 16, 1941, froze all bristle over 3 inches long. Of course there may be some substitute for broom bristle later on, but as yet nothing suitable has appeared on the market.

I believe that bristle paint brushes also will eventually disappear from the market, and we possibly will have to resort to some other method of applying paint, even where spraying is not feasible.

SUBSTITUTES

For gum removal there are various substances which *could* be used, but they are highly inflammable and might not come within the fire department's requirements in certain localities. Gasoline (white), benzine, naptha, etc., can be used as solvents for gum, grease and also for general cleaning of soiled fabrics—*but* once again I wish to stress the danger of using these materials *and do not advise the storage of these at any time.*

As to the types of soap that you have been using in the past, it may be necessary to change the brand or type. Naturally you will want to check this with your porter so that his cleaning methods are changed to conform with the type of soap that he will have to use. For example, if you were using liquid, scrub soap and then change to powder, the mixture and method of application would be different.

Frankly, there is no substitute that I can think of for toilet paper and paper towels that would be suitable to the theatre.

Even scrub pails have become a problem. Zinc and galvanized iron are allowed only for defense purposes. I can only suggest the use of an empty butter tub or a small steel drum that might be available second-hand.

Towel dispensers, as well as soap dispensers, can be made out of plastic—provided the Government doesn't claim all the production of the plastics industry.

[*Mr. Braverman is a former exhibitor and circuit manager who now operates his own maintenance service in New York.*]



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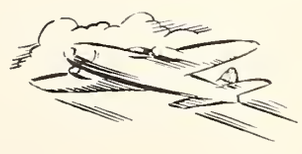
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DESIGNS and DEVICES



By BEN SCHLANGER
Theatre Architect & Consultant

PLANS FOR BUILT-IN TICKET BOXES



THERE IS MORE to streamlining the design of the modern motion picture theatre than that affecting decoration and architectural style. Streamlined design should imply *streamlined operation.* This means that all of the familiar devices which are found in the theatre, might well be given complete new study to determine (a) what might be unnecessary, (b) what could be differently placed; (c) what units could be built-in, (d) how to make built-in units part of the total design.

All of these efforts should be spent towards achieving smooth operation—keeping floor areas clear for important traffic lines, locating equipment where it will be most useful and create unity in architectural design, and so on. Among the items worthy of such study is the ticket collection box used at the control entry point to the auditorium.

For a long time this has been a unit purchased by the exhibitor only after the theatre structure has approached completion, and thereafter replaced as necessary. The isolated ticket collection box not only occupies important floor area adjacent to exit and entry doors, it also renders less useful the floor areas around such a unit. Since the tickets are usually collected at an end pair of doors adjacent to a wall which is more or less 90° to the wall in which the entry doors are contained, it is proposed here to make use of a built-in ticket collecting box. The doorman could put the tickets into this built-in box just as easily as he would into an isolated box.

The only problem presenting itself in this built-in ticket box idea is that of removing the tickets from the box. This problem is very easily solved, however, by a concealed door panel on the front face of the box, or on the rear of the box if there is walking space behind the wall. Diagrammed in *Figures* 1, 2 and 3 are flush type boxes in which the wall thickness alone, or the wall thickness plus a slight hollow space behind the wall, is deep enough to contain the full depth of the box, and a semi-flush type in which the box would protrude slightly with the major part of the box depth being sunk into the wall.

One is a flush type again where there is sufficient walking space behind the wall to permit emptying the box from the rear. In this type only the top panel holding the slots for the tickets would be visible from the lobby side. In this case there is almost a complete elimination of a visible ticket collection box from the lobby. Although this type is to be preferred, the other two built-in types can be so designed as to blend well with their surroundings.

There is no reason why these boxes could not be produced commercially, in accordance with a stock design. Until such time as they might be made available in this way, their design is simple enough for an exhibitor to have such a box built in by a cabinet maker. The number of slots, and the number of internal boxes, is of course optional, and the design would hold good

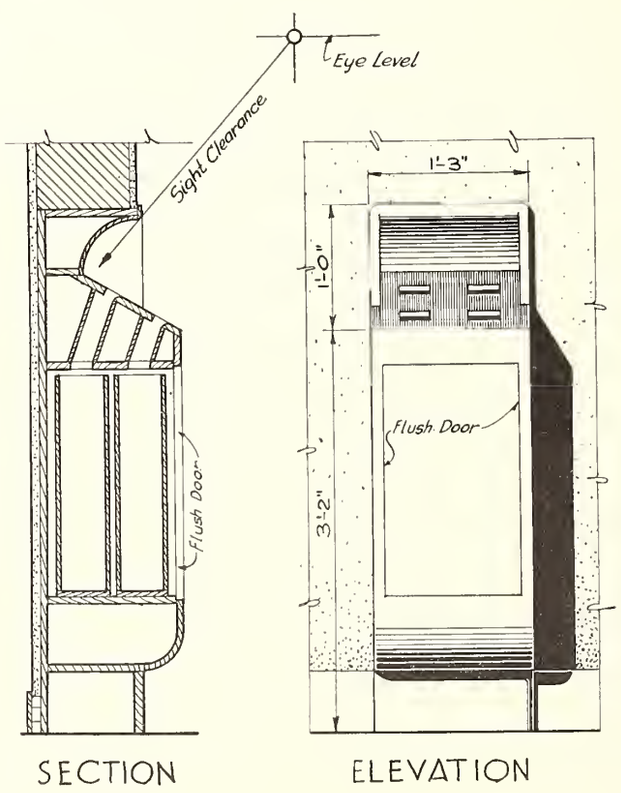


Figure 1

Indicating a ticket collection box built into wall, the face of whcih projects about 3½ inches. This type is recommended where the wall thickness, or the wall thickness plus space behind the wall, is not sufficient to contain the complete depth of the box.

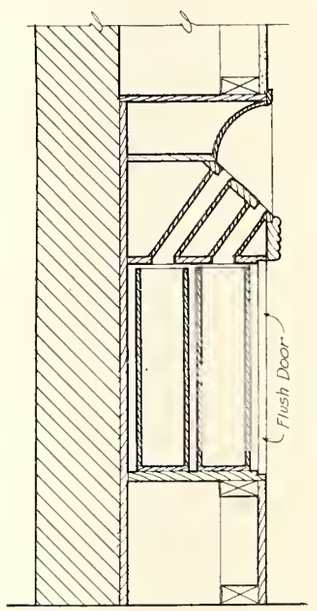


Figure 2

Section through a ticket collecting box which is completely built in, with the front face flush with the general finish wall surface. The front view of this type box would be just the same as shown on the elevation of Figure 3, with the exception that there would be a concealed flush door underneath the ticket receiving top.

for any practicable number of internal units.

The panel containing the slots should be made of hardwood because of the direct wear it will receive. The remainder of the wood can be chosen in accordance with the decorative quality desired.

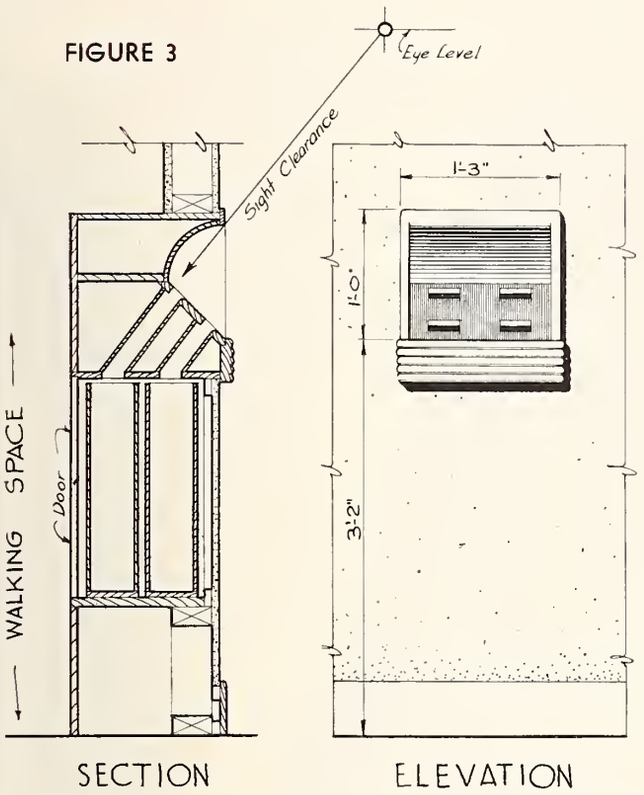
It is also possible in the first two types of boxes to face the lower part of the box with the same material as the surrounding walls. In this case the unit would look very much like the third type of box recommended.

The slotted panel is placed at such an angle so as to insure a clear sight-line on to the slots from the eye of the ticket taker (see illustrations).

The use of a built-in ticket box would do away with the moving of an isolated box during cleaning. The floor space clearance would be additionally advantageous where lobby space is necessarily limited.

Incidentally, ticket collection should be studied in the early stages of planning for best results. With the knowledge that the doors at the ticket collection point would be opened more than any other doors, the designer could make sure that no daylight or other light would leak into the auditorium through these doors.

FIGURE 3



Shows a completely built-in and concealed type of ticket collection box. Only the ticket collection top portion is visible from the lobby. The door to the box is at the rear, approached from an available walking space.

BUILDING STANDEE RAILS

(*Continued from page* 14)

terial must be handled and installed carefully, as it may crack. It makes a reasonably good finish, however, except that it must be backed up with substantial braces. Large areas without bracing easily "belly-in" and crack the material upon pressure. The joints of the Masonite should be made carefully, then covered with mouldings to avoid chipping.

Plywood can also be used for finishing off the rail, but care must be taken in the selection of the wood, which should be well seasoned and kiln-dried so that it will not buckle or bend with changing temperature. The surface of plywood can be nicely stained and it gives a rich appearance if installed properly. The same care in handling should be taken as for Masonite.

Still another way to finish a standee rail is by the use of wall linoleum. Before linoleum is applied to the rail, the entire surface should be made solid by the installation of wood sheathing over the entire framing posts and braces. The linoleum is then applied to the surface by using linoleum cement and also nailing it around the sides near the cap of the rail and at the floor line. All joints should be evenly made and a moulding be fastened over them to prevent peeling. Where it is nailed, a moulding should be applied. This linoleum can be had, in many colors, or in combination of different colors, and in designs. One or two solid colors on the rail usually makes a better appearance.

The advantages of linoleum is that it has a smooth surface and can be easily cleaned and replaced if necessary. Wall linoleum can also be used as a wainscott or what is known as the chair rail area around the theatre auditorium. But extreme care must be taken that the walls are perfectly smooth and are impervious to moisture. In any case, when in doubt, the walls where the linoleum is to be placed should be damp-proofed. In finishing the cap, or top, of the standee rail, a plain wood board can be used, with the corner properly rounded and the entire exposed surface sanded smoothly, over which a stain can be applied; or this plain wood cap can be covered with simulated leather.

A standee rail constructed entirely, or mostly, of wood can look well—and last long, if properly and rigidly reinforced and braced.—*John J. Sefing.*

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A LINE O' LAW OR TWO



Liability for Theft In Women's Lounge

BY RUDOLPH ALLEN
Member, New York Bar

VERY FREQUENTLY the exhibitor is presented with a serious problem as regards the amount of protection he should afford female patrons of his theatre in the women's room. There have arisen from time to time a series of incidents where women patrons of theatres have been assaulted and robbed.

One of the leading cases on the subject affecting this particular situation was reported in New York City, where an incident occurred in an important theatre. In *Hart vs Hercules Theatre Corporation* (17 Sup. 2nd, 441) the following state of facts were presented:

A young woman and her escort were patrons of the Paramount theatre, which, as everyone knows, is one of the largest motion picture theatres, located in Times Square. The young woman, after enjoying the show from seats which she occupied in the orchestra, proceeded to a women's room located on the ground floor of the theatre. She found it crowded and decided to look elsewhere for another women's room. Finally she located one, on the top floor, three flights up.

While walking towards this room, she observed a man drinking at a fountain. After she was in the room, and while she was standing facing a mirror, the same man entered the room, holding his hand in his pocket to simulate possession of a revolver, and ordered her to stick up her hands.

MANNER OF ASSAULT

At the same time he asked her what was in her pocketbook. She replied that there was nothing in her pocketbook, whereupon she picked up the purse and started to leave the room. The man then seized the pocketbook; she, screaming for help, resisted, and the thief struck her in the face several times, knocking her to the floor. He then made off with the pocketbook.

The patron brought action against the theatre and based her claim upon the fact that the exhibitor did not provide sufficient protection, in that there were no ushers in the immediate neighborhood, nor was there a matron in the women's room.

Upon hearing these facts, the Trial Court dismissed the complaint. The Inter-



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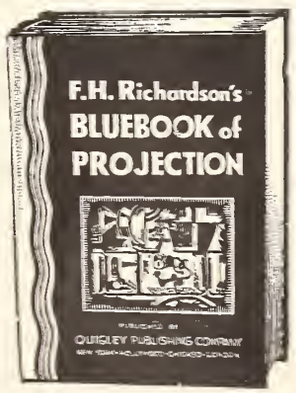
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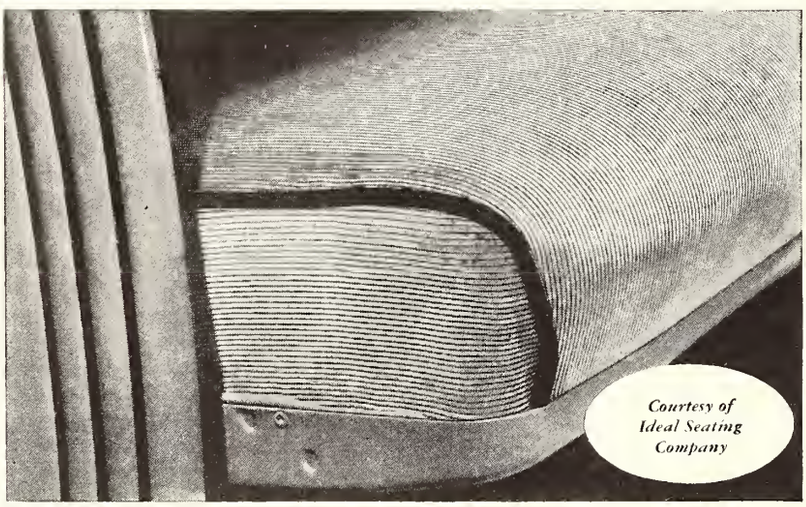
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mediate Appeal Court reversed the judgment of the Trial Court and granted a new trial on the theory that the exhibitor owed its patrons the duty of exercising sufficient care to protect them from attack and injury, and that they should have anticipated that such attack might take place.

DECISION ON APPEAL

The case came up on appeal to a higher court, which disagreed with the Appellate Court and reinstated the judgment of the Trial Court. This decision sets down the law to be that a patron cannot recover against the exhibitor because of an assault in such a retiring room. The following extract from the opinion of the court sets forth the prime reason for the conclusion:

"Admittedly there was nothing about the behavior of the thief prior to the actual attack to arouse the suspicion on the part of anyone observing his conduct. That the plaintiff herself anticipated no danger is made manifest by the fact that she left her male escort on the orchestra floor while she went to the top floor. Upon this record there is no evidence that the defendant had reason to anticipate this assault any more than the plaintiff herself. To assume that the presence of a matron in the ladies' room would have prevented the assault is merely speculative upon the degree of criminality possessed by the thief. Human experience proves that the presence of two or more women does not prevent a thief from plying his calling, nor protect from assault and injury one who courageously attempts resistance. The assault upon the plaintiff could not have been foreseen; nor can it be said to be the reasonable or probable consequence of the absence of a matron from the ladies' room, or of an usher from that particular passageway."

It is the writer's opinion that no recovery can ever be had in a situation of this kind *unless* the patron can prove that there had been previous assaults and violence in the women's room of a particular theatre, and that the exhibitor had failed to take precautions because of such occurrence.





Details of a proscenium mural in the Merrick Theatre, Jamaica, L. I. Above under regular light; below the composition remaining in Stroblite fluorescent colors under "black light."

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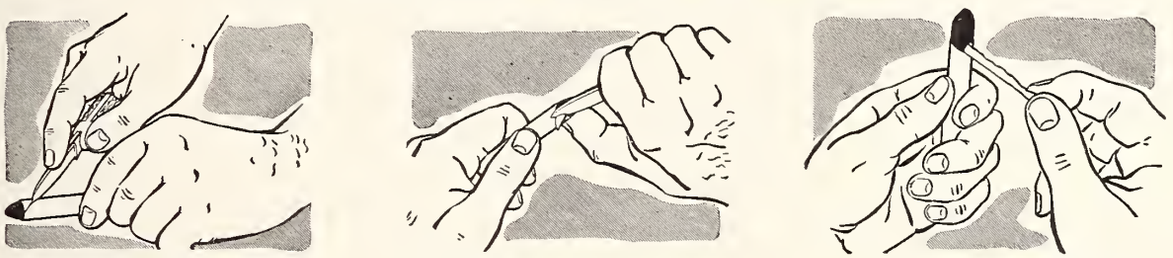
Exhibitors and projectionists can give material aid to the nation's war effort by salvaging the copper from the stubs of used copper coated projector carbons and the copper drippings in projector lamp houses. Many are already rendering this commendable service.

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Immediate and concerted action on the part of exhibitors, projectionists and carbon distributors throughout the country will result in conservation of most of the copper used on projector carbons. Otherwise, continued production of copper coated carbons may not be permitted.

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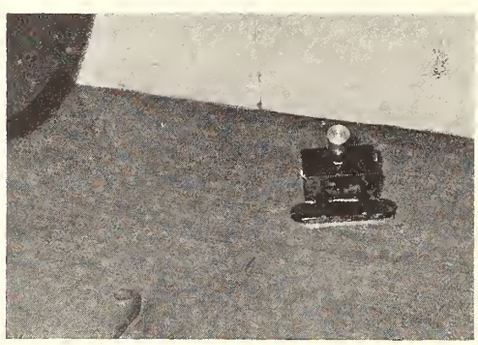
Do's and Don'ts

. . . of CHANGEOVER SWITCH INSTALLATION

Some variation in the location of changeover switches is allowable; however, locations to be observed among theatres show that the choice is not always the most practicable. For example—

DON'T ↓

With the changeover switch shown in the position below there is a possibility of tripping, it being in working area



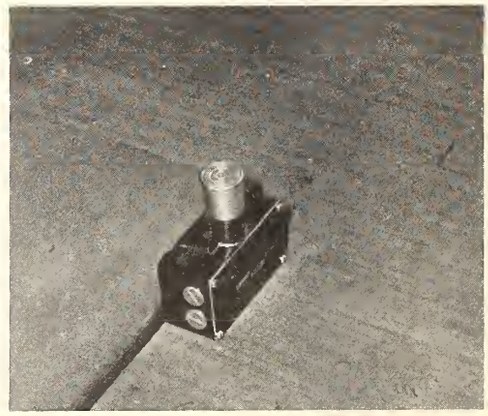


Instead of the location at left above, that at right above is to be recommended, for here the switch is clear of the working area and the projectionist is always in a position to make a good changeover while manipulating other controls. For this installation a floor bracket is used, fastened on one side with machine screws, which should be turned down into expansion shields in the floor.

DO ↑

PHOTOS BY STAFF PHOTOGRAPHER





DON'T ↑

When a changeover switch is installed in the location shown above it is out of convenient reach of the projectionist's foot and to operate it he must momentarily balance himself on one leg—a possible source of accident. Additionally, attaching the switch to the base is difficult because the entire switch mechanism must be removed, holes must be drilled in both housing and base.

DO ↑

A location immediately adjoining the base is better handled in the manner shown above. This is really an ideal position because it is in easy and safe reach, and it also allows rigid attachment to the base by using the holes already in the switch housing, requiring holes to be tapped and drilled only into the base. Machine screws can be inserted and well tightened without removal of the switching mechanism.

F. H. RICHARDSON'S

COMMENT on PROJECTION

Projection Down Where The Pacific War Approaches

SGT. E. R. KING of the Australia Air Force, and in civil life a projectionist in Sydney, Australia, has given me a very interesting account of theatre operation "down yonder." Brother King has been in training in Canada, and while on a furlough trip to New York, he looked me up, and I think that some of our chat may introduce a welcome variation into the trend of these columns. My notes are pretty clear as to King's remarks, so I'll just let him speak for himself—



F. H. R.

"There are some 1,500 theatres in Australia, all wired for sound. Theatres range from 'Super' houses in the cities to theatres in the back country seating a few hundred and opening Saturday nights only. Most of our suburban theatres are either new or remodeled in modern fashion, setting a high standard architecturally. Some of our city theatres are palatial. The largest seats around 3,300.

"The majority of theatres in Sydney are owned or controlled by two companies, Hoyt's and Union Theatres. Metro-Goldwyn-Mayer controls two first-run houses, but does not own them. They built and own the Metro in Brisbane, however, and control houses in Melbourne and Adelaide. I might add that Hoyt's and Union Theatres are competitive nation-wide circuits.

"The majority of houses in Sydney proper are equipped with W. E. sound; the rest are divided between RCA and locally built sound systems—and let me say right here that Austalia makes practically anything that is made in the United States, and makes it well. Western Electric and RCA have sales and servicing departments throughout the nation and of late have also taken over the sale of projection equipment other than sound systems. There is a splendid Australian-made equipment which incorporates all the latest devices to insure sound perfection such as kinetic scanning, reversed optical system and diphonic multicellular speakers, and they are ready for push-pull as soon as the studios care to deliver it. Just before I left Australia last August rumor had it they had even built an equipment to handle the 'Fantasia' soundtracks.

"As to projector mechanisms, American makes are widely used and most favorably known. An Australian designed and manufactured projector which does a first rate job day in and day out is the Cummings and Wilson, named after its builders. This is an exceedingly simple projector, but very efficient. The latest rear shutter model has a shutter that is extremely light so as to place little pull on the gear train. There are few English Kalee projectors in the country.

"I would hesitate to estimate the number of different makes of arc lamps in use in Australia. Some are very ancient; however, in all suburban houses the latest installations are divided between three Australian made lamps. There has been a trend toward alternating current arcs in suburban theatres during the last few years. Suprex carbon arcs were gaining ground rapidly prior to the war. The majority of carbons of this type coming from the Morganite people in England, and the National Carbon Company of Canada. Current for d.c. lamps is supplied variously—by mercury vapor tubes and dry plate rectifiers as well as motor-generators.

"An Australian effects machine which may be of interest to American projectionists is the Hamilton & Baker 'Tri-unial.' This machine can project three slides or other effects from the one light source. A Suprex arc 'feeds' a parabolic mirror; the parallel rays from the mirror strike three small diameter condensers arranged like a triangle with two side by side as a base, the third one or apex of the triangle is mounted between and above the other two condensers. The bottom two may project slides, the slides being either "dissolved" or "wiped" as taste demands. A third condenser can be used to put on an effect while the slides are being shown.

"Nearly all prints used in Australia are produced in our own laboratories, with the exception of Technicolor. The American studios send out a "master print" and from this all the necessary prints are made. Sometimes we receive good prints in our theatres, sometimes we don't. Most of us had trouble with bad sound with the introduction of the duplex track. I do not know where the trouble lay, but Disney cartoons using duplex and processed in the Technicolor labs in America, used to give beautiful sound, so no doubt the trouble lay with our own processing methods. Even today the sound is not the best when a duplex track is being run. It is easy to make comparisons as some companies use both variable density and duplex recordings, and if one is running double features from the same company the variable density track will always sound better than the duplex track.

The Curious Custom of "Switching"

"One of the worst problems of the suburban projectionist is 'switching.' A distributor may book a single print into two, three and, yes, sometimes into four theatres the same night. I will spare you the details



IN TIMES LIKE THESE keeping your equipment in tip-top condition is more important than ever! Guard against a dark house and lost box-office by calling on RCA's Nation-Wide Service Organization for periodic check-ups. Remember, it's far better to *prevent* breakdowns than to *fix* breakdowns!

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of juggling and the mathematics necessary to work out a running time for the show. A reel of the feature is run in one theatre while maybe a short is being shown in the second, a newsreel in the third, etc. After each reel the 'switch' goes on, the film being hastily shunted from one theatre to the next. It sometimes happens that the 'switch' boy gets held up in traffic and then the show blacks out until he arrives with the next reel. Our calendars are up to 1942, but some of our methods are not—and this in spite of the fact that the majority of our projectionists are keen and progressive men. They must often suffer the embarrassment of a stoppage of their show. Though I must say the embarrassment has about worn off, the view being that if a theatre owner wants to tie up a 60 to 70 thousand dollar investment by putting up with such penny pinching it is his own sad affair.

"Projection room equipment is inspected periodically by a "biograph inspector," whose word is law. He can order the removal of defective parts from a projector or soundhead, parts which, because of wear, may damage a film. His authority covers the projection room as regards to safety of film and safety of audience from fire. If his recommendations are not carried out within a specified time, film supplies can be shut off. The inspector fills in a form with the necessary items to be cared for and leaves it with the exhibitor. The exhibitor must return the form in specified time, carrying the name of dealer from whom he purchased the replacement parts. (*How* do you like that!—F.H.R.)

"Projectionists in city theatres work a seven-hour shift, six days a week. Projectionists in the suburban houses work a 42-hour week, of which 24 hours must be at projection, the balance of the hours coverinng equipment maintenance, inspection and making up the program prior to initial screening.

"In the city theatres there are four shows a day. In some suburban locations there are two shows a day, but most suburban theatres operate nightly only, with matinee on Saturday afternoon. No Sunday shows are allowed in Sydney, and the union contests any efforts to introduce Sunday screenings.

"We projectionists are unionized and the wages for theatre staffs are set down by the Arbitration Court, a court set up to determine wages and conditions in various industries. The award they determine after taking evidence from employer and employe and after considering the cost of living at the time, and the industry's ability to pay, becomes law. If an employer does not pay this wage he is liable to penalties."

Lacquer System for Removable Cue Marks

RAY MOOSBRUGGER, projectionist of the Eastman theatre in St. Cloud, Minn., asks consideration of an idea for a cue mark. It is an idea that has merit—as so many have—if the human element could only be left out; however, I feel that most projectionists using his system would fail to remove their cue marks, and the next chap would want them in some other spot, with the result that a print would soon become a horrible exhibit of cueing whims and fancies.

I do not believe the problem of cue marking is so serious in itself. Instead, it is a problem of human carelessness which we have to lick. . . . Brother Moosbrugger writes:

"A short time ago I received some advertising matter in which there was a discussion about cue marks, and as a result I began thinking about the system we use in our projection room. We like it so well that we feel sure other projectionists will have the same opinion about it. We use a white lacquer which was gotten from an auto paint shop. We also procured a thinner and thinned the lacquer so that a very thin coat is put on the film. Applied in this thin state it will dry in about 30 seconds, which of course is an advantage.

"To remove the lacquer from the film it is only necessary to dampen a rag with film cement and with a little rubbing it will come off without making any marks on the film. I enclose a piece of film, each frame of which has been cued, and then all but three frames have had the cues removed in the above manner. You will agree that the film has not been damaged.

"My relief projectionists figured out a way to apply the lacquer which makes it a simple and neat operation. First, shake the bottle so some of the lacquer gets on the cap, then with a pencil, the lead of which is flat on the bottom, touch the lacquer in the cap and apply to the film that which adheres. We are now using a brass rod in place of the pencil, the end of which is cut down to the size of the cue desired. We also use a block which holds the film in place and guides the applicator to the correct place on the film."

The Projectionist's Role In the Theatre's War Job

NOW MORE THAN at any time in the history of our great industry do we need to get up on our toes and stay there. We can definitely do our part in wartime by doing our regular job better than we have ever done it before. Through trial and error it has been definitely learned, in England and other countries, that motion picture theatres have greatly contributed to the maintainence of public morale. Those countries who sought to restrict the showing of motion pictures have found it far wiser to allow their greatest possible exhibition in order to make their people happier, less jittery.

These are no times for the idea that the past fifteen years or so have so perfected our projection plant installations and so educated those who work with them that the task of handling the equipment is now merely a matter of opening or closing a switch. Moreover, many manufacturers have turned all or a great portion of their factories over to needed defense work.

This, of necessity, means we can no longer hope to receive prompt service or quick replacement of parts. It is therefore essential that *every* projectionist study and learn as much as he possibly can concerning the equipment he handles, so that he may operate it to maximum efficiency and be capable of meeting emergencies.

Sloppy projection *must not* be allowed. *It is a patriotic duty you owe your country* to see that a steady, well lighted, well projected picture is placed upon a clean screen. Unnecessary damage to film *must stop!* Remember that every scratch or unnecessary mark you place upon the film automatically depreciates the entertainment offered to thousands of people who depend largely upon you for release from the emotional burdens of the times.

Emergencies are bound to arise more often, but an emergency can always be minimized by close attention to the details of one's work. A constant refreshing of one's memory will be extremely helpful. There are many things you may have known thoroughly at one time, but which you have allowed to get hazy. These things will be brought back to mind by study of the books you have—or should have—pertaining to your work.

Every local in the country should cooperate by making some effort to create educational activities and, if necessary, forcing the men to participate—though in my opinion, projection does not need men who must be *forced* to study.

It is up to everyone connected with the theatre to show his patriotism by his willingness to co-operate with our Government, by keeping the theatre in a condition to sooth and calm the patron instead of aggravating him. Projectionists are key men in this job.

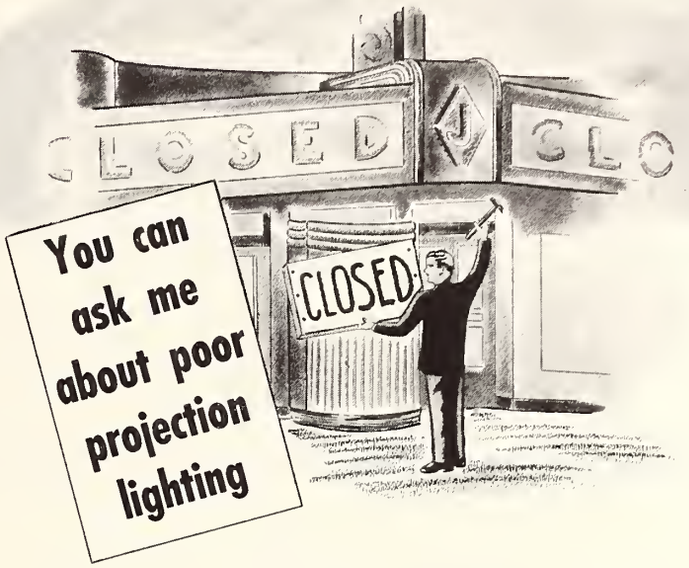
A Mysterious Case Of Unsteady Image

FROM PROJECTIONIST

Billy Johannsen of the State theatre in Chamberlain, S. Dak., comes a bit of mysterious trouble. He writes:

"Recently I ran Universal's 'Unfinished Business' and everything was okay until I came to the last half of Reel 3; then my troubles began. The picture jumped all over the screen for the rest of that reel and also for the balance of the show. It did this on both machines and would start at the same place. The first half of the third reel ran perfectly and the picture was as steady as a rock.

"In the past I have never had any trouble with a picture jumping. My projectors are Simplex and are in perfect condition, as the boss is liberal when it comes to getting parts. In fact, he asks every month if I need anything new. Because this trouble occurred on both projectors I was almost satisfied that they were not at fault, but I checked everything over, put in new shoes and other new parts including a brand new intermittent movement we had just received from the factory. This did not relieve the situation. I tried using more, then less,



I know all about it . . . even if I did learn too late.

You think theatregoers don't know the difference in low and high intensity projection? That's what I thought. So why am I closing the place? Because my thinker wasn't clicking.

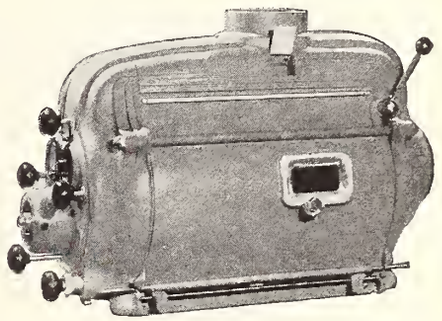
I thought that I'd save the cost of new high intensities, even though they didn't cost much. So what? It cost me more than I thought I'd save. Business kept getting worse. People wouldn't come even on the better pictures.

And what about this thing of showing Technicolor pictures with low intensity lamps? Well, just this. It's the beauty of colored pictures that sells the extra tickets, and people can't see much beauty in bilious pictures of green skies, yellow snow, and orange colored Santa Claus. Colors, yes, but not the kind that people want to see. But they're what you have with the muddy yellow light of the low intensity lamp.

And don't think you can keep blaming the exchanges for those "dark" prints. All prints are dense today and unless you double your screen light with one-kilowatt lamps, your projected pictures will always be dim.

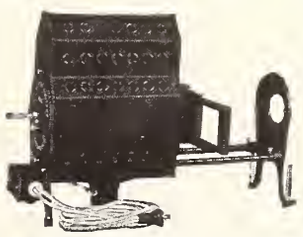
So you'd better light up your screen or lock up your doors as I'm doing.

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tension, but to no avail—the picture still jumped.

"I have cut out a piece of the film and am sending it to you. I can see nothing wrong with it after having compared it with a piece of new film. I feel there absolutely has to be a reason for this trouble. This is a small town, but I am very proud of my work and I did not enjoy in the least having several patrons ask me what was wrong with the picture.

"Incidentally, last night I had a reel that had 47 splices in the last 100 feet. I actually counted them while rewinding. You can imagine the results, both to sound and the picture."

It definitely appears impossible that the projectors could be at fault, since the picture acted exactly the same way in each of them. The mystery lies in the fact that the film also seems all right. I could see nothing the matter with it, but to check it thoroughly I sent it to Eastman. The sample was too small to give it a conclusive test, but it was checked carefully for pitch, width, margin and preforation hole size, and nothing was found to be the matter.

A Projectionist's Views On High Standards

FRED H. TEWKSBURY, projectionist at Ioka theatre in Exeter in the State of New Hampshire, writes, "I have been reading your columns with their helpful hints for several years and look forward to them each month, but to date I have never seen a letter published from the Granite State! So with your kind permission, I would like to join the gang, gathering or fight, which ever it may be. [It's a little of all three, Brother Tewksbury—and you're mighty welcome.—F. H. R.]

"Naturally, in reading the comments, there are some of the boys I am inclined to agree with, and others to disagree with; however, the one subject which always gets me riled is that of 'Film Butchers'! We have some beauts of our own. Just recently we received a new print. We were the second house to run it. The regular cues were perfect, but not quite good enough for the previous projectionist, who must have had failing eyesight, so an 'X' running from one corner to the other, and also into the sound track, was scratched on with a knife or some such instrument. These marks were placed a few frames above the regular cues, so I could remove them without bothering the real cue—a job which I undertook, being ashamed to have the next fellow get them and think I might be the guilty party.

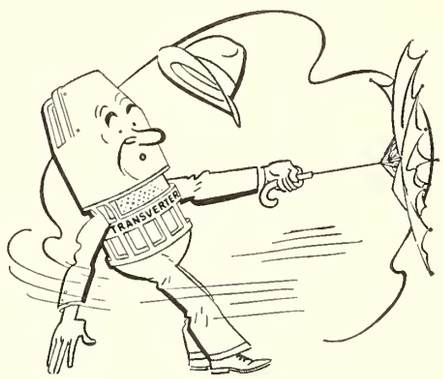
"I have a cue marker that I use in case of emergency only. It makes a neat circle in the same position the regular cues are located and I space them just as the original ones are. We also get plenty of pencil marks, but these I don't mind, since a bit of work will remove them and no real damage is done.

"I have worked in quite a few projection rooms in several states. Some of these rooms have been decidedly bad, one or two even being without film cabinets—the film was left in the transportation cases which one had to stand on before they would close, consequently they were, for the most part, left open, inviting a fire. Several rooms had fire shutters over the ports which would not close. Ventilating fans were too small, or were not working right. Many rooms were so small, or the equipment so poorly placed, it was barely possible to attend to business. Some of the places were real fire traps.

"All this sounds as if I had deliberately picked all the worst theatres in which to work. Not so. I have held positions in projection rooms where it was a pleasure to work, and I must say that these better projection rooms themselves offered incentive to put out good work.

"Up here we have no inspection department, a state of affairs I regard as deplorable. A bill providing for inspection was brought up in the State Legislature a short time ago, but was killed. I personally feel that what is needed is uniform requirements for all projection rooms, but when that subject is broached the familiar cry of 'we cannot afford it' is heard—to which I say, *phooey*! If theatres in a state which does require that projection rooms and equipment be in good condition, can afford to abide by the law, why cannot a theatre in another state do the same?

"The projection room is the *heart of the theatre,* and if it is not as good as it can be made, and as convenient as possible, the



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best results are hard to obtain. A man who works in a poorly equipped room is very apt, in time, even though he be a good man to start, to get like the room in which he works.

"In the theatre I am now working in I am proud of the equipment. We have the W. E. sound, Simplex mechanisms with rear shutters, Strong Utility lamps using 8 and 12 mm. SRA carbons, Garver Tungar tube Rectifiers, Senator changeovers and Neumade film cabinets. The Projection room itself is of asbestos board, having iron walls and ceiling, and a cement floor covered with linoleum on the walkways. The walls are neatly painted, as is the uncovered part of floor.

"Spares carried include a full set of tubes for the sound system, spare horn unit, extra rectifier tubes, a spare projector head, and a motor-generator for emergency in case of rectifier breakdown. We have optical glass in the ports, and the outside of the projection room is insulated with Celotex to confine monitor sound and noise. It is a pleasure to work here, and I intend to accomplish better projection than ever before, both to satisfy myself and to prove to the manager that consideration on his part reaps returns."

His Projection Room Didn't Look So Hot, But—

BROTHER JEFFERIS strikes back. Many of you will recall that among several projection room pictures in the January issue, was one sent in by A. B. Jefferis, exhibitor as well as a projectionist of Piedmont, Mo. The room hardly followed SMPE recommendations—but Jefferis offered no apologies. The picture nevertheless brought some pretty caustic remarks from Projectionist Pyle of Canada, whose letter was published in the February issue. Now comes this vigorous reply from Jefferis:

"You smelled a fight in Brother Pyle's article in the last issue of BETTER THEATRES, but I am not much inclined to fighting. I do feel, however, that I should be given space to correct any false impressions that Brother Pyle's article may have given. I am sure that the good brother from Canada feels that his newly found job as a projection room critic will benefit others. I do not doubt but what he is sincere, but—wrong!

"The cables 'hanging on the floor' that he speaks of, are part of a *good* home-made changeover device which consists of copper tubing enclosing a choke wire from one douser to the other. It is much more efficient than ropes hung from the ceiling, is securely fastened to the floor, and nobody can trip over it, even a man with big feet. The other cable is a two-wire No. 6 Greenfield cable from the front wall to the rectifier, and runs *under* the projectors. It is securely fastened and not in a position to cause any delay in the projectionist's progress.

"Perhaps the wiring would look neater in conduit, but in this town we have no regular electricians, no pipe fitters. I wired the entire theatre myself, using the National Electric Code Book, and the wiring has been approved 100%, and it secured us a reduction in insurance rates after it had been inspected. If I were an electrician, I would probably have run it in conduit—provided I had the money to do so.

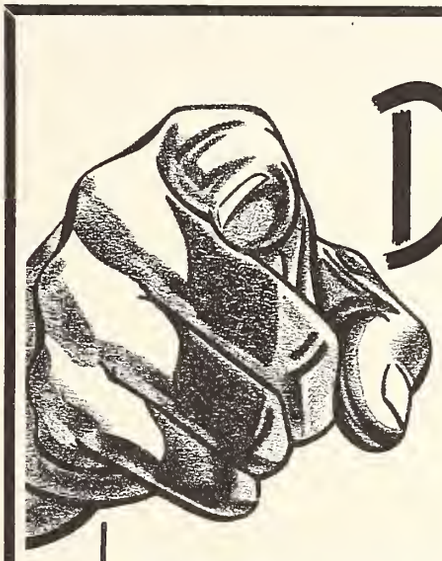
"As far as cleaning up the room is concerned, you will not find a cleaner one anywhere, except perhaps at Charleston, Mo., where they wear soft soles in the room. Down here in the Ozarks we are lucky to wear shoes of any kind!

"I am proud of our theatre and projection room. We project a good picture, give good sound, and our customers too are proud of the place. Again, I offer no apologies."

Well, Brother Jefferis, we don't think any apologies are needed. Many a theatre in extremely small towns is greatly pressed for room, and equipment may appear rather crowded. Also, a limited budget advises that one forego looks for efficiency. Sure you'd like to rig things up a bit more fancy; from your descriptions, however, you've got a safe and what appears to be a workable projection workshop.

A Projectionist Studying For War—and Television!

JACK PRATER, Palouse, Wash., exhibitor-projectionist, is in the Navy now. But he's still remembering



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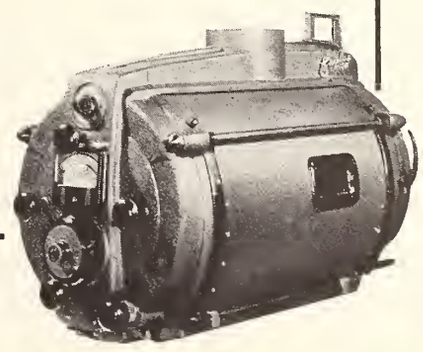
Give your pictures a chance to attract patrons. You may think your patrons can't tell the difference, but once let them see the remarkable change on the screen with the Simplex High—and you'll see the difference at the box-office.

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showbusiness and his fellow projectionists, as witness this letter.

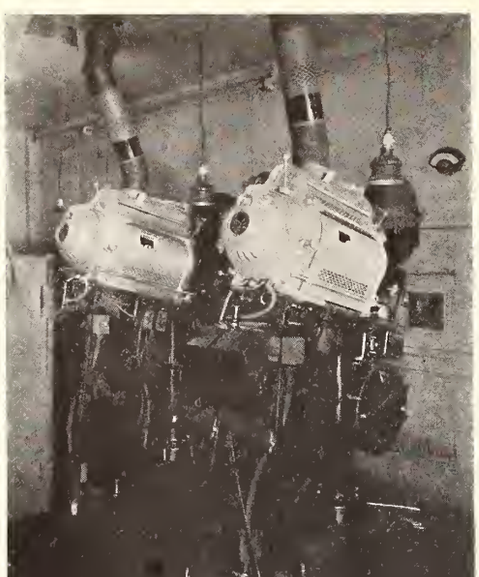
"Just as soon as I get a more permanent address I would like to hear from you and also it would sorta keep me in touch if some of the 'boys' would write now and then.

"Things are sure humming over here [Bremerton, Wash.] and the more I look around the more satisfied I am to be here as I am, rather than be drafted into the army as a buck private at $21 per month. The trouble with waiting for the draft is that practically all the skilled jobs are being filled by enlistments, and all that is left for the draftees is the dirty work. By going in when I did I got a radio man, second-class rating and the pay will help carry both myself and wife right from the start. This way I am scheduled for eight months of technical training with full pay during the entire training period.

"As for projection, it is still my 'first love,' but there was no immediate need for motion picture technicians of any kind in the service. I hope I may have a chance to switch later on. I have a Civil Service rating qualifying me as a motion picture laboratory technician as well as my employment record as both projectionist and labworker, but as long as the Navy is willing to teach me something else which will be excellent training for television when that enters projection, I am satisfied.

"Bet Friend Daughter ran into some queer projection rooms on her trip. I have, upon occasion, worked in some prizes myself. In one it was so cold that the drinking water which I brought up in a milk bottle, would freeze solid within two hours just sitting on the rewind bench! There were no toilet facilities, so I'd carry a jar from the projection room through the foyer and down to the basement. And I was working a 12-hour continuous shift, seven days a week!

"I believe your fight, Dad, to change the same 'booth' to 'projection room' has done more than any one thing to make working conditions better for the men; but there are still far too many 'booths' in existence. You have a lot of preaching and teaching to do yet before we all have equipment and projection rooms which will increase the kind of men in projection who will enjoy living *up* to their craft instead of down to it."



Projection room of the Saenger theatre in New Orleans which is manned by Projectionists O. H. Phelps, L. J. Boudreaux and S. Picnich. With a projection distance of 175 feet, and a picture 25 feet wide, the Palace has suprex light sources, Strong Mogul lamps, as well as Strong rectifiers, having been recently installed by the Electrical Supply Company of New Orleans. The Saenger is managed by H. Broussard.

From Prison a Plea For a Chance in Projection

ABOUT FIVE or six times a year I receive a letter from someone who has been unfortunate enough to get himself tangled up with the law and to have been confined to prison. The chaps who write me have become interested there in either projection or electricity, and many of them, I know from personal knowledge, have studied hard and tried to prepare themselves for the time when freedom has been regained.

These letters usually ask for reading matter on projection and electricity, or for advice on how to go about finding a position later on. I try to comply with the requests for reading material as much as I can, but very often the letter has stamped on it a notation that no magazines or books will be allowed these men. As to how to find work—well, I just cannot answer that. Every month there are many letters from men "on the outside" asking that same question. I cannot *create* jobs. The following letter is a good example of the tragic plight of one who is trying bravely to remake his life, with nothing but hope to help him:

"Dear Sir: I deem it a privilege to address you relative to a matter which is vital to my future well-being and which you, through your vast experience, can help me solve.

"At present I am confined in —— prison with about 30 months more to serve before I will become eligible for release, by parole. I am naturally most concerned about the future, and therefore have applied myself to the study and practice of the trade which appeals to me most.

"I have been working in the electric shop here at the institution for the past two years and have been projecting pictures for about the same length of time. To supplement this work, I have taken and completed an I.C.S. course in practical electricity and have recently started an I.C.S. course in motion picture projection. I find the work very interesting.

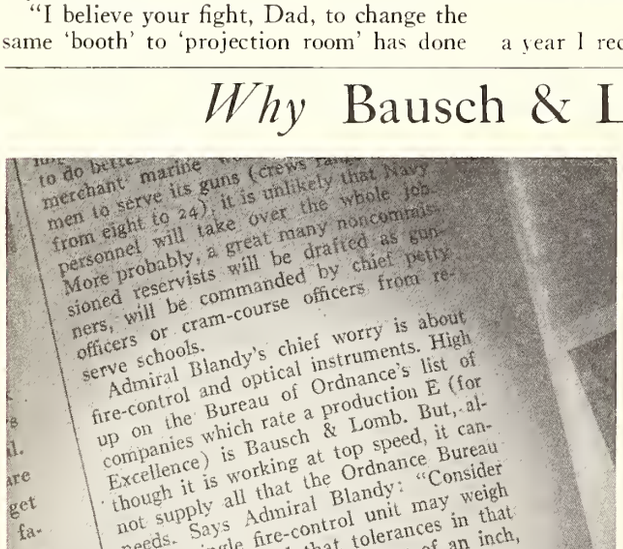
"I am in complete ignorance as to the conditions in the motion picture field. In particular, the necessary qualifications for a licensed operator and the union requirements, which, as I understand it, are prerequisite to entering the field.

"Through the periodicals which are made available to us here I have become interested in your articles and eagerly await each issue of BETTER THEATRES. I feel that you are one most capable of supplying me the above information. I am very anxious to prepare myself for a career in which I could apply myself to a service whereby I can be a credit to myself and the community.

"I am 27 years old. As a boy I did very little constructive thinking and landed here. Since then I have had plenty of time to reason things out. I now want, with all my heart, to take upon myself the full responsibilities of a decent and law abiding citizen."

I am publishing this letter in the hope that someone, somewhere, upon reading it, will be wiser than I and know how to answer it. If so a letter addressed to me will be properly forwarded — or I will confidentially give this man's name and address to a responsible person.

Why Bausch & Lomb?



THE ability of Bausch & Lomb to produce the highly specialized optical instruments needed by the armed forces of the United States was not born of the present emergency. It has been acquired over eighty-nine years of research and unbroken experience.

Today the abilities and facilities and accumulated experience of Bausch & Lomb are being directed in their entirety to filling the needs of Production for Victory. Needed immediately are the instruments of which Admiral Blandy speaks—the rangefinders, binoculars, aerial height finders, and photographic lenses.

Vital as these are, there are others equally essential which Admiral Blandy did not mention. Among these are the spectrographic and metallographic equipments used in the analysis and quality control of cartridge cases and armor plate, the contour projectors and the tool-makers microscopes for the fine measurements upon which mass production of tanks and airplanes depends. To help maintain health and efficiency, military and civilian, there are microscopes, diagnostic instruments and spectacles.

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ESTABLISHED 1853

AN AMERICAN SCIENTIFIC INSTITUTION PRODUCING OPTICAL GLASS AND INSTRUMENTS FOR NATIONAL DEFENSE, EDUCATION, RESEARCH, INDUSTRY AND EYESIGHT CORRECTION

about People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

Blumenfeld Theatres is making active preparations to rebuild the Del Paso theatre in North Sacramento, Calif., recently destroyed by fire. The new house will cost about $225,000.

N. E. GUERNSEY of Milton, Ia., has taken over the Milton theatre, which he had leased to DAYTON FREDERICK.

Loew's, Inc., has reopened the Loew-Poli theatre in Norwich, Conn., which had been operated by Warners as the Broadway.

The Milford Theatre in Chicago, formerly operated by SAUL and AARON MELTZER, is now under the management of the H. & E. Balaban Corp.

HENRY L. MOLLER, general manager of the Dew theatre in Tappahannock, Va., has been elected president of the local Lion's Club.

C. N. JENKINS of Hot Springs, Ark., has opened a motion picture theatre in the Kelly Building at Benton, Ark.

E. W. MASON, owner of the Osage theatre at Osage, Ia., has been turning his house over to great public causes. For the "March of Dimes" he sent all January 30th receipts to the fund. For the Red Cross he held a paper matinee, with admissions by paper bundles, which were sold for the cause. An editorial in a local paper praised his action.

Hartford Auditorium, Inc. has filed a certificate of incorporation in the names of JOHN H. YEOMAN of Andover, Conn.; SALLY O'DONNELL BARON of Hartford, Conn. and RUTH V. THULEN of Windsor.

The Avenue theatre in Chicago has been remodeled at a reported cost of $10,000. The theatre, operated by LEON A. KAPLAN and NATHAN A. FADIM, has been recarpeted and equipped with General Chair Company seats, a Whiteway marquee, Brenkert lamps, and a new ticket booth.

WILLIAM K. CALLAHAN, projectionist of Lynchburg, Va., has announced his candidacy for the city council in the April elections.

ORVILLE RENNING, manager of the New Weed theatre in Weed, Calif., has enlisted in the Army. FRANK SKIDMORE of Ashland, Ore. succeeds him at the Weed.



1942 CINEMAID Following the first of these attentions last month, to the young women on the nation's theatre staffs—and their number is increasing as the armed services and defense industries take away the young men—comes this fetching snapshot of another Cinemaid. Last month's was a New Yorker; above we present Miss Peggy Owen of Des Moines, Ia., where she is Directoress of a staff of six usherettes (besides herself) at Tri-State's Des Moines theatre. Manager Bob Fulton replaced boys with girls a couple of months ago, and now can write that he is very pleased with the work of the girls. In general, Miss Owen is typical of the staff: she is 18 years old, a high school graduate, unmarried and lives at home.. Incidentally, 150 girls answered Mr. Fulton's ad for applicants, 15 were chosen, seven finally picked.

The Joy theatre in Dardanelle, Ark. has been reconditioned, including installation of new rest rooms.

DOYLE FEAR, operator of the 250-seat Lyric theatre in Seymour, Ia., will close the house when he joins the Army. The theatre was recently rebuilt after a fire.

The 678-seat Hamilton Theatre in Waterbury, Conn., operated for the past eleven years by FRED VAN DOREN, has been reseated, with a small reduction in capacity.

The Revue theatre in Chicago, formerly operated by the GCS Circuit, is now owned by TED REISCH.

The Troy Theatre has opened in Monroe, Ga., with a seating capacity of 750.

New seats have been installed in the 1,200-seat Strand in Cincinnati, Ohio, recently acquired by the Walnut 431 Corporation, a subsidiary of Associated Theatres of Detroit.

JACK GOLDMAN has taken over the Regal Theatre in Cincinnati, Ohio, which is undergoing complete remodeling. Already installed are new Motiograph projectors and sound system, Strong copper oxide Rectifiers, and a new screen. The Motiograph equipment was sold through the Falls City Theatre Equipment Company, Louisville, with Altec Service Corporation handling the installation.

The Brandt Theatre in Harvey, Ill., operated by NAT BERNSTEIN, has been opened.

JOHN H. ROWLEY has been named manager in Little Rock, Ark., for the Robb and Rowley Theatres. He replaces RALPH NOBLE, who resigned to enter business for himself.

SAM FELT, veteran Philadelphia exhibitor, has sold his interest in the Southern theatre to FRANCES FELT. He states he is now on the lookout for another theatre.

GEORGE WILKINSON has redecorated and refurnished the ticket booth and manager's office of the Wilkinson theatre in Wallingford, Conn.

The new Admiral theatre in Seattle, Wash., has been opened by JOHN DANZ. The house is decorated in nautical style, has "black light" murals, Kroehler chairs

about People of the Theatre (continued)

and an exterior design utilizing a ship's mast and riggings.

The San Clemente theatre in San Clemente, Calif. has been reopened by J. E. POYNTER.

R. T. LIVINGSTONE has resumed ownership of the Hawkeye theatre in Graettinger, Ia., which he had sold to W. THOMPSON.

ED MAGER, booker for Allied Theatres of Illinois; and BEN BANOVITZ, operator of the Ken, Plaisance and Harmony theatres in Chicago, have taken over the Grand theatre in Chicago from CLARENCE LAUTEN, who has retired.

The new Classic Theatre in Lehighton, Pa., operated by A. E. BAYER, has been opened.

WALLY FEEHAN has taken over management of the Moulin Rouge theatre in Oakland, Calif.

W. D. RASMUSSON, operator of the Tivoli theatre in LeRoy, Minn.; DON WOLF, manager of the Plaza in Monona, Ia.; and MARVIN FOSSE, owner of the Mars theatre in LaPorte City, Ia., have joined the Army.

A. E. BIRCHMAN has renovated the 270-seat State theatre in New Haven, Conn., installing a new lobby treatment, new seats, drapes, marquee and sound equipment.

The Aron theatre in Chesterton, Ind., a 460-seat Colonial type house designed by ERWIN G. FREDERICK, Chicago architect, for HORACE L. COOPER, is nearing completion.

Nebraska Theaters, Inc., has renovated the State and Varsity theatres in Lincoln, Neb. The State was equipped with new seats, and the Varsity boasts a new marquee and a spinning upright sign.

CLIFF GEISSMAN, formerly manager of the RKO theatre in Detroit, has been transferred to the RKO-Golden Gate theatre in San Francisco. He replaces GEORGE BOLE, who has gone to the Universal Studios.

The Brin theatre in Menasha, Wis., has been reopened following a $35,000 remodeling program. The house, which is owned by the Menasha Realty Company of Milwaukee, is managed by GEORGE E. HANNON, managing director of the West and Packer theatres in Green Bay, Wis.

The Mikado theatre in St. Louis was recently renamed the Victory theatre at a large patriotic rally in which $210,000 defense bonds were sold. JOSEPH J. GOLDSTEIN manages the house.

The Ridge theatre in Chicago, which has been operated for thirteen years by the Devon Amusement Corporation, has been taken over by Bartelstein Brothers' circuit.

Built in less than 100 days, the Grand theatre was recently opened at Richmond, Calif., by ROBERT L. LIPPERT, to serve the workers in newly-expanded factories.

TOM CLEMMONS has consolidated his Royal theatre in Beaumont, Tex., with the Jefferson Amusement Company circuit of three other local houses. He succeeds A. M. AVERY, as manager of the group.



Never neglect the little things in showbusiness, says Roland J. Stevens, manager of the St. Cloud Amusement Company's Palace in Flemington, N. J. So he has Prince Leon, 36 inches tall in his socks, distinguishes his house in the capacity of doorman. Leo, an American-born midget, is shown on the job, well under the eye of Mr. Stevens. He can do slight-of-hand tricks, too, nad the theatre "lends" him out to clubs and schools for their entertainment, free of charge.

The Strand theatre in Watervliet, N. Y., one of the oldest theatres in the area, was recently burned to the ground, five days after a prolonged remodeling job. The loss was estimated by manager SAM ROSENBLATT of Albany at $15,000. JAMES PURCELL, projectionist, was slightly injured.

DON GEORGE, formerly manager of the Princess theatre in San Francisco, is now director of Army and Navy camp shows in the Hawaiian Islands.

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Simplex *for Better Projection and Conservation - Always*

PROJECTION

THE MOTION PICTURE PROJECTOR is no longer a mere mechanical contrivance, cranked by hand, or made to operate by the simple closing of a switch. The Projectionist of Today must have an excellent knowledge of mechanics, electricity and optics and is in charge of a delicate and complicated mechanism made with scientific accuracy to handle a fragile and inflammable material.

THE PROJECTIONIST has a great responsibility—for a failure to measure up to the right standards means that all the producer, director, actor and cinematographer have striven for loses much of its artistic and commercial value, — the pleasure of the audience is lessened,—the exhibitor is subject to constant and unnecessary expense, —and lives and property are endangered.

Better Projection Pays

Screen Presentation is an Important Part of Good Showmanship

Simplex

" PROJECTION "

An advertisement first published in 1922 by this company has for twenty years received the full approval of Exhibitors, Managers and Projectionists. ★ It is reprinted at this time in the hope that it will be a continuing influence for the encouragement of BETTER PROJECTION and to cooperate in the campaign for NATIONAL CONSERVATION



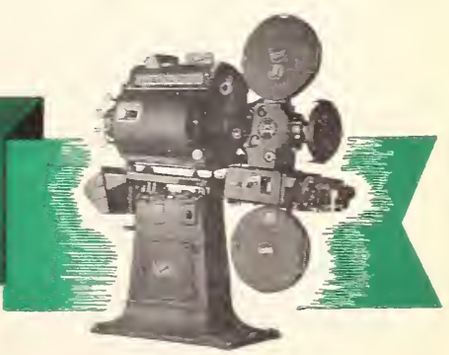
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COMPLETE SOUND AND VISUAL PROJECTION EQUIPMENT

Simplex

INTERNATIONAL PROJECTOR CORPORATION

90 GOLD STREET, NEW YORK, N.Y.





SOMETHING HAPPY'S GOING TO HAPPEN!

You'll feel like awarding *us* a championship cup . . . once you install the RCA Photophone  Magic Voice of the Screen in your theatre. And no wonder! It's MODERN...  MATCHED to the modern RCA Photophone recordings produced by so many Hollywood studios.  It means *better* sound for your theatre. And better sound means a  better box-office! Call your RCA Photophone representative for details.

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For Finer Radio Performance

RCA

THEATRE EQUIPMENT

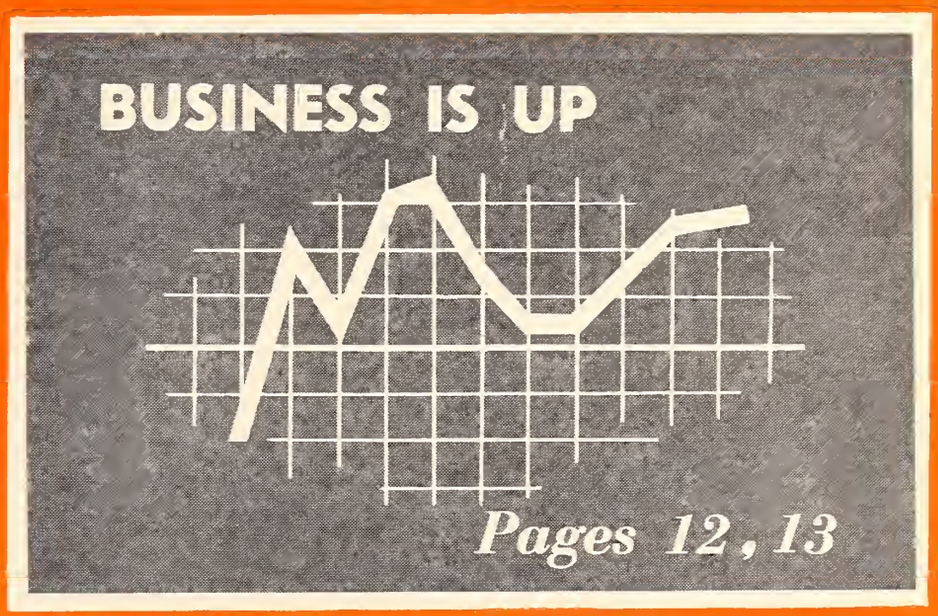
Complete Sound Systems...Screens...Theatre Record Players...Brenkert Projectors and other Brenkert products... Sound Reinforcing Equipment . . . Inter-Communication Systems . . . Hearing Aids . . . Service and Maintenance. See your RCA Photophone Representative or affiliated theatre supply dealers. Photophone Division, RCA Manufacturing Co., Inc., Camden, N. J. In Canada, RCA Victor Co., Ltd., Montreal. A Service of the Radio Corporation of America.

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

To the Shores of Tripoli
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A Close Call for Ellery Queen
Kid Glove Killer
Lone Star Ranger
Fingers at the Window
Sundown Jim
Arizona Cyclone
Today I Hang
Rings on Her Fingers
Man with Two Lives
Who Is Hope Schuyler?
Secret Agent of Japan
Heart of the Rio Grande



EXHIBITORS START BALLOTING ON UNITY'S BLOCKS-of-12 PLAN

CANADIAN INDEPENDENTS FIGHT FOR A PLACE ON WAR COUNCIL

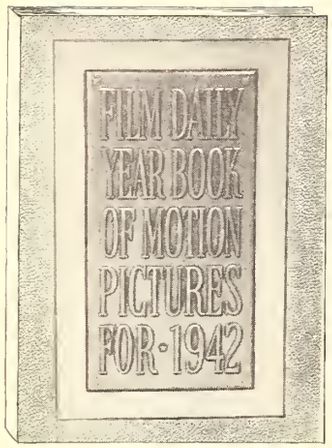
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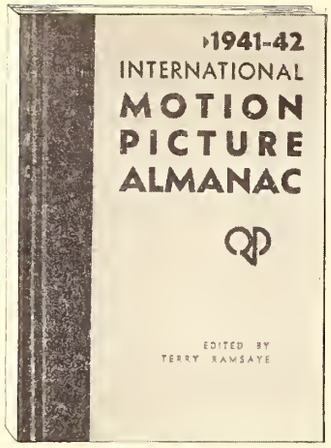
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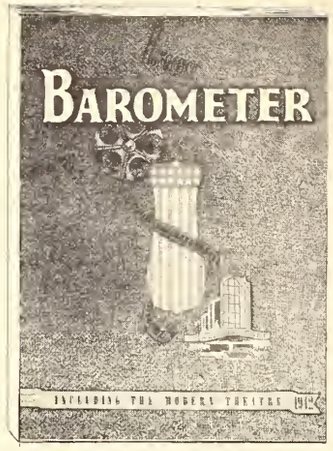
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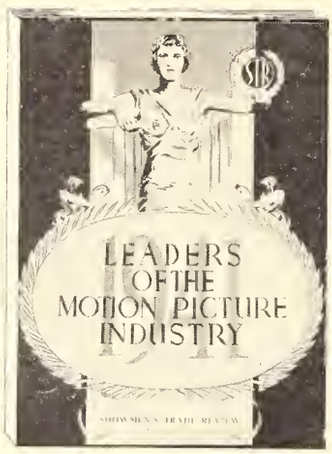










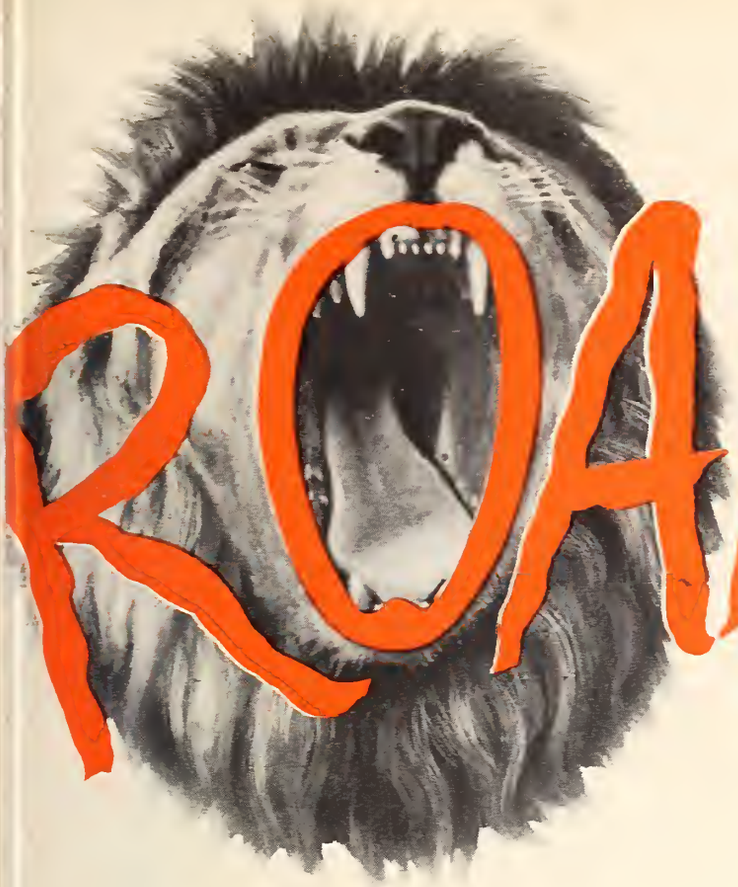






ATTENTION YEAR BOOK EDITORS!

"Just keep those headlines standing, the ones that say 'M-G-M Tops Again' because you'll need them again at the end of 1942!"



ROARING!

Let's see how things stand at mid-season!
Good things never cease when
The Friendly Company is your good provider!
The box-office records since last Fall
Have been merry with M-G-M money-shows.
Look them over and then see what follows them!
You'll ROAR with pride just like Leo.
Here are just a few since this season started:

"Woman of the Year" • *"Johnny Eager"* • *"Bugle Sounds"*
"Vanishing Virginian" • *"Babes on Broadway"* • *"H. M. Pulham, Esq."*
"Two-Faced Woman" • *"Shadow of the Thin Man"* • *"Smilin' Through"*
"Lady Be Good" • *"Dr. Jekyll and Mr. Hyde"* • *"Honky Tonk" and others*

And then from the company-that-never-stops-delivering:
"COURTSHIP OF ANDY HARDY" (*Lewis Stone, Mickey Rooney and the Folks*)
"WE WERE DANCING" (*Norma Shearer, Melvyn Douglas*)
"I MARRIED AN ANGEL" (*Jeanette MacDonald, Nelson Eddy*)
"RIO RITA" (*Bud Abbott and Lou Costello*)
"MRS. MINIVER" (*Greer Garson, Walter Pidgeon*)
"SHIP AHOY" (*Eleanor Powell, Red Skelton*)
"HER CARDBOARD LOVER" (*Norma Shearer, Robert Taylor*)
"TORTILLA FLAT" (*Spencer Tracy, Hedy Lamarr, John Garfield*)
At the mid-season mark all's well with film business
Because all's swell with the industry leader, ROARING LEO!



CAPTAINS OF THE CLOUDS



"AND NEXT FROM

DE HAV

HENRY FONDA





From the hilarious Broadway stage hit by JAMES THURBER & ELLIOTT NUGENT *(who also directed the screen version!)*

This is Nugent directing!



"THE MALE

with

JACK CARSON • EUGENE PALLETTE • HERBERT ANDERSON

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Screen Play by Julius J. and Philip G. Epstein and Stephen Morehouse Avery

WARNERS IS...

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D O' FONDA

JOAN LESLIE

SGT. YORK'S SWEETIE



ANIMAL"



DID YOU READ ABOUT THE WORLD PREMIERE IN COLUMBUS, OHIO?

'Open House' at Ohio State U! Governor of Ohio playing host! James Thurber as guest of honor! 50 'Male Animals' chosen from Fort Hayes! Parades all over town! Tickets for opening at Palace Theater sold out—specs getting $20 a copy. Another Warner wonder-opening...to make your selling job a cinch!





Oscar writes an Ad



I like it here at 20th. Very busy place. Very alert.

* * *

For instance, they've already got a special set of ads and a new trailer out on HOW GREEN WAS MY VALLEY. My likeness on all of them. Copy that talks up the Academy Awards. Showmen will know how to make the most of 'em.







* * *



And I'm always meeting friends here. Ginger Rogers, for instance. She's been doing sensational things since we met a year ago. ROXIE HART is three weeks at the Roxy, N. Y. And more holdovers in key-cities than I have space to list.

* * *



Speaking of business — if they gave Oscars for boxoffice performance, SONG OF THE ISLANDS would cinch it. Smashed a four-year record at its recent opening in Boston. And in Rochester — the first four days are phenomenal! Bigger than "How Green Was My Valley" — bigger than "A Yank in the R. A. F." — biggest of any 20th hit on record! Look at that Grable go!



* * *

And I hear about plans for THIS ABOVE ALL that sound terrific. Tyrone Power, you know, and my 1941 Award girl: Joan Fontaine. They're the stars. So the national advertising campaign is going to be the biggest in industry history.

* * *

More news later. I've got to keep a date with that honey of an Oscarette that Jack Benny won!



Oscar of 20th

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 146, No. 11 — March 14, 1942

How Business is

MIDWAY of last year this industry and its press were beset with vociferous proclamations and protestations of a box-office slump. The word dotted the speeches and headlines.

Your editor put on his hat and went out to see how bad the slump was and why, if anyone had the answer. It was quickly discovered that in certain decidedly limited regions, and due to causes as diverse as weather and industrial employment, there were indeed dips in the curve. But the preponderance of the indications were positively plus. It was also manifest that the loudest outcries about the slump, alleged, were not coming from real slump areas.

The next procedure was to get access to nationally representative box-office figures, direct from the books of responsible exhibition, covering all manner of situations, metropolitan and suburban, agricultural and industrial.

The results, crystallized into a graph, were presented in the Herald June 14th, last year. The curve, with its various seasonal responses, showed that for the first half of 1941 business had been decidedly better than for the same period of the year before.

This showing was most unsatisfactory to some of the militant exponents of the "slump wave".

The Herald and its editor were considerably criticized, officially and unofficially, by speech and bulletin and letter.

These expressions of indignation were not, however, accompanied by any statistical support, representative of the situation alleged, as a whole or in part.

That, however, was the last heard of the "slump", which had been as elusive as the sea serpent in Loch Ness.

SINCE that time there have come along a succession of corporation statements covering the period of the slump alleged, and revealing that the picture companies were doing very well indeed, dollar-wise. In view of the rather direct relation between those profits and box-office attendance it is evident any slump symptoms were not very infectious.

Meanwhile it is to be observed, as our news pages will presently point up, that other anticipated slump, the ordeals that the industry seemed to anticipate with the losses of foreign markets, swept by the rising tides of war, did not arrive either.

The fact is, and is admitted variously in whispers, that many of the foreign markets which loomed so large on the maps were small indeed on the ledgers, and that some, notably the French for an example, were served at decided losses.

It was your editor's experience to visit a certain insular territory containing about one hundred theatres which were served by seven film exchanges, employing a total of about forty persons. It was a backwater snug harbour for an assortment of remittance men and pensioners. A handful of competent men did the work.

NOW again, after eight months' added observation, the Herald in this issue presents a continuation of that graph on the course of business at the box office. As before, the figures on which this graph is based come from nationally representative theatres, reflecting all manner of territory and condition. And again the trend is upward, and 1942 is running ahead of '41 even as it ran ahead of '40.

These figures, to be sure, are based on box-office grosses, not net operating profits, which in the months to come may be affected by many a factor, some to be foreseen, some not to be anticipated.

But today, as for the last year, the picture business is healthy at the box office.

△ △ △

REMINDER

AS probably every reader of the Herald has had occasion to be aware, this is income tax time. The Government is decidedly interested in the subject, too. Mr. Henry Morgenthau, Jr., Secretary of the Treasury, where the money goes, has addressed a letter to the editors of the land suggesting another reminder. He observes that "more than six million citizens are filing their first income tax returns, and a similar number will actually make their initial contributions to the Government through this medium of Federal taxation". So, the Secretary suggests that we "comment editorially on the necessity of taxpayers meeting their liabilities as early as possible this year". The war news indicates that the United States could do with a lot of everything, right away.

△ △ △

THE war crises, abundantly told in the headlines and every hour on the hour on the air, are brought even a little closer to the motion picture industry as one scans the advertisements by which the Eastman Kodak Company asks for the return of film cans and spools, while the National Carbon Company publishes suggestions on how to salvage copper from the drippings in lamp houses and by peeling the carbon stubs. You have read, surely, of the restrictions on typewriters, too. The war is getting right into the office. The time has come to regard even a paper clip with respect. It seems that this nation which thrived on its extravagances must now try to save itself by its economies. There is a certain motion picture office in this town where the pencils are sawed in two by the purchasing agent, and a new piece is issued only on the return of a stub. That used to be an acid joke story hereabouts. Now it does not seem quite so funny.

△ △ △

ONE of the incidental activities of this desk is to supply information about the motion picture and its industry to inquiring writers, lecturers, statesemen, etc. Many of the questions are more interesting than the answers. This week's mail included a letter from a clubwoman in a southern city, saying: "I am to discuss the subject, 'How and by Whom Is the Motion Picture Controlled?' I have been trying for several weeks to find some data on this . . . " It is going to be quite a chore to answer that one.

—*Terry Ramsaye*

This Week

in the News

Raid Orders Here

"SPECIFIC responsibilities" are imposed upon motion picture exhibitors in time of air raid by blackout regulations about to be issued nationally by the Office of Civilian Defense. It was learned in Washington Wednesday that the new orders not only hold exhibitors responsible but also outline the steps they must take to insure the safety of audience and employees.

The "specific responsibilities" are expected to require provision for:

1) Mechanical means to receive promptly air-raid warnings and transmit them immediately to personnel and audience;

2) Assurance that theatres can be blacked out rapidly and completely;

3) An emergency lighting system which will not affect the blackout and will provide a necessary minimum of light to prevent confusion;

4) Preparation of directions and signs to guide patrons and personnel to "safety zones"; which are to be certain areas with comparative immunity from the effects of bombing;

5) Organization of emergency communications, signal and messenger systems, both within the theatre and to zone wardens;

6) Safety provisions for furnace boilers, fuel tanks, and vital points;

7) Appointment of a theatre "defense team" of trained personnel provided with necessary emergency equipment.

The OCD pamphlet will contain instructions for the organization of theatre personnel and outline their duties as a "defense team" before, during and after a raid. It will describe types and effects of bombs and methods for fire and damage control. Copies will be sent to all theatres.

Nazis Limit Circuits

GERMANY'S Film Chamber, according to an Associated Press report recorded in New York from a Berlin broadcast, has decreed the limitation of Nazi film theatre circuits to not more than four houses per circuit. The ruling was designed, it was said, to effect "incorporation of the cinemas in the ranks of German cultural institutions," and to keep film theatre circuits "in the hands of middle class owners."

The German Cinema Company was organized in Germany to operate a number of important theatres, and the Film Chamber's decree stipulated that only "he who has the necessary qualifications" may hereafter own a motion picture theatre.

Nazi Germany, counting theatres in the conquered and occupied countries of Europe, owns or control the largest circuit in theatre history.

BUSINESS IS UP, the record of 14 months at the box office Pages 12, 13

EXHIBITORS start balloting on unity selling plan Page 14

THEATRE OWNERS in the East get workouts on blackouts Page 17

FIRST GOODWILL films from Latin America to the U. S. Page 25

HOME OFFICES pass Publicists' Guild deadline on contract signing Page 28

CANADIAN independents fight for a place at war table Page 30

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EXHIBITORS watch New England's $3,500,000 juke-box gross fade Page 37

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What the Picture Did for Me Page 53

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Movies Stay: FDR

PRESIDENT ROOSEVELT indorsed continued operation of motion picture theatres as a "necessary and beneficial part" of the war effort on Tuesday. Discussing recreational relief from the strains of war and work he reiterated his previous classification of films as one of the most effective media for informing and entertaining citizens in wartime.

Recreation as usual is out, the President said in a White House statement answering queries as to the status of amusement activities during the war. But with reduced motoring it will be necessary for people to seek other forms of recreation to insure proper balance, the President said.

"It is, of course, obvious that the war effort is the primary task of everybody in the nation," Mr. Roosevelt said. "All other activities must be considered secondary. At the same time it has been proven beyond doubt that human beings cannot sustain continued and prolonged work for very long, without obtaining a proper balance between work on the one hand and vacation and recreation on the other. Such recreation may come by participation in, or attendance at, various sports, motion pictures, music, the drama, picnics, et cetera. All of them have a necessary and beneficial part in promoting an over-all efficiency by relieving the strains of war and work.

"The actual occurrence of very large gatherings, of course, must depend on local safety conditions of the moment.

"Within reasonable limits, I believe that the war effort will not be hampered but actually improved by sensible participation in healthy recreational pursuits. It must be borne in mind, however, that 'recreation as usual' is just as bad as 'business as usual.' Recreation under present conditions can be undertaken solely with the purpose of building up body and mind and with the chief thought that this will help win the war."

Priorities for Sound

STUDIOS must get priority numbers for replacement or repair of leased sound equipment or to rent new sound apparatus from RCA or ERPI, Hollywood was told this week. Hitherto it was assumed that the equipment companies would be able to continue service through their own priority status.

It appears likely that no new sound equipment will be available for Hollywood, according to informed sources there. An intensive survey of all sound machinery in the studios and the extent of its present use is now under way. The latest War Production Board order requires that the studios themselves must have priority numbers in order to have ERPI and RCA services maintained.

Francis Harmon, secretary of the War Activities Committee, his technical assistant Donald E. Hyndman, and coast representatives will report on the situation to the WPB soon. The Hollywood delegates will be named as soon as the WPB sets a date for film priority hearings.

The War Production Board on Tuesday appealed to the industry and public to sell 16 mm sound projectors, models 1939 to 1941, for use in showing training pictures to Army and Navy forces. Aluminum restrictions have curtailed new production.

Goin' Home

PREVIEWS, actually, literally, and positively, returned to Hollywood proper this week after nearly a year of remote-point screenings and more than a month after the studio publicity directors committee announced a resolution to bring them back.

Despite this announcement of resolution, it remained for RKO's Perry Lieber, chairman of the preview subcommittee, to make the first definite move in what the tireless and rapidly becoming tire-less press has unanimously considered the right direction.

Mr. Lieber placed his company's "Mayor of 44th Street" on press display at the Pantages Theatre Tuesday night.

The King Brothers, non-members of the SPDC, followed the example by placing their "Klondike Fury" in the Filmarte Theatre for press preview Wednesday.

At this writing the attitude of a certain columnist whose steadfast refusal to observe review-date requests has been accountable for the long delay is not of record and the town awaits with some interest, and just a touch of impatience, an indication of the outcome.

12,972,040 Dimes

THE NATIONAL total of the film industry's "March of Dimes" collection reached $1,297,204 at Wednesday noon, according to Treasurer Si Fabian in New York, with the addition of $14,416 from the St. Louis area and $5,119 from Massachusetts. Paramount Pictures announced its complete contribution as $207,054.

With several hundred independent theatres and small circuits yet to be heard from, the committee, anxious to wind up its affairs, is urging immediate reports. Winners of defense bonds, offered to ushers, projectionists and other staff members for individual drive collections, will be announced when returns are complete.

Ringing Fidler's Bell

THE Blue Network Company's attitude toward film gossipers on the air was made known this week in Hollywood by Don Gilman, vice-president in charge of the network's West Coast division, who specifically mentioned Jimmie Fidler, now on the Blue for Arrid, a deodorant, after having been absent from the airlanes for some months.

"We will not tolerate any odious prying into the private lives of any film players or other people," Mr. Gilman declared at a press luncheon introducing Mort Samuel, new publicity director for the western division. "The private lives of public figures are their own, while the public lives of the same people are the public's. But we shall not tolerate any baring of their secrets.

"They all have their rights of privacy, unless that private life impinges upon public interest.

"The only way that I would consent to a film gossip column on the Blue was that it would be my sole responsibility. If Fidler or anybody else gets off the beam of decency, I'll have him off the air.

"The policy can best be defined by a ruling in a recent court case. A man accused of punching another in the nose defended himself with the claim that he was just swinging his fist through the air and the plaintiff's nose got in the way. The court ruled, and was upheld on appeal, that the defendant had a perfect right to swing his fist through the air, but that right stopped at the point of the plaintiff's nose."

Comraderie

EXHIBITORS in the Philadelphia area who are summoned to war in a hurry may call on their fellow workers in the local Motion Picture Associates to help them provide for the continuing operation of their theatres. The organization of film industry figures in the Philadelphia area volunteered on Wednesday to aid drafted owners in arranging for the proper operation of their theatres *in absentia*. They will endeavor to provide replacement personnel, and forestall loss of patronage or other possible handicaps.

More Folklore

WAR is stimulating production. And, by breaking bottlenecks, pooling patents and processes, destroying monopolies—it is preparing the country for future prosperity through increased competition, and a system of abundance.

This was the message by Thurman Wesley Arnold, United States Assistant Attorney General, and anti-trust prosecutor of the film industry, to an audience Tuesday night at New York's New School for Social Research. He spoke at a symposium on "Finance in Wartime," and his talk was described as a continuance of the philosophy in his book, "The Folklore of Capitalism."

Mr. Arnold reiterated his desire for competition, which, he said, is hampered only by restrictions dictated by the profit motive untrammelled. Business, labor, radicals, and other groups, he said, have lost faith in the present system; and therefore are embracing "planning," which is "Fascism" to Mr. Arnold.

PICTURES ADVERTISED THIS WEEK

"The Male Animal," Warners, Pages 4, 5
"To the Shores of Tripoli," 20th-Fox, Pages 19 to 24
"Kings Row," Warners, Page 27
"Always in My Heart," Warners, Page 29
"The Invaders," Columbia, Pages 38, 39
"Sleepytime Gal," Republic, Page 43
"To Be or Not to Be," United Artists, Page 47
"Mr. Wise Guy," Monogram, Page 49

Six Weeks for Hepburn

"WOMAN OF THE YEAR" this week became the third picture in nine years to achieve a sixth week at the Radio City Music Hall, New York. As the Katharine Hepburn picture ended its fifth week Wednesday it was close to the record attendance and gross marks set by "Philadelphia Story," also an MGM production starring Miss Hepburn, and to David O. Selznick's "Rebecca."

"Rebecca" first to set a six-week mark played at Easter time 1940. "Philadelphia Story" played during the Christmas-New Year's season of 1940-1941. Both had the considerable added advantage of the "institutional" stage shows put on at those times.

Following are comparative attendance and gross statistics, "Woman of the Year":

GROSSES

Week	Rebecca (Selznick-UA)	Philadelphia Story (Hepburn-MGM)	Woman of the Year (Hepburn-MGM)
1	$114,799	$129,190	$102,346
2	99,881	112,122	104,580
3	91,857	95,253	102,204
4	90,764	83,817	85,206
5	87,650	82,974	74,000 (est.)
6	71,956	82,113	Now playing
Totals	$556,910	$590,472	$468,336*

ATTENDANCE (NO. OF PERSONS)

Week			
1	162,027	153,435	148,081
2	137,563	158,892	146,214
3	122,574	129,660	141,387
4	124,527	119,323	115,474
5	120,579	112,903	105,000 (est.)
6	98,077	111,257	Now playing
Totals	765,647	815,470	656,156*

*Figures are for five weeks only.

British Loosening

RECIPROCITY between war allies may affect the film industry in its most important aspect—revenue—Washington heard this week. Film circles in that city relayed that "informed quarters" saw a possibility that Great Britain might remove all restrictions upon American film company revenue in the British Isles. They added this might happen before the present monetary agreement expires in November. That agreement allows withdrawal of $20,000,000 this year.

It is estimated the eight major distributors will have $16,000,000 in Britain after April 1st; and that the sum will rise to $35,000,000 by November. It would all be blocked if the present dispensation continued.

Meanwhile, the companies at this month's end will receive $8,000,000 under the withdrawal agreement, and $5,000,000 April 27th.

Capture of Java last week dislodged American film companies from another foreign market. The companies are estimated to have received a gross of $1,000,000 annually from the Dutch East Indies.

Sidney Albright, UA representative in Batavia, wired from Sydney, Australia, last week that he was safe.

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This Week

■ ■ ■ the Camera observes







Pictures by Metropolitan

■ ■ COLUMBIA opened "The Invaders" at the Capitol theatre last week to an audience of New York society and executives of the company. At the far left are Mr. and Mrs. Harry Cohn; left Jack Cohn and, above, Miss Esme O'Brien and Robert Sarnoff, son of the RCA chief, whose engagement was just announced.



CHARLIE CHAPLIN and Mickey Rooney at "The Gold Rush" premiere.



UNITED ARTISTS previewed its new version of "The Gold Rush" last week in the Fox Westwood theatre in Westwood village, and, significantly, took celebrities and members of the press there from Hollywood by bus, thus acceding to a campaign by printed word and telephone for recognition of the fact that long treks to premieres across Los Angeles are hard on press tires, which have no priority rating. The eventuation was especially gratifying to Mr. William R. Weaver, Hollywood editor of the Herald. Above are Ilona Massey, her husband, Alan Curtis, and one of the busses.

PLANNING the Theatre Showmanship Show to be conducted March 17th by the Associated Motion Picture Advertisers in New York in conjunction with the presentation of the Quigley Grand Awards are Maury Miller, Hecht circuit; Ernest Emerling, Loew circuit; Vincent Trotta, AMPA president; A-Mike Vogel, chairman of the Managers Round Table; Joseph Zimanich, National Screen Service, and Irwin Gold, Randforce circuit. Adolph Zukor and Barney Balaban will be the principal speakers and A. M. Botsford will be toastmaster. Story on page 15.



By Staff Photographer



By Staff Photographer

JACK ADELSON, above right, owner of the Roxy theatre, St. Agatha, Quebec, visits the Round Table office with his brother Irving.



By Staff Photographer

NEW YORK theatre owners, before the national air raid precautions code was issued, met last week in the office of J. Henry Walters, RKO counsel, seated, to hear Arthur Wallender, police deputy chief inspector, describe London raids.

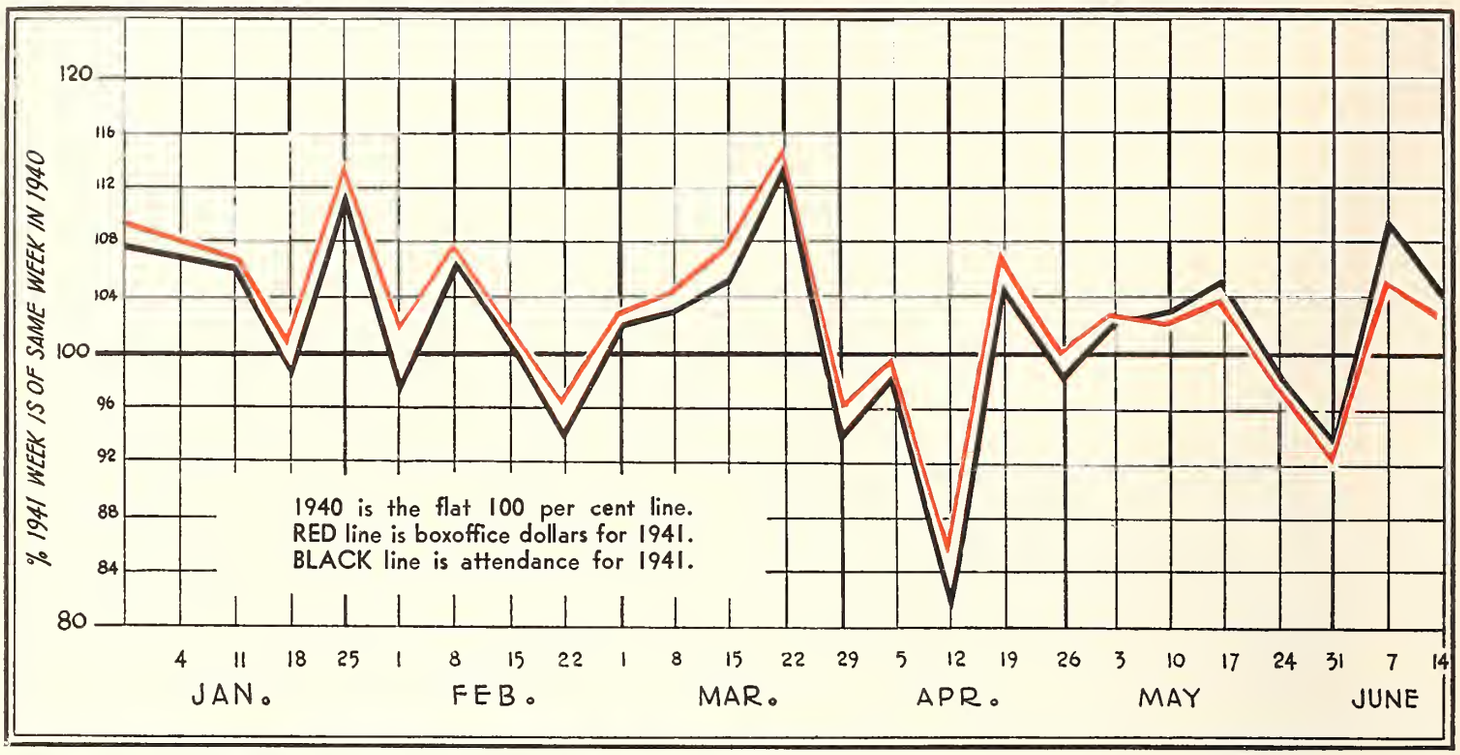


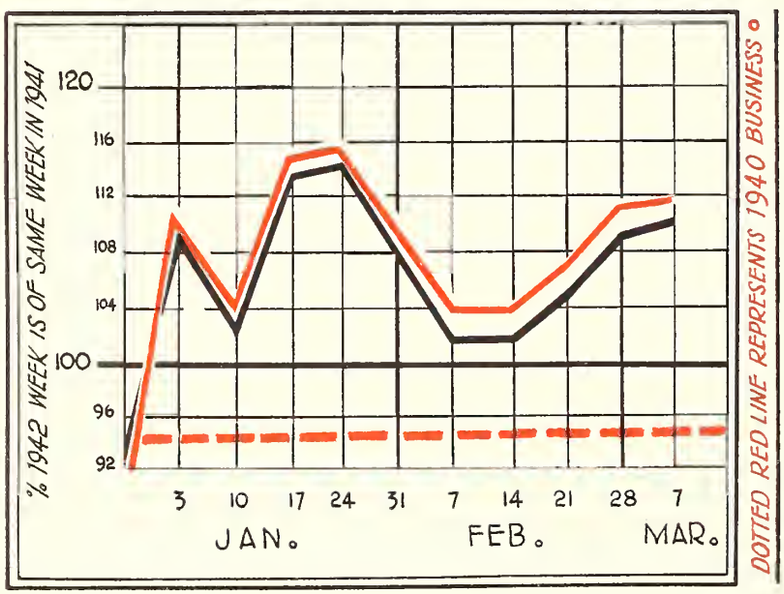
WILLIAM HOLMAN, former studio manager for Columbia and general manager of Frank Copra Productions, has been named manager of the RKO studios, by, according to RKO publicity, Joseph I. Breen, executive vice-president in charge of production.



MYRON BLANK, right, of Tri-States Theatres, Des Moines, visits Ronald Reagan and Arthur Kennedy at the Warner studios.

BUSINESS IS UP . . .





¶ ***Graphic lines which tell the story of how picture business moves up amid internal issues and the whole world at war.***

HERE expressed in graphic lines is the record of the upward course of business for the American motion picture industry as reflected by the consumer reaction at the box office. Allowing for seasonal and holiday ups and downs, the average shows more attendance and more dollars.

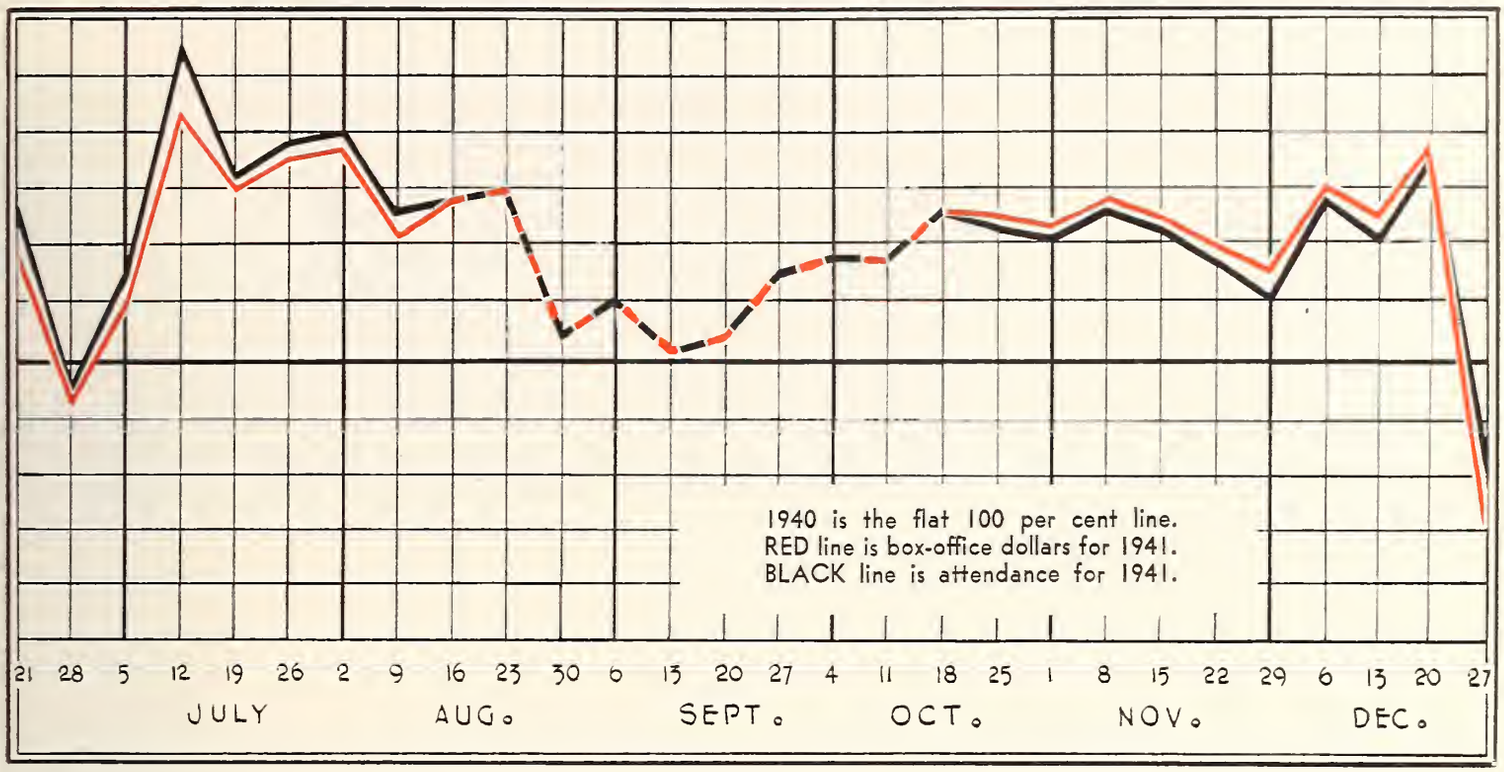
It may be said that 1941, shown in the graph complete, was about 5 per cent better than the year before, and that so far 1942 has been 8 per cent better than '41 and therefore about 13 per cent better than 1940.

This represents the experience of the motion picture industry through the pressures of war and the competitions of radio in a period when the radio has been more important than ever before. This has been a period, too, of maximum disturbance of the motion picture internally and externally, with issues of trade practice, trade jitters from the courts, industry concerns and issues under fire in a Senate investigation. Never before in a like period has the motion picture had so many and so varied problems. Meanwhile, it has prospered.

The divergences between the red and black lines are conspicuous in indication of the upward trend of box-office prices, on the average. In the main the attendance line rises above the dollar, or admissions, line in those periods when children at the lesser admissions have been more in attendance. The effect is not marked but evident. It may be observed that the best researches available indicate that for the annual and national average of all regions the attendance at motion picture theatres of persons 16 years of age and under amounts to perhaps about 25 per cent, possibly slightly less.

This presentation is an extension of and in part a sequel to the Herald's graph published last June, when there was so

. . Record of 14 Months



much discussion of a box-office slump, which could not be found in the broad national picture.

These figures, like those of last mid-year, are from the records of representative theatres all over the map and broadly presenting the over-all picture of the United States in patronage from metropolitan and suburban houses, from agricultural and industrial regions, variously affected by crops, payrolls, climate and weather. The figures for no one theatre anywhere would produce a curve which would coincide with this one, but the average of them all does.

[It is to be remembered from the presentation of our graph of last June that those calculations eliminated the figures for "Gone With the Wind", which was so special in nature and extraneous to the normal flow of normal product that it could not be included without a distortion of the record which would destroy its capacity as a true index. We may set down again that if "Gone With the Wind" figures had been included February and March of 1941 would have been shown as from 20 to 40 per cent below the same months of the year before. "Gone With the Wind" is something that happened once and cannot participate in statistical averages.]

Balance sheets of the motion picture producer-distributors further attest to the upward course at the American box office, reflecting, as they do, the income in film rentals collected from their theatre operating customers, and, additionally, the receipts from theatres of the five circuit-operating distributors.

Paramount Pictures, with wide circuit affiliations, ran its 1941 net income up to $10,125,000, nearly $2,500,000 more than in 1940.

▽

Universal marked up a $4,396,499 operating net (before taxes) in 1941, jumping $1,535,028 over the $2,861,471 of 1940.

Loew's books show still further evidence of the upturn at the country's box offices—war or no war. At the last official quarterly count, for the 13 weeks ending November 20, 1941, the auditors tabulated a $4,041,762 net, after deducting all charges, except taxes, showing $1,494,000 more than the 1940 net of $2,547,071, likewise before tax deductions.

▽

Monogram Pictures, giving specific proof that the box-office betterment is reaching theatres in the smallest places, netted $86,802 in the 26 weeks ending January 29th, against $55,814 for the same period in 1940, after all deductions, including taxes, in both instances.

▽

Warners' books tell the same story as those of others. When last closed for counting, on December 1, 1941, an operating profit of $2,079,601 was reported for the 13 weeks ending November 29, 1941, after deducting all charges and taxes, representing an $803,285 increase over the $1,276,316 net reported in 1940.

Warners' last full-year report, issued last December, showed that the company had nearly doubled its annual net, which reached $5,429,302 in 1941, after all charges and taxes, compared to $2,747,472 in 1940.

▽

A similar story is read from the books of Columbia, Twentieth Century-Fox and RKO. For the 39-week fiscal period in 1940, Twentieth Century-Fox reported a net loss of $1,075,611, after putting aside a reserve of $2,200,000 against foreign business. In the corresponding period of 1941, the loss was replaced by a net profit of $1,549,164 and a reserve of $3,150,000 against foreign holdings—a difference in 1941 operating income of some $3,574,000 above 1940.

▽

At Columbia, profit of $261,705 was reported for the quarter ended September 27, 1941, compared to $153,878 for the same period in 1940, both figures representing net after all deductions and taxes.

▽

RKO had a profit of $644,774, after all charges, for the 39 weeks ended October 4, 1941, a 100 per cent increase over the $318,385 net reported for the same period in 1940.

EXHIBITORS START BALLOTING ON UNITY SELLING PLAN

Allied of New Jersey, PCCITO Reject It; Alternatives Offered

Exhibitors have started appraising the United Motion Picture Industry's new sales plan—suggested to supersede the consent decree methods of selling film.

At mid-week, seven exhibitor units had approved the plan, five had rejected it.

Meanwhile the UMPI's drafting committee proceeded this week to put it in language more acceptable to a Federal Court; and, presumably, to the Department of Justice. The latter is reported to have looked at it last week unofficially.

Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, journeyed to Washington on Thursday, March 5th, to confer with officials of the Department.

The UMPI new sales plan envisions features offered in groups representing 25 per cent of a major's anticipated annual output —up to 12 pictures per group, four groups per year. It provides tradeshowing of five pictures of each group, the remainder to be identified in a manner to be worked out. There are to be no cancellations in pictures tradeshown. There is to be cancellation on the remainder of each group, thus: for exhibitors of an average rental up to and including $100, two pictures per group; for exhibitors of an average rental from $101 to $200, one picture per group. (In detail, the plan is related in the MOTION PICTURE HERALD of March 7th, page 15.)

A special meeting of the national board of directors of the Allied States Association was called for March 24th, in New York, on the eve of the next UMPI trade practice committee meeting. Abram F. Myers, board chairman and general counsel of Allied, made this announcement Wednesday in Washington.

Mr. Myers said that Allied had never officially approved any plan except the Neely bill and that it seeks only to develop a plan that will satisfy the majority of exhibitors. He indicated that the three Allied units which rejected the UMPI plan either submitted counter-proposals or expressed dissatisfaction.

Pennsylvania Allied's board of directors has approved the plan with reservations.

Jersey Allied Suggests

The New Jersey Allied rejected the plan Monday afternoon, suggesting, however, the following:

(1) Sales to be made quarterly.

(2) All pictures to be identified by stars, director and synopsis.

(3) If more than one of the above three identifications is changed, the picture is to be considered a substitution and may be eliminated at the option of the exhibitor.

(4) In addition to the above, the exhibitor has the right to cancel the total amount of money in the contract.

(5) In the event of percentage pictures being sold under contract, the overages paid shall be included in computing the total value of the contract. If the exhibitor decides to cancel a picture designated at percentage, the film rental of said picture shall be determined by the average film rental of the past four percentage pictures of the same company.

The organization added the UMPI plan did not afford enough relief from the present unsatisfactory method of selling under the decree, to warrant exhibitor approval.

The Pacific Coast Conference of Independent Theatre Owners rejected the plan Saturday in San Francisco.

Trustees of the PCCITO unanimously voted Tuesday not to accept the present plan as "not sufficient to correct present distribution ills." They asked that it embrace rentals, picture designation, and percentage scales as well as a more detailed trade code.

At Detroit the Michigan Allied board of directors on Tuesday endorsed an alternate selling plan which calls for vending blocks of 20 to 24 twice a year.

Other Approvals

Friday, March 6th, the Connecticut Allied, at New Haven, and the Illinois Allied, in Chicago, gave qualified approval.

The Connecticut unit approved the blocks of 12 on condition that 20 per cent cancellation be applicable to the entire block. It also asked that cancellation be based upon money involved by the contract.

The Illinois unit asked Jack Kirsch, its president, to inform the UMPI of suggested changes. These made, Mr. Kirsch may then give the unit's approval.

Chicago distributors appointed Sam Gorelick, RKO branch manager, their representative on the local taxation committee, working with the UMPI'S national taxation committee headed by Spyros Skouras.

The Allied Theatre Owners of Maryland, the Allied of Indiana, and the Independent Theatre Owners Association of New York, have approved.

Reports should be received at the UMPI New York headquarters by the week's end from all units. Mr. Kuykendall, before leaving for Washington last week, sent copies of its plan to all MPTOA units.

Directors of the Ohio Independent Theatre Owners met Thursday.

Motion Picture Theatre Owners of Maryland, Wisconsin, ITPA and the Texas Theatre Owners, Inc., MPTOA, have voted disapproval of the plan.

To Meet March 25th

On Tuesday Jack Kirsch, chairman of the UMPI trade practices committee, announced from Chicago that his group would reconvene at New York on Wednesday, March 25th. It is expected that the drafting committee will have its fuller version of the sales plan in hand, and cast in legal language, by that time. The committee will also examine the plan in the light of comments and recommendations for changes received from the various regional exhibitor groups that have acted upon the committee program.

Final Draft Planned

A member of the drafting committee this week said that the four members were at work on the final draft of the plan and indicated that "substantial progress" had been made. Max A. Cohen, I. Howard Levinson, Felix Jenkins and Colonel H. A. Cole are on this subcommittee.

Some changes will undoubtedly be made in the plan on the basis of suggestions from regional groups, a spokesman close to the committee predicted this week. He would not, however, hazard a guess as to what might be added or dropped from the outline published last week. All reservations and specific suggestions voiced by regional groups will be carefully considered, he indicated, and "undoubtedly some changes will be made." It is expected that many of the committee's members will return with suggestions for changes and improvements in the plan following consultation with their parent organizations.

The new industry selling proposal will not



By Staff Photographer

Directors of New Jersey Allied at the meeting last Monday at which the organization rejected the sales plan proposed by the United Motion Picture Industry Committee and offered alternatives: David Mate, Maury Miller, George Gold, Harry Lowenstein, president, Lou Gold, David Snaper and Irving Dollinger.

Alternate Plans for Selling Code Proposed

(Continued from opposite page)

be submitted to the Department of Justice until it is all complete and generally agreed to by sponsoring UMPI organizations. Any conferences or consultations with the government in the interim have been purely personal and informal discussions of industry problems, it was said. Robert Wright, chief of the films section of the anti-trust division, and other Department of Justice officers meanwhile maintained noncommittal silence.

That "at least a dozen" exhibitor organizations have voiced approval of the plan within the first week was cited by one of its authors this week as a "most encouraging and healthy" sign. It is particularly so, he said, in view of the fact that a number of the approvals have been qualified by suggested changes, and many "valuable suggestions."

Approval, this source added, has been forthcoming without any widespread electioneering for the UMPI proposals as has characterized many other all-industry proposals in the past.

'REGULAR CUSTOMER' RECALLS FIRST PLAN

Clause Five of the UMPI selling plan which provides for the protection of regular customers against "selling away" to circuits, and provides arbitration machinery to enforce its observance, harks back to the Trade Practices Plan prepared by the industry in conference during the winter and spring of 1939. The "regular customer" clause in the UMPI plan is quoted from the trade practices text, as published in **Motion Picture Herald** for April 8, 1939, page 46.

The measure was revived and inserted in the new unity plan, it is reported, "as a gesture of good faith," by the distributors and to answer recurrent fears expressed by some exhibitor spokesmen that their theatres could not be sure of a steady product supply.

The trade practices code was drafted by the industry prior to the consent decree, when the Government suit was still pending. The Department of Justice refused to approve the plan and instituted its prosecution at New York. Later, when the consent decree was being drafted, the regular customer clause was again revived. It was not included in the consent decree, however, after the consenting distributors had agreed to suspend circuit expansion and after Sections VI and X on some and specific run provided recourse against circuit buying power.

Illinois Allied Reelects Officers

No changes in the present administration of the Allied Theatres of Illinois, Inc., will be made, it was decided at the annual election of officers held at the Congress Hotel, Chicago, Friday, March 6th. Present officers were elected by acclamation and the balloting keeps the present board of directors another year.

Jack Kirsch, elected president in 1940, will continue despite his announced intention of retiring to spend more time with his circuit of four theatres. The board of directors talked him out of the idea at a meeting two days before the annual election. His current term has until March, 1942, to run.

Officers of the Illinois Allied organization are as follows: Jack Kirsch, president; Van Nomikos, vice-president; Richard Salkin, secretary-treasurer, and Harry Nepo, sergeant-at-arms. Louis L. Abramson, continues as secretary to the president, a post he has held since the inception of the organization. The board of directors consists of Jack Kirsch, Van Nomikos, Benjamin Bartelstein, Joseph Stern, Charles Nelson, Jack Rose, Ben Lasker, Ludwig Sussman, Harry Rekas, Abe Gumbiner, Richard Salkin, Verne Langdon, Sinuel Roberts, Carl Goodman and Nate Wolf.

Mr. Kirsch is scheduled to discuss the UMPI selling plan before the members of the Minnesota Allied organization in Minneapolis on March 17-18.

Jersey Allied June Convention

The New Jersey Allied will convene at Atlantic City in June, its members decided Monday, in New York meeting. It will appoint a convention committee, which will select the convention date.

March 26th, the organization will hold a luncheon and afternoon meeting, and a beefsteak dinner, at the Cadillac Hotel, Newark.

Theatre managers and owners may profitably attend the Association of Motion Picture Advertisers luncheon in New York next Tuesday, at which the Quigley Grand Award winners, Frank Bickerstaff and Arnold Stoltz, will receive their plaques, members were told Monday by Harry Lowenstein, president.

Northwest Allied To Discuss Plan

The UMPI sales plan will be thoroughly discussed at the annual convention in Minneapolis, next Tuesday and Wednesday, of the Northwest Allied.

Also to be discussed will be the war's shifting of population from small towns to industrial centers, the war's effect upon production, Federal tax legislation, priorities, sales policies, state legislation.

Governor Harold Stassen may attend and Harry Brandt, New York ITOA president, will speak.

Meanwhile, it was reported the organization would take no immediate action on clearance in Minneapolis and St. Paul, with which exhibitors are dissatisfied.

Zukor To Speak at Showmanship Luncheon

Adolph Zukor will be the principal speaker at the Associated Motion Picture Advertisers "Theatre Showmanship Show" luncheon on Tuesday, March 17th, at the Hotel Edison, New York. One of the industry's earliest exponents of showmanship at the box-office and sponsor of the first distributor exploitation field force, Mr. Zukor will discuss the progress of showmanship in conjunction with the 1941 Quigley Grand Awards, to be presented to Arnold Stoltz, manager of Warners Avon, Utica, N. Y., and Frank Bickerstaff, city manager, Lucas & Jenkins Theatres, Athens, Ga.

Reservations for the luncheon have been made for Paramount home office and theatre executives.

A. M. Botsford, publicity and advertising director of Twentieth Century-Fox, will be toastmaster and Barney Balaban, president of Paramount, will present the Bronze Award to Mr. Bickerstaff.

A group of Lucas & Jenkins executives, headed by William K. Jenkins, will attend, arriving from Atlanta on Monday.

Others in the party will be E. R. Whitaker, Atlanta district manager; I. L. Shields, city manager, Columbus, Ga.; Hudson Edwards, city manager, Savannah, Ga., and Lamar Swift, city manager, Waycross, Ga. The latter three are the winners of the circuit's recent Frank Freeman drive. A program of entertainment for the visitors has been arranged by Leon Netter.

All Loew's division and theatre managers in the metropolitan area have been invited to attend as guests of C. C. Moskowitz and reservations have been made by RKO, Skouras, Warners, Randforce, Prudential, Century, Interboro, Rugoff and Becker, among other New York circuits. Representation from independent exhibitors is also announced, the Allied Theatre Owners of New Jersey voting full membership support of the meeting.

Rose, Kane, and Harley Return to Great Britain

David Rose, Robert T. Kane, and Francis Harley have returned to England from the United States. Mr. Rose is Paramount's managing director there; Mr. Harley, Twentieth Century-Fox's manager director; Mr. Kane, its production chief. They had been here since December. The men indicated before returning that they would resume production efforts under the quota arrangements.

Republic Playdate Record

James R. Grainger, president of Republic Pictures, Inc., announced in New York on Tuesday that the company had amassed the largest number of playdates in company history for the next eight week booking period. He said that $2,000,000 worth of advance playdates were registered on the books of the company's exchange.

Warners Sign Milestone

Lewis Milestone has been signed to a Warner contract as a director, Jack L. Warner has announced.

United Artists Holds Chicago Sales Meeting

Gradwell L. Sears, vice-president in charge of distribution for United Artists, will preside at the three-day sales meeting in Chicago, the first of its kind held by the company since its sales reorganization. The meetings will be held at the Blackstone Hotel, Monday, Tuesday and Wednesday of next week, with Carl Leserman, United Artists' general sales manager, also on hand, and district, branch managers and home office officials in attendance. Sales plans will be set for such forthcoming UA pictures as Alexander Korda's production of Kipling's "Jungle Book," Charlie Chaplin's "The Gold Rush," Edward Small's "Twin Beds," his Shirley Temple starring film, "Miss Annie Rooney," and his production of "Friendly Enemies."

Those scheduled to attend the meetings are: Harry L. Gold, eastern division manager; Bert M. Stearn, western division manager; David H. Coplan, Canadian division manager, and Monroe W. Greenthal, director of advertising and publicity.

The following district managers will be present: Edward Schnitzer, New York; John Dervin, Boston; Jack D. Goldhar, Detroit; C. E. Peppiatt, Atlanta; T. R. Thompson, Jr., Kansas City; Charles Stern, Chicago; and W. E. Callaway, Los Angeles.

Also the following branch managers: Clarence Eiseman, New York; H. G. Bodkin, Philadelphia; Fred Rohrs, Washington, D. C.; A. I. Weiner, Boston; Lou Wechsler, New Haven; Sydney Lehman, Buffalo; M. Dudelson, Detroit; James Hendel, Cleveland; Harris Dudelson, Cincinnati; Morton Magill, Pittsburgh; T. L. Davis, Atlanta; J. S. Moreland, New Orleans; Earl Collins, Dallas; Frank Drew, Charlotte; William E. Truog, Kansas City; Ben J. Robins, St. Louis; D. V. McLucas, Omaha; Ben Eisenberg, Chicago; G. R. Frank, Indianapolis; J. S. Abrose, Milwaukee; Ralph Cramblet, Minneapolis; Cresson E. Smith, Los Angeles; Bernard McCarthy, Denver; Clarence Olson, Salt Lake City; G. William Wolf, San Francisco; Frank M. Higgins, Seattle.

UA-Goldwyn Deal

That United Artists has renewed overtures to Samuel Goldwyn for a distribution deal and also has opened discussions with Walt Disney, was indicated in Hollywood on Monday. Discussions are reported to have centered around a single deal for the product of the two producers and are said to include Disney's short subjects as well as features. Further reports indicate that RKO and 20th Century-Fox are interested in the Goldwyn-Disney combination deal. Edward C. Raftery, United Artists' president, was expected to arrive on the West Coast the end of this week or early next week to further the negotiations.

Mr. Goldwyn has five productions planned for the coming season, one of which may be a collaboration with Walt Disney on the life of Hans Christian Anderson, employing many animated sequences by Disney. RKO's deal with the latter producer expires this year.

Circuit Buys Building

The 132-6 West Forty-Third Street, Inc., in New York, has bought the eight-story office building at 132 West 43rd Street, from the Bank of Savings, New York. The stock of the buying concern is controlled by Century Circuit, operating theatres in Brooklyn and Long Island.

For the Defense Gallery





Harry M. Warner and Jack L. Warner set an example to their Hollywood organization in being finger-printed and photographed for the official defense identification records. Hollywood is in a war zone where the military authorities are becoming very much interested in who's who, where from and what for. Every one, high, low and in-between is to be in the files.

Brazil Approves "Spy"; Paraguay, "The Dictator"

"Confessions of a Nazi Spy," Warner Bros.' anti-Facist film with Edward G. Robinson and Paul Lukas, was approved last week for showing in Brazil, by Lourival Fontes, Chief of press and propaganda. The Brazilian government had previously confiscated UFA Newsreels smuggled into the country, where their exhibition is forbidden, for shipments to Argentina.

In line with this recent tendency to cancel restrictions on anti-Nazi films, Paraguay this week lifted the ban against exhibition of Chaplin's "The Great Dictator." A petition for similar action has been placed before the Brazilian government.

Ginger Rogers To Make Two Films for RKO

The early return of Ginger Rogers to the RKO Radio studios for two pictures was announced on Friday by president George J. Schaefer from Hollywood. Titles for the productions have not been released, although the first is expected before the cameras by June. David Hempstead, who produced "Kitty Foyle" and, more recently, "Joan of Paris," has been signed for both Rogers pictures. It is expected that one of them will be a musical.

Blumenfeld Plans Two

North Sacramento, Cal., will have two new theatres as the result of a $125,000 fire which destroyed the Del Paso theatre on January 15th, Blumenfeld Enterprises, Inc., has announced.

Reisch Takes Revue

Ted Reisch has taken the Revue Theatre, Chicago, one of six theatres formerly operated by the GCS circuit.

Long Theatres in Southwest Expand

When present plans for new construction are completed, the J. G. Long Theatres in Texas and Arizona will number about 80. Land has been purchased for a new $35,000 house in Houston, for which Ernest L. Shult is the architect. New theatres are also under construction at Wharton and Texas City in Texas, and a third house is being started in Freeport. Bids will be asked shortly on a Long theatre for Velasco, Texas.

"U", Western Electric Dividends

A dividend of $2.00 a share on the 1st preferred stock was announced on Tuesday by the Board of Directors of Universal Pictures Company, Inc. It will be paid on April 1, 1942, to stockholders of record March 25, 1942. Directors of the Western Electric Company on the same day announced a dividend of 50 cents per share of common stock, payable on March 31.

Postmaster Is Toastmaster

Frank Comerford Walker, Postmaster General of the United States, will be toastmaster at the 37th annual dinner of the Friendly Sons of St. Patrick of Lackawanna County at Scranton on March 17th. John J. O'Leary, general manager of Comerford Theatres, Inc., is chairman of music and entertainment committee, for the dinner.

PRC Signs Anna May Wong

Anna May Wong, the Chinese film actress, signed a contract with Producers Releasing Corp. last week, to star in four pictures. The first of these, "The Devil's Sister," which Max Alexander will produce, goes before the cameras March 25th.

EXHIBITORS GET REHEARSAL WORK-OUTS ON BLACKOUTS

Westchester Theatres Disagree on Test Effects; National Code Still Awaited

Regional blackouts are providing the theatre owner rehearsal experience which Federal and local war-and-defense authorities expect will prove valuable in air raids.

Tried in numerous localities, these blackouts are also proving to the theatre man the efficacy of instructions issued by circuit home office, local defense council or drawn by himself; and they are a service in lieu of the basic national theatre air raid precautions manual expected soon from the Office of Civilian Defense, at Washington.

That manual was reported last week on the presses at the Government Printing Office. Some of its provisions are listed in the story on page 8 of this issue.

Southern Westchester County, New York state, just north of New York City, Sunday night staged a practice blackout which was termed successful. The test, however, hurt theatre receipts. Most theatres reported patrons unwilling to venture into darkened streets.

However, the RKO circuit asserted business held up; and it was noted its Westchester theatres carried luminous signs attached to boxoffice wickets, approved by authorities, explaining that tickets were being sold inside the lobbies.

The Loew, Brandt, and Skouras circuits said business was affected "considerably."

Owners Await Manual

New York's theatre owners, anticipating, like others, a basic manual of theatre precautions from the Office of Civilian Defense, but without knowledge of its contents, met Friday, March 6th, in the office of J. Henry Walters, RKO circuit counsel.

Discussion centered about the necessity for acting before issuance of the national manual. Some theatre men saw no need for a New York theatre committee, and urged owners individually to take obvious steps. However, the viewpoint that it was necessary for the industry as a whole to act in New York City's instance, prevailed; and a committee was appointed, to coordinate suggestions made individually, contained in raid precaution instructions by circuits to theatres, and made, upon consultation, by the city's police, fire, and building departments.

Noted was the need for removal of glass showcases, chandeliers, lobby displays, marquee adornments, which may shatter in air raids. Noted also was the New York City Building Department's rule that displays be covered by glass.

The committee was expected to seek adjustment of the discrepancy between rule and necessity.

That the OCD had not yet suggested theatre precautions, either from its national office or through New York City representatives, was noted, and commented upon adversely. The OCD manual is completed, the owners were told; but they were also informed the Government Printing Office, rushed as it usually is, might not be able to issue the manuals for some time.

Circuits represented were the Skouras, Loew's, RKO, Fabian, Rugoff and Becker, Interboro, Cinema, Prudential, Randforce, Reade, Paramount, and Brandt. John Mannheimer represented the Independent Theatre Owners Association. The Motion Picture Producers and Distributors of America was represented, as were the Roxy and the Paramount theatres.

On the committee are William England RKO; Harry Moskowitz, Loew's; Robert Weitman, Paramount Theatre; Louis Weber, Skouras; Harry Black, Fabian; James Reilly, League of New York Theatres; Sam Handler, Interboro; Zeb Epstein, Warners' Strand; Bernard Brandt, Brandt; Senator Walters, chairman.

The theatre men heard talks by Battalion Fire Chief Donahue, and Inspector Arthur W. Wallender, of the police department.

Some Signs Darkened

Next Tuesday, in the same city, all theatre and other signs which cannot be extinguished within a minute will be darkened. This means elimination of all unattended night business signs and window displays.

Patrick Quilty, the city's Commissioner of Water Supply, Gas, and Electricity, said owners of premises in which lights were continued after their departure, must submit in writing methods of extinguishment at instant notice; and that names of employees who remain on duty to attend such lights, must be submitted, together with diagrams of control switch locations, and drawings depicting any remote control extinguishing devices which may be used.

Thirty Alabama cities will be blacked out next Tuesday, in the first test on such a scale in that state.

Regulations for Maine blackouts, issued by Colonel Francis H. Farnum of Augusta, Maine, State Civilion Defense Director, provide penalties of not more than $500 fine or 11 months in jail, or both, for violators, and require theatres in air raids to admit people seeking shelter to their lobbies and theatres, up to a safe capacity of the house, without payment of admission charge.

San Francisco theatres have signs and marquees lit brightly as before the air alarums. However, they have been re-lit only when provided with turnoff systems permitting instant dousing.

HOLLYWOOD TRAINING FILMS SENT ABROAD

Army training films made by the Research Council of the Academy of Motion Picture Arts and Sciences for the U. S. Signal Corps, have been sent to England and to South American countries for use in training their armed forces. This was reported by Lieut. Colonel Darryl F. Zanuck, head of the Council, at the recent Academy awards dinner.

Describing the Council's "brilliant year of work," Lieut. Col. Zanuck declared that 65 films, consisting of a total of more than 200 reels, had been completed for our Armed forces and these, in addition to being sent to England, were translated for the use of South American armed forces. He gave a brief summary of the history of the Council's activities in collaboration with the War Department, which began nine years ago with the adoption of a system under which Signal Corps officers were brought to Hollywood to take a course, sponsored by the Council, on still and motion picture photography in all of its phases.

Power Cut Seen for Chicago

Mayor Edward J. Kelly of Chicago predicted last week that the curtailment of electric power in that city was inevitable, although officials of the Commonwealth Edison Company dismissed the thought as premature. Kelly's statement was made following the receipt of a letter from Donald M. Nelson, WPB head, in which the latter said: "I wish to make perfectly clear that the enormous war production program we are planning will require such large quantities of power that curtailment of the less essential uses of power will be inevitable in most of the important production areas of the country."

This means, Mayor Kelly said, that after such plants as the new Buick, Studebaker and Chrysler factories swing into peak production it may be necessary to cut down most of the store front lighting, electric signs of all businesses, including theatres, and the darkening of theatre marquees.

Officials Disagree

Commonwealth Edison officials disagreed, saying there was ample generating capacity in Chicago and that power requirements for new plants and those converted to war industries would not force curtailment of use for several months. There is no need for curtailment now, they asserted, adding that before such a cut became necessary notice would be given and a plan worked out in detail.

The first of seven Louisville Theatremen's Home Defense classes was held last week in the Little Theatre Auditorium of the Falls City Theatre Equipment Co., with approximately 125 theatre managers, owners, and personnel attending.

The principal speaker at the first meeting was Lieut. Messner of the Louisville Police Record Bureau, who outlined the program to be covered during the complete course, and pointing out the necessity of being prepared during the present emergency.

Mr. Noonan and Mr. Clines, both prominent in Air Raid Warden work, pointed out what was already being done regarding Home Defense, and outlined a plan for the theatres to follow.

The meetings will cover Espionage, Sabotage,

(*Continued on following page*)

DEFENSE MATINEES STAGED

(*Continued from preceding page*)

Fire Fighting, First Aid, their causes and effect; also their remedies.

In Detroit, Pearl Sprott, Michigan Allied business manager, is campaigning for increased precautions by theatres. She feels Detroit may be an object of attack before New York, and charged exhibitors in the industrial center with failing to "take their responsibilities seriously enough."

On the Seattle Theatres Defense Bureau are Clarence R. Innis, James Hone, Leroy Johnson, Guy Navarre, Joseph Rosenfield, L. Neal Walton, Hugh Beckett, Ted Harris, Jack Fasso, Basil Gray. They will work with the city's Defense Commission.

Samuel Pinanski, New England circuit operator, has been appointed by Massachusetts Governor Leverett Saltonstall, chairman of the Brookline Salvage for Victory Committee. Mr. Pinanski lives in Brookline.

Theatres Start Defense Shows

The Loew-Poli, New Haven, has joined the procession of theatres with special morning defense shows, and raises to three the number in New Haven. The others there are the Mullin and Pinanski Paramount, and the Warner Roger Sherman.

Loew-Poli houses in Hartford, Worcester, Waterbury, Meriden and Bridgeport are running such shows. So are Warner houses in Hartford, Bridgeport and Ansonia.

Neighborhood theatres trying the idea are the West End, Bridgeport, and the Capitol, Waterbury.

To comply with request from patrons employed on night shifts in various defense works in Philadelphia, the Warner circuit has adopted an all-night policy for a third theatre in the downtown district. The Center Theatre is the latest. Warners' Family and Savoy theatres also operate 24-hours a day. A fourth all-night house is William Goldman's News Theatre.

An experimental morning matinee, for the convenience of defense workers in Hammond, Indiana, failed to achieve the desired results, Friday morning, March 6th, according to Larry Stein, Warner theatres district manager. Between 500 and 1,000 were expected; the actual attendance was far less. The experiment will be continued at the Parthenon two more weeks. The Warner management thought several thousand defense workers on the 4 P. M. to midnight shift in the Calumet region would welcome a special morning show. The first experimental matinee started at 11 A. M., lasted until 2 P. M. Price was 30 cents.

Distributors Add War Subjects

"Cavalcade of Aviation," Universal's special featurette which traces the development of aviation from the launching of the Wright Brothers' plane at Kitty Hawk in 1903 through World War I and up to the World War II, had its first New York showing at the Rialto Theatre on Wednesday. On the same program was Universal's "North to the Klondike," a story of the colonization of Alaska, featuring Brod Crawford, Lon Chaney and Evelyn Ankers.

"Churchill's Island," released by United Artists, and produced by Warwick Pictures, had its first American showing last Friday at the Rivoli Theatre, New York. This is the documentary which recently received a special mention award by the Academy of Motion Picture Arts and Sciences. It presents the first "objective" film story of the strategy of the battle of Britain, and was edited by Stuart Legg, who also wrote the commentary which was spoken by Lorne Greene. The film is one of the "World in Action" two-reel shorts which United Artists is distributing in the U. S.

Final scenes for "The First of the Few," film biography of R. J. Mitchell, inventor of the Spitfire, are now being completed at Denham, England, according to a report from Samuel Goldwyn's New York office this week. Produced by Mr. Goldwyn, with Leslie Howard and David Niven starring, and Mr. Howard directing, the film is planned for a midsummer release. It was made with the cooperation of the British Air Force, many scenes being filmed at actual battle stations, during raids and interceptor flights.

Astor Pictures announced in New York last week that it was releasing the English picture starring George Formby, formerly titled "Let George Do It," as "To Hell With Hitler."

American distribution rights to the British production "A Girl Must Live," starring Margaret Lockwood, were acquired by Universal Pictures, the company reported in New York last week. The film opens at the Little Carnegie in that city next Monday, March 16th.

Shorts on Television

The entire series of "World in Action," numbering 12 shorts now being produced in various localities around the world and distributed in the U. S. by United Artists, will be shown via television by the National Broadcasting Company at regular intervals, in connection with NBC's civilian defense educational program.

First camera crew to be sent out of the United States, except to contiguous territory, since America's entry in the war, will be a Republic Pictures' crew. Background shots will be taken in Alaska for the company's "The Great Northwest Frontier." The crew is expected to leave Hollywood within a month, it was reported in Hollywood last Friday.

Paramount's forthcoming production, "Sky Over China," starring Robert Preston, will dramatize the story of a commercial air line official flying over that country during its struggle against the Japanese aggressors. To insure authenticity, the studio has engaged Royal Leonard, the American aviator who was Chiang Kai-Shek's personal pilot for six years, as technical adviser on the picture.

"Combat Counter-Intelligence" is another U. S. Army Signal Corps Training film to be produced for the War Department by the Research Council of the Academy of Motion Picture Arts and Sciences. Darryl F. Zanuck, chairman of the council, announced in Hollywood last week that production on the film had begun at 20th-Fox under the direction of Charles Vidor, assisted by Eugene Anderson; with Benjamin Kline, director of photography; Lionel Banks, art director; Charles Nelson, film editor, and Jack Haines, sound.

Industry Names Field Agents

Appointment of field publicity men as local representatives of the industry's War Activities Committee, was announced last Friday, in New York, by Monroe Greenthal, chairman of that branch of the main committee.

The list covers 41 cities; appointments, with alternates in some situations, follow:

Akron: Frank Henson, Loew's Theatre; Albany: Larry Cowan, Palace; Atlanta: E. E. Whitaker, Fox Theatre Building; Boston: Harry Browning, Mullin and Pinanski; Joseph Long, Loew's State, and Jack Granara, Keith's Memorial; Buffalo: William Brereton, Shea's Buffalo; Canton: Walter Kessler, Loew's Theatre; Charlotte: Roy Smart; Chicago: W. K. Hollander, Balaban and Katz.

Also, Cincinnati: E. V. Dinerman, RKO Palace; Cleveland: Ed J. Fisher, Loew's State; George Mitchell, RKO Palace, and Knox Strachan, Warners; Columbus: Russell Bovim, Loew's Ohio; Dallas: Frank Starz, Inter-State Circuit; Dayton: Nate Wise, Keith's; Des Moines: Dale McFarland; Detroit: Alice Gorham, United Detroit Theatres; Gloversville: Seymour Morris, Schine Circuit; Harrisburg: Sam Gilman, Loew's; Houston: Homer McCallom, Loew's; Indianapolis: William Elder, Loew's; Kansas City: Jerry Sigmond, Newman Theatre; Los Angeles: Thornton Sargent, Fox West Coast.

Louisville: Sam Musselman, Rialto Theatre, Tompkinsville; Nashville: W. L. Crull, Loew's Vendome; New Haven: Lou Brown, Loew's Poli; Omaha: Ted Emmerson, Omaha Theatre Building; Philadelphia: Everett Callow, Warner Theatre; Pittsburgh: James Totman Warner Theatre; Portland, Ore.: M. M. Meshner, Evergreen Theatre; Providence: Bill Morton, RKO Albee.

Rochester: Charles Harris, RKO Palace; Richmond: Allen Sparrow, Loew's; St. Louis: L. Kaufman, Fox Theatre; Salt Lake City: Helen Garrity, Inter-Mountain Theatres; San Francisco: Phil Phillips, West Coast Theatres; Seattle: Vic Gauntlett, Evergreen Theatre; Syracuse: Frank Murphy, Loew's State; Toledo: Ralph Lawler, Paramount Theatre Building; Trenton: Jim Brennan, RKO; Washington, D. C.: Hardie Meakin, Keith's Theatre; Dan Terrell, Loew's Capitol, and Frank LaFalce, Warner's Earl; Wilmington: Edgar J. Doob, Loew's Aldine.

War Halts Radio Set Output

Production of radio sets and phonographs for civilian distribution will be halted April 22, under orders issued by the War Production Board designed to expedite conversion of the industry to war production.

The "juke" box industry also is being converted, and will produce similar equipment, it was said.

Plants now engaged in production will be permitted to complete radio sets on which they begin assembly work on or before the deadline, under the restrictions on the use of materials heretofore imposed and in conformity with a provision that no manufacturer shall use more than $500 worth of parts and materials ordered after February 11.

The order will affect 55 companies who last year employed approximately 30,000 persons and produced more than 13,000,000 sets and did a business of approximately $240,000,000. The 1941 production, it was said, used 2,100 tons of aluminum, 10,500 tons of copper, 230 tons of nickel and 70,000 tons of steel.

When the last of the 55 companies has turned out its last civilian radio, WPB officials said, there will be more than 60,000,000 sets in operation in 87 per cent of American homes.

The industry will be converted to the production of radio and other material needed for military operations, but will be permitted to produce replacement parts to keep existing sets in operation.


SEMPER FIDELIS

TO THE SHORES OF TRIPOLI

IN TECHNICOLOR

HERE ARE THE OPENING GUNS IN 20TH'S ALL-OUT CAMPAIGN FOR THE GREATEST ACTION-ATTRACTION OF OUR TIMES!

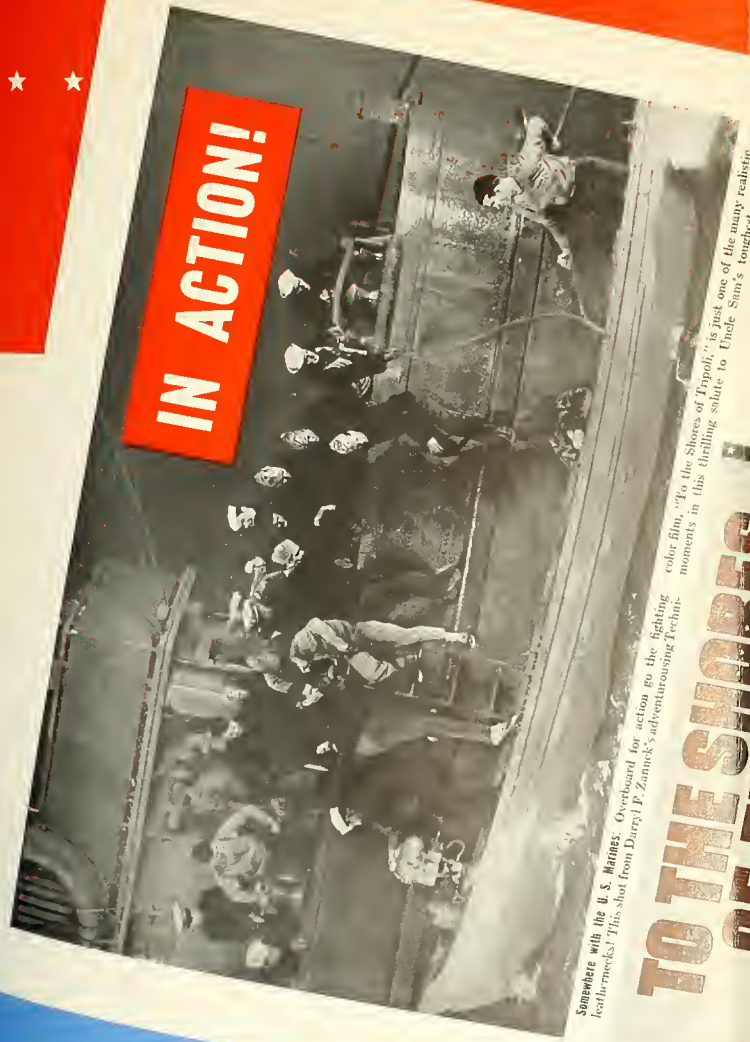
LIFE

AN ARMY OF 34,550,000* READERS ENCIRCLED!

See for yourself, in actual size, the spectacular 2-color full-page ads that will break in America's most widely-read weeklies! This smash will spearhead the biggest send-off that 20th Century-Fox showmanship ever gave a picture!

THE SATURDAY EVENING POST

** Based on the reader-figures for Life and Saturday Evening Post compiled in a continuous field survey.*



Somewhere with the U. S. Marines: Overboard for action go the fighting leathernecks! This shot from Darryl F. Zanuck's adventurous Technicolor film, "To the Shores of Tripoli," is just one of the many realistic moments in this thrilling salute to Uncle Sam's toughest nephews!

TO THE SHORES OF TRIPOLI

A Red, White and Blue Action Hit Filmed in TECHNICOLOR!

Starring JOHN PAYNE · MAUREEN O'HARA · RANDOLPH SCOTT

with NANCY KELLY · WILLIAM TRACY · MAXIE ROSENBLOOM
Henry Morgan · Edmund McDonald · Russell Hicks · Minor Watson

Produced by DARRYL F. ZANUCK

Directed by Bruce Humberstone · Associate Producer Milton Sperling · Screen Play by Lamar Trotti · Original Story by Steve Fisher

A 20th CENTURY-FOX PICTURE

"SEND US MORE JAPS!"

This motion picture is dedicated to the 385 U. S. Marines who, at Wake Island, wrote in blood and bravery the most glorious chapter in their 166 years of fighting history.

NOW! THE FACT-AND-FURY-FILLED STORY OF THE MAKING OF THE MEN WHO MADE THE WAR'S MOST RINGING BATTLE CRY!

"From the Halls of Montezuma to the Shores of Tripoli"
—U.S. Marine Hymn

NOW PLAYING AT ROXY THEATRE, NEW YORK—COMING TO YOUR FAVORITE THEATRE SOON!

20th CENTURY FOX

This is the ad that will appear in LIFE, issue of April 6th, out April 3rd.



HERE ARE THE OPENING GUNS IN 20TH'S ALL-OUT CAMPAIGN FOR THE GREATEST ACTION-ATTRACTION OF OUR TIMES!

LIFE

THE SATURDAY EVENING POST

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TO THE SHORES OF TRIPOLI

Coming to your favorite theatre soon!



Starring JOHN PAYNE • MAUREEN O'HARA • RANDOLPH SCOTT

with NANCY KELLY • WILLIAM TRACY • MAXIE ROSENBLOOM
Henry Morgan • Edmund MacDonald • Russell Hicks • Minor Watson

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A 20th CENTURY-FOX PICTURE

"From the Halls of Montezuma to the Shores of Tripoli"
— U. S. Marine Hymn

A Red, White and Blue Action Hit Rousingly Filmed in TECHNICOLOR!

This is the ad that will appear in SATURDAY EVENING POST, issue of April 4th, our April 1st.

—AND THAT'S JUST THE STARTER! 20TH WILL BREAK A 2-COLOR FULL-PAGE AD IN THE MAY ISSUES OF FOURTEEN NATIONAL FAN MAGAZINES . . . A 2-COLOR FULL-PAGE AD IN THE APRIL ISSUE OF AMERICAN LEGION MAGAZINE . . . A FULL PAGE AD IN THE APRIL ISSUE OF THE LEATHERNECK MAGAZINE! 20,000,000 MORE READERS PRE-SOLD FOR YOU!

This is the ad that will appear in SATURDAY EVENING POST, issue of April 4th, out April 1st.

—AND THAT'S JUST THE STARTER! 20TH WILL BREAK A 2-COLOR FULL-PAGE AD IN THE MAY ISSUES OF FOURTEEN NATIONAL FAN MAGAZINES . . . A 2-COLOR FULL-PAGE AD IN THE APRIL ISSUE OF AMERICAN LEGION MAGAZINE . . . A FULL-PAGE AD IN THE APRIL ISSUE OF THE LEATHERNECK MAGAZINE! 20,000,000 MORE READERS PRE-SOLD FOR YOU!

FIRST LATIN 'GOODWILL' FILMS ARRIVE IN THE U.S.

Second Half of Reciprocal Program Opened with 37 from South America

South America has been distributing U. S. films specially earmarked to build goodwill in line with the Government-Rockefeller - Whitney 'good neighbor' policy. Now they say it's our turn to reciprocate by circulating in this country motion picture counterparts from the Latin countries. For this purpose, the first pictures in the program sent from below the Rio Grande have been received in Washington and New York by the motion picture section of the Coordinator of Inter-American Affairs.

Thirty-seven titles from and about Latin America are listed in the first group which the official film section, headed by John Hay Whitney, is preparing for exhibition in the United States, in theatres and elsewhere. A nationwide distribution system to circulate 16 mm prints for free non-theatrical exhibition is also being formulated by the government agency.

The pictures, from many sources, will be offered to the organized industry for theatrical distribution, but it is understood that most are designed primarily for classroom, club, museum and other educational screens. Eight titles have already been edited and completed.

Preparation of films for circulation in the United States launches the second half of the reciprocal motion picture program outlined by Nelson A. Rockefeller, Coordinator of Inter-American Affairs when he announced the formulation of a motion picture division in January, 1941. Cinematic exchange of knowledge about the customs, geography, and institutions of all the Americas is the avowed aim of the film program.

$300,000 For U. S. Films

During its first year of activity the motion picture division, headed by Mr. Whitney centered its efforts on films for free distribution in the 21 Latin American republics. The documentary division, headed by Kenneth MacGowan, 20th Century-Fox producer in that time prepared approximately 50 titles for non-theatircal showing south of the border. About 15 of these reels have actually been shipped. The first titles were reported in MOTION PICTURE HERALD on December 27th.

The films program of the Office of Inter-American Affairs has cost the U. S. approximately $300,000 during the first year, it is reported. This covers administrative expenses, the editing and manufacture of prints by the Museum of Modern Art Film library and field work.

It is understood that the budget for the 1943 fiscal year, now awaiting approval, calls for a million dollar appropriation to pay for North American distribution and to launch an extensive production program. The committee's first titles were culled from existing theatrical, commercial, educational and scientific film libraries.

FROM LATIN AMERICA TO THE U. S.

Eight of the 37 films from South America being prepared for distribution in the United States as part of the reciprocal goodwill film program are now ready for release. They are:

AMERICANS ALL, 2 reels, filmed by Julien Bryan. Shows the story of civilization in the Americas.

SOUTH AMERICAN MEDLEY, 4 reels, color, showing Rio de Janeiro, Buenos Aires, Montevideo, Colombia and Venezuela. Prepared from 20th Century-Fox travel pictures and other sources.

OUR NEIGHBORS DOWN THE ROAD, 4 reels, color, showing the Pan American Highway's proposed and existing route.

MEXICAN FIESTAS, 4 reels, color, from the Mexican Government, showing native dance rituals, subtitled "Fiesta of the Hill," "Fire and Water," "The Bounteous Earth," and "Sky Dancers of Papantla."

ARGENTINE SOIL, 2 reels, showing the resources of the country, from the Argentine Government.

GUATEMALA SKETCHBOOK, 4 reels, color, depicting the charm and antiquity of Spanish colonial civilization. The reels from several sources, are separately titled "High Spots of a High Country," "Hilltowns of Guatemala," and "Wooden Face of Totonicapan."

ORCHIDS, 1 reel, color, tropical flowers in South America.

MEXICO BUILDS A DEMOCRACY, 2 reels, color, showing the educational program of the Mexican Government.

ARGENTINE INDUSTRY, 2 reels, black and white, Argentine Government.

The distribution system which is being drafted by the Whitney office will use existing outlets for 16 mm educational pictures, it is understood. These will include schools, libraries, colleges, club film divisions such as the YMCA film service, granges and other non-profit groups.

Four regional administrative offices and film depositories are contemplated by the films section of the Coordinator's Office. New York, Dallas, Chicago and San Francisco will be the centers of the non-theatrical film U. S. film program, according to the plan which is now awaiting Washington approval, and allocations from the Coordinator's budget. According to some Washington sources it may form the framework for the non-theatrical distribution of all government motion pictures dealing with the war effort.

William F. Rodgers, vice-president and sales manager of Metro-Goldwyn-Mayer, will advise on the distribution system's administration, it is reported. He will serve without compensation as a part time consultant to Mr. Whitney. Official confirmation of his appointment is expected from Washington this week.

Reisman in South America

Phil Reisman, vice-president-president and foreign manager of RKO, is serving in a similar advisory capacity in setting up South American distribution. Mr. Reisman is now in South America, where the Coordinator has already provided 30 projectors and arranged for the distribution of its product to Latin American educational groups through the cultural attaches recently appointed to U. S. missions.

Pictures destined for distribution in the United States under the Coordinator's auspices cover a wide range of subjects. Some have been drawn from official government productions made by Latin America republics. Several were made by documentary and professional Hollywood cameramen assigned to South America by Mr. Whitney. In other instances his film division has supplied raw film stock to travelers, scientists and explorers in return for prints about South America.

Hollywood contributions to the program include a special release of color photographs, interspersed with cartoons, prepared by Walt Disney from material gathered by him during his tour of Latin America last fall. James FitzPatrick, maker of travelogues, for MGM, Willard Van Dyke, documentary producer, and newsreel cameramen are also gathering South American material for the Whitney committee.

March of Time Reels

The March of Time is supplying three reels on Argentina and Brazil. Del Frazier, sports subjects cameraman, is now in South America making a special series on sports and recreation there. A newsreel compilation will tell the story of the Inter-American Conference at Rio de Janeiro, and earlier hemisphere meetings at Lima and Havana.

Theatrical distribution would be assured for such pictures as the Walt Disney special, his cartoons, some of the better travelogues and documentaries and special feature productions financed in whole or part by the Coordinator, it is said. The Orson Welles-RKO production "It All Came True," now being filmed in Brazil, is in the latter class.

The 16 mm distribution of such pictures would be held up until all theatrical showings have been completed, it is said. Spokesmen in the Whitney office assert that their U. S. distribution program will nowise compete with the existing motion picture industry.

A few pictures completed by the commit-

(*Continued on following page, column* 1)

Latin America Sends Goodwill Films to U. S.

(Continued from preceding page)

tee have already been shown in the United States. Leading this list is "Americans All," an educational reel on Latin American people and customs prepared by Julien Bryan. To date it has had about 400 non-theatrical bookings. These, and other showings were handled through the film library of the Museum of Modern Art. This work will be taken over by the motion picture division through its projected distribution setup.

Eight on Mexico

Among the films still in preparation are eight reels on Mexico, its customs, geography and history. They have been acquired variously from the Mexican Government, Herbert Kline, documentary producer, Dr. George O. Vaillant of the University of Pennsylvania Musuem and other sources.

These tentative titles include "Know Your Neighbor," "Mexico Al Dia," Taxco—A National Monument," "Mayan Mexico," "Aztecs in Mexico," and "Independence Day in Mexico."

"Archbishop Cantwell's Pilgrimage," one reel, color describing the Los Angeles prelate's visit to Mexico which is also on the list for South America will be distributed here. Arthur Carter filmed it.

Reels on Colombia, Caracas and Venezuela, Ecuador, Haiti, Guatemala, Peru, Brazil and the Argentine have been obtained from Giles Healey, Hansen-Moller, Mary Darling, Julien Bryan, Emerson Smith and other documentary producers.

Other subjects describe Argentine children's camps; child welfare in Brazil and Argentina; the Brazilian newspaper "A Gazeta," in Sao Paulo, Argentine's national park, Nahuel Huapi in Patagonia; archeological studies in Vera Cruz, the achievements of President Vargas of Brazil, the Argentine Army, and other educational, Pan-American defense, travel, scientific and industrial topics.

Rockefeller Reports Film Program

With the entry of the United States into war the programs of the Office of Coordinator of Inter-American Affairs, including its motion picture work under the direction of John Hay Whitney has been changed from a defense outlook to an all-out "psychological warfare" basis, according to a summary of the Coordinator's office released in Washington this week. Nelson A. Rockefeller heads the inter-American program.

Both newsreel and feature producers are participating actively in this work, as are broadcasters, it was said. The efforts in Hollywood of the Motion Picture Society for the Americas were cited as being especially effective.

"The Society represents the office of the coordinator upon various committees within the motion picture industry; correlates, reviews and disseminates information and ideas dealing with motion picture activities affecting the other American republics; reviews books, scenarios and plays suggested for use in films to be distributed in Central and South America; and renders assistance to all motion picture projects prepared in California that in any way affect the program of the office of the coordinator," it was explained.

"Through this cooperative approach, treatment of themes revolving about the other republics that might be offensive has been entirely eliminated. Members of the industry are cooperating whole-heartedly with the office in its feature motion picture program.

"In addition," it was said, "a broad program of production and distribution of 16 mm. non-theatrical films has been inaugurated. Ninety such films have either been shipped or are in the process of distribution both in the United States and in the other republics." Production of pictures of all types in the other Americas is also being encouraged.

"Closely allied with the production program of the motion picture program is the work in the field of newsreel companies in the coverage of subjects having to do with hemisphere solidarity, such as army officers from the other republics training in the United States, delegates from the other republics to the International Labor Organization Congress, etc. The newsreel program has been greatly intensified with the outbreak of war, since, as in the case of news, the demand for this material has greatly increased both in this country and in the other republics," the summary said.

Radio Programs Planned

In the field of radio, it was said, the Rockefeller agency has sought to encourage specially planned programs originating in the United States for broadcast in Latin America, and special programs with a Latin American background for broadcast in this country.

"Broadcasters have been assisted in the preparation of short-wave programs and entertainment shows distributed locally," it was said. "The schedules of all United States news broadcasts are now printed in advance and mailed directly to Latin America. An important part of the work in the field of radio has been in providing special transcriptions for local stations in the other republics. In addition, the office is fostering local shows produced in the other republics."

WELLES TO RIO AS 'NEIGHBOR'



Orson Welles, accompanied by Phil Reisman, representing the Inter-American Films office, arrives in Rio de Janeiro to film part of the feature picture he is making, parts of which will, or have been, shot in all the countries of Latin America. From Brazil the producer was to go to Argentina, Chile and Bolivia.

Consolidated Net $513,451

Net profit of Consolidated Film Industries, Inc., and subsidiaries for the year ended December 31st, 1941, was $513,451 after depreciation, interest and provision of $230,000 for Federal taxes, according to the company's annual report released in New York this week. The profit was equal to $1.28 a share on 400,000 shares of $2 cumulative preferred stock on which dividend arrearages amounted to $10 per share at close of the year. Net sales amounted to $6,256,355.

In 1940 the net profit was $590,031, or $1.47 per share on $2 preferred stock, after providing $185,000 for Federal taxes.

Current assets as of December 31st, 1941, including $428,916 in cash, amounted to $6,534,-119 and current liabilities were $1,545,077.

Consolidated income account of the company for the year 1941 compares as follows:

	1941	1940
Net sales	$6,256,355	$7,235,337
Cost and ex.	5,333,068	6,286,448
Depreciation	272,277	269,416
Oper. profit	$651,010	$679,473
Other income	179,315	173,292
Total income	$830,325	$852,765
Int. and other deduct.	86,874	77,734
Fed. inco. tax	230,000	185,000
Net profit	$513,451	$590,031
Pfd. divs. paid	400,000	400,000
Surplus	$113,451	$190,031

Net Profit of Time, Inc.

Time, Inc., and subsidiaries, *Time* and *Life* magazines and the March of Time, magazine newsreel, showed a net profit of $3,748,908 for the year ended December 31st, 1941, in its annual report issued in New York on Monday. This figure was after charges and provision of $4,441,149 for Federal and British taxes on income, including $2,961,200 for Federal excess profits taxes. The net is equal to $3.95 per share on 919,180 shares of capital stock outstanding at the close of the year.

In 1940 the company's net profit was $3,494,-590, after income and excess profits taxes of $2,357,126. Based on shares now outstanding the net for that year was equal to $3.68 per share.

For the year 1941 the total income was $45,-047,879 compared with $37,797,329 the preceding year.

New York Burlesque Sues for License

Unable to reach a satisfactory agreement in a conference with Mayor La Guardia, burlesque theatre owners in New York on Wednesday applied to the Supreme Court for permission to reopen. Morris Ernst, counsel for the Gaiety, Republic and Eltinge theatres, charged that public hearings on the matter had been unfair and undemocratic, that the Mayor had criticized burlesque on the radio, but refused to answer the questions of the press.

He said legal action would include application for a restraining order to keep the Mayor and License Commissioner Paul Moss from interfering with the performance at the Gaiety Theatre, an appeal from the city's denial of the right to the theatres to use the words "burlesque" or "Minsky" to describe their shows and a petition for refunds of alleged overcharges for theatre licenses.

The Bonserk Theatre Corporation, operator of the Gaiety, on Wednesday applied for a court order directing Commissioner Moss to license the theatre for one year. Justice Aaron J. Levy set March 18th for a hearing and denied a temporary stay permitting the theatre to reopen.



HOLDS FOR TWO MORE BIG WEEKS (at least!)

AT THE ASTOR, NEW YORK

ANN SHERIDAN
ROBERT CUMMINGS
RONALD REAGAN
BETTY FIELD
in
"KINGS ROW"
with
CHARLES COBURN
Claude Rains • Judith Anderson • Nancy Coleman
KAAREN VERNE
MARIA OUSPENSKAYA
HARRY DAVENPORT
Directed by SAM WOOD
Screen Play by Casey Rabinsan
From the Navel by Henry Bellaman
Music by Erich Walfgang Karngald

That's 8 weeks altogether!*
That's real smash business!
And that, friends, is just like WARNERS!

* P.S.—"Sergeant York" only went six weeks at the same house!

MAJORS PASS PRESS GUILD'S 'SIGN OR ELSE' ULTIMATUM

Publicists' Unit in New York Prepares to Picket Home Offices

Whether the major distributors would be embarrassed again by a national strike, was being determined in New York Thursday. They refused to meet an 11 A.M. Tuesday "deadline" from the Screen Publicists Guild.

The Guild issued the ultimatum Monday night, noting that seven months had passed since the Guild won a National Labor Relations Board election in home offices, as collective bargaining agency for advertising and publicity workers.

The Guild said Tuesday noon failure of distributors to meet the time limit for ratification of agreements over a closed shop contract, "combined with previous producers' refusal to accept mediation—requires that the Guild shall place the dispute before organized labor, and the vast movie-going public."

Final plans had been drafted for "economic action," Joseph Gould, SPG president, warned Monday night. Tuesday, committees entrusted with phases of that action instructed the Guild leadership to place the dispute before the public. Members were to consider campaign action Thursday night.

History of "Case" Printed

Starting Saturday the Guild planned to distribute, in theatres operated by the distributors on both coasts, pamphlets telling the history of "The Case." A 15% wage increase and union protection are sought.

The Guild charges the producers with "grossly unfair" delay in negotiations. Its wire Monday night to Major Leslie E. Thompson, of RKO, chief negotiator for the majors, said:

"We adjourned last Tuesday with clear understanding that we would have a prompt answer from you as to the companies' approval of two points, all other points on which we agreed having to do with matters on which you and the rest of your committee had represented that you had full power to act.

"We still have not heard from you. We think that this is grossly unfair to our organization and to the employes whom we represent. We now ask you to let us know not later than 11 a. m. Tuesday, March 10, whether the last agreement which we reached will be ratified by the companies."

Enlisted openly thus far, in support of the Guild, have been the American Newspaper Guild, the CIO Industrial Union Council, the CIO leadership, the Hollywood Committee in Support of SPG (including about five studio unions), several metropolitan newspaper film critics, Local 702 (New York), Laboratory Technicians and Local 109, Screen Office and Professional Employees Guild, CIO.

Meanwhile, the distributors are achieving peace in their exchange nationally, with continued negotiation of individual contracts with the film exchange employees' locals. The outstanding dispute, in Indianapolis, was settled last week. The union returned to work, signed a new contract, was reinstated in the International Alliance of Theatrical Stage Employees.

The new contract was reported to include a 10 per cent wage increase.

Richard Walsh, IATSE president, said last week at New York headquarters, that negotiations for new contracts had brought forward disputed points festering for two years, and being healed in the new agreements.

Following several weeks of negotiations, a satisfactory compromise was reached, for future wages in Chicago last week between the film exchange employees local, B-45, IATSE, and distributors. A new two-year contract was agreed upon with conditional clauses allowing either side to open the discussion at the end of the first year if conditions warrant.

Increases Granted

When the old contract expired November 30th, officers of the film union notified the companies they wanted a 30 per cent overall increase. At the first meeting between the two factions, February 19th, the distributors offered 5 and 10 per cent increases and the union stood pat for 10, 15 and 20 per cent. Terms agreed upon last week were not disclosed.

The employees were represented by Sam Lamasky, president; George W. Busch, business manager; Ken Seim, secretary, and a committee of six members. Negotiations for the distributors were handled by A. W. Schwalberg, Warner Bros., J. S. McCloud, MGM, and J. J. Donahue, Paramount Chicago branch manager.

Des Moines film exchanges are adopting the five day week. Fox and Universal will probably be followed by the others.

The Detroit film exchange employees' local, B-25, will shortly sign a new two-year pact with the employers.

Mr. Walsh said last week women probably would not be used as projectionists. He said there were "plenty of men" in the country. He added projection was confining and dangerous.

The IATSE monthly publication has reiterated Mr. Walsh's pledge that the union will not strike for the duration. It adds that jurisdictional rivalries "have no place in an emergency such as faces America and the world today."

Mr. Walsh was in Los Angeles this week, at conferences over the jurisdictional dispute between the IATSE cameraman's local, 659, and the American Society of Cinematographers. The dispute concerns certain sound men in the Sound Technicians' local 695.

IATSE Meets June 1st

The IATSE's biennial convention will occur June 1st, at a place to be selected soon.

Elected officers last week, of the Chicago projectionists' local 110, were Peter Shayne, president; Glen Sweeney, vice-president; Clarence Jalas, secretary-treasurer; John P. Smith, business manager. Robert Burns, James Sisco, George Karg and Joseph Berinstein were elected to the executive board and Edward H. Schultze, Louis Sbarbaro and John Piotrowski were made trustees. Sam Klugman is sergeant-at-arms; and delegates to the IATSE Convention will be John C. Mulvaney, Robert Burns, Peter Shayne, Glen Sweeney and John P. Smith. All were elected for five years.

In Boston, Thad C. Barrows is celebrating his 25th year as president of the projectionists' local 182.

The city's film exchange employees' local B-3 elected officers Thursday. Candidates for presidency were Jack Martin, John Twigg, Vinny Maguire, and Jack Wilson; for vice-president, Al Fucillo, and Charles Asdot; for secretary, Mary McGrath; for business agent, Bertha Harris.

In New York clerical workers in Twentieth Century Fox and Movietone News will elect a collective bargaining agency soon. They were so ordered by the NLRB. The Screen Office and Professional Employees Guild, Local 109, a CIO affiliate, is contesting for their favor.

Clerical Workers Negotiate

Hearings started Monday, in that city, at the NLRB field office, on the petition of Local 109 for designation as bargaining agency for clerical workers at RKO.

The local has also requested start of negotiations with Loew's. It won an NLRB election there February 25th.

George Haller has succeeded the late Frank Diefenderfer as president of the Reading, Pennsylvania, musicians' local. Charles Keller is the new vice-president; Fred Breininger was placed on the board of directors.

STUDIO DRIVERS STRIKE AVERTED

A strike of transportation workers at Warners Studio was averted Wednesday following a conference of Warner executives and union leaders who had charged discrimination and blacklisting of certain members of Studio Transportation Drivers Local 399, whose international is a signatory to the labor basic agreement. Members of the local on Sunday unanimously authorized a strike if the conditions continued and vested in Business Representative Joseph Tuohy authority to set the time for the walkout.

Matters were amicably adjusted when the studio executives agreed to correction of the policy regarding the hiring of the workers.

IF THINGS LOOK BAD...
BROTHER, TAKE "HEART"!

for instance, take



"ALWAYS IN MY HEART"

RELEASED MARCH 14th



introducing glorious

GLORIA WARREN

She sings like an angel and looks like a dream!

with

KAY FRANCIS
WALTER HUSTON

PATTY HALE • FRANKIE THOMAS
ORRAH MINEVITCH AND HIS RASCALS

Directed by JO GRAHAM

Original Screen Play by Adele Comandini
Suggested by a Play by Dorothy Bennett and Irving White
A Warner Bros.-First National Picture

Neatly contrived for general audiences. —*Variety*

All the sure-fire ingredients for the family trade. —*Film Daily*

Gloria Warren should soon win her way into the hearts of the film-going public. Film's ingredients spell boxoffice. —*M. P. Daily*

Gloria Warren is certain of a brilliant future. Chalk up another hit for WARNERS! —*Hollywood Reporter*

INDEPENDENTS IN CANADA ASK PLACE ON WAR BOARD

Toronto Unit Declares Council Does Not Represent Whole Industry

by W. M. GLADISH
in Toronto

Canadian independent exhibitors this week widened their fight for wartime representation in the conduct of the Canadian film industry.

Independent exhibitors on Canada's Motion Picture Industry Council were not selected at a properly constituted meeting of such exhibitors; are not representative of Dominion exhibitors as a whole; and their selection does not guarantee fair and equitable representation for the independent theatre owner, James Stewart, Administrator of Services in the Wartime Prices and Trade Board, was to be told this week by the Independent Theatres Association of Toronto.

Nat Taylor, of this city, is president of the Association.

Representing independent owners on the Council are Henry Falk, Barnett Laxer, Thomas Walton, and B. C. Salamis.

The distributors are represented by Henry Nathanson, J. P. O'Loghlin and L. Rosenfeld; the circuits by T. J. Bragg and J. J. Fitzgibbons.

The Council is to advise the Government of the film industry's opinion on matters affecting the war effort; and it is to protect the industry's interests.

At the voting on Council makeup, last month, Mr. Taylor's name was dropped in on the final ballot.

Following a later meeting of the Council, R. G. McMullen, Administrator of Theatres and Films, disclosed that Mr. Fitzgibbons, Famous Players Canadian circuit head, had been named Council chairman, with approval of the WPTB.

The independent unit's argument now, that representation is not fair on the Council, recalls that recently it was claimed Mr. Taylor did not represent unaffiliated exhibitors because of affiliation through Twentieth Century Theatres with FPC.

Industry spokesmen here call the fight unnecessary, asserting independent groups failed to establish an exhibitors' committee, as outlined by officials, to cooperate in aiding the war board.

Comprising executives from eight majors, a distributors' committee had already been formed, and was already at work when the Council was appointed.

Costs, But Not Admissions, Up

There are indications in film exhibition circles of the Dominion to emphasize the fact that the theatres have not had a chance since the outbreak of war in 1939 to elevate admission prices and the situation now obtains that although aggregate attendance is greater than it was three years ago the exhibitors are far from reaping the benefit. The emphasis is intended to sway the Wartime Prices and Trade Board in its policy of permitting no upward swing in the price of admission tickets.

Representative independent theatre owners contend, "Everything has gone up except theater admissions during the past three years and now we can't do anything about it." The story is that the cost of supplies—coal, equipment, furnishings, electricity and accessories—and the wages of employes gradually advanced until the Government got busy with its stabilization plans to beat inflation trends.

Increase Blocked

In the meantime the exhibitors took no steps to boost admission prices during the early stages of the war because of the general uncertainty. They were about to raise admissions to meet increased operating cost when the Dominion Government imposed a 20 per cent amusement tax on top of all other amusement taxes by the Provinces. The tax was passed on to the public and the exhibitors had to wait until the levy was "accepted" by theatre-goers. The exhibitors finally decided it was their turn last autumn when they were forestalled again through the action of the Government in prescribing fixed admission prices for the duration. Subsequent events show the impossibility of doing anything with boxoffice revenue, except downwards which is most impossible under the circumstances.

The collective mouth of Canadian exhibitors does a bit of watering when the information comes through in printed form that admission prices are on the increase in this or that section of the United States for the reason that operating costs are greater and that theatre scales are being raised in Great Britain in the midst of fighting. There is almost a wail that it can't be done in the Dominion although costs are higher.

Net Return is Less

There has been a counter-argument that more people are going to the shows because more Canadians are employed in war work and otherwise. This is true in some situations which are largely industrial areas but not true in rural or non-industrial communities. There is also the answer that more tickets may be sold but the theatre operator is really getting less net return on the individual admission ticket so the effect of larger patronage is largely nullified. Again, the theatre owner missed the boat because of the sudden application of the Federal amusement tax and, later, the pegging of admission prices just when the exhibitors felt justified in securing better revenue from each ticket sold.

Anxiety is also being felt by exhibitors over the prospect of traffic restrictions and congestion through gasoline and tire shortage and the overloading of public transportation systems. There is also the immediate prospect of staggered hours for officers, big stores, commercial organizations and schools to relieve rush-hour pressure. This is going to hit theatre-going routine and the theatres may have to operate longer hours in order to maintain patronage volume. Longer hours will mean higher cost to the theatres, in the larger centers particularly.

Nova Scotia Tightens Building Rules

by VICTOR SERVICE
in St. Johns. N. B.

The Nova Scotia Board of Censors has been demanding full compliance with the very drastic regulations governing theatre construction in that province. The current attitude of the board has been represented as interfering with remodeling, in the absence of new construction, the latter due to the dominion curb. Theatre operators engaged in remodeling and enlarging have been objecting to the interpretation of the board that repairs, when no changes in building structures, are made, must conform to the regulations for new construction.

At Yarmouth, N. S., there is delay in the remodeling of the Community, because of difficulties with C. H. Bennett, chairman of the board. Space which had been made for about 150 additional seats remains vacant because of the insistence by the board that the measurements of the chairs and distance between chairs, did not conform with board specifications.

The aisles, which had been 4½ feet wide, have been increased to 5 feet, in the revamping of the interior. The additional seating space was obtained by pushing the portable stage back. There was no change, structurally, in the building. On the exterior, a stucco finish was applied, and new marquee installed.

Inside, all new seats were placed, new sound and lighting, redecorating, plastering. A new heating plant is being added. Some decorative carpentry has been completed. The work was done between 11 p.m. and 6 p.m. For about a month, the Community was shut off to the public each afternoon. Full-time operations have recently been resumed. The owners are Franklin & Herschorn.

On numerous occasions, exhibitors have complained about the severity of rules for not only theatre construction, but general operations, in Nova Scotia.

RCA To Record Universal Newsreel

Ralph Austrian, assistant vice-president of RCA Manufacturing Co., disclosed in New York this week that a contract had been signed with Universal Pictures to record Universal Newsreel on RCA equipment. The recording will be done at RCA's New York studios.

Universal Newsreel had been Western-Electric-recorded at the Astoria studios of Eastern Service, before that laboratory was taken over, a few weeks ago, by the U. S. Army Signal Corps Training Films Unit, commanded by Col. M. E. Gillette.

BRITISH EXHIBITORS SHOOT FIRST IN PRICE BATTLE

Government and the Public Are Involved in Operators' Fight for Existence

by AUBREY FLANAGAN
in London

As the guns and bombs of battle on the oceans, islands and mainlands of the world, thunder demoniacally in the ears of suffering humanity, at home here the workaday air is punctuated with the sounds of another battle, lesser but at times almost as embittered—the battle of the picture house exhibitor and the film distributor to make existence economic.

On this smaller and less spectacular battlefield there are three or four contestants—the two aforementioned, and the Exchequer and the public. At times it may be difficult for the outside observer to tell who is fighting whom. But the fight goes on.

Admissions Going Up

Not least significant episode in this lesser war is the proposal, likely at any moment to be translated into a determined plan, of the exhibitor to get more out of his patron by making him or her pay more for his seat. Admissions are, in brief, going to be increased in the very near future.

Not detached from this brush 'twixt picture house and patron is the present intention of the exhibitor to protect his citadel from the marauding excursions of the renter, who, it is claimed, is not only bent on a general increase of film hire, but, specifically on extracting a higher rental for the films the showman shows on Sundays.

Over all is the danger that the Exchequer may, though there is no present evidence that it will, ask more from the picture house and its patrons in the form of tax. The fact here is that if admissions are increased the Exchequer's taxation gross will, of course, be much higher than at present.

Matters came suddenly to a head recently when, following the granting of an increased war bonus to theatre employees, the General Council of the CEA set to and discussed the whole question of theatre expenses, with particular reference to the cost of admissions. It was ultimately decided to recommend members generally that they accept the principle of increased seat prices, discuss it locally during the forthcoming four weeks, and, at the March General Council, finalize the discussion.

It is almost inevitable, then, that next month the CEA will agree upon increasing theatre prices and will get to work immediately on a revised scale of admissions.

Wages Up

Although the increased war bonus takes a considerable slice out of the exhibitor's income this is not the only factor which has brought the matter to a head. It will be recalled that theatre workers are now getting 20 per cent to 25 per cent more than the pre-war wage, according to the salaries they earn. The increase dates from February 1st. Additional to this increased taxation, higher cost of raw materials, increased charges for machinery and the general rise in the standard of living, has brought the overhead expenses of the average picture house to at least 25 per cent to 30 per cent above pre-war. The public, on the other hand, is not paying more than 12 per cent more than it did before the war.

Graduated Increases Seen

To what extent admissions will be raised has yet to be decided. Increases will be on a graduated scale and adjusted to meet conditions and needs in various territories and types of houses. All in all the increase is not likely to reach the figure of 25 per cent to 30 per cent over pre-war by which costs have risen, but will enable the exhibitor to get nearer an economic working basis.

At present the seats which are most popular in picture houses here vary between 9d. and 1s/10d.: in one area the 9d. is the seat of average highest popularity; in other 1s./0d., 1s./2d., or 1s./6d. In none probably higher than 1s./10d.

That ultimately there may be further consideration of the sum total of entertainment given the public would seem almost certain, and it is not improbable that, as the war lengthens, British picture houses will establish, in general, shorter programs. The product shortage would help to bring this about, but a deciding factor would be the economic one of how much can be handed over in exchange for how little money.

There is no doubt that the British exhibitor has, since the war began, an intensifying problem in balancing his budget. It is the CEA view that it is no longer possible to meet rising costs by economies. On the other hand the present wartime prosperity seems to have afforded an opportunity, which did not previously exist, of "putting the industry on a proper basis."

To quote the CEA Committee, which has examined and promulgated upon the matter, "The fact that the increased prosperity which would result from an increased revenue would, as regards its ultimate profits, most likely find its way to the Chancellor of the Exchequer as excess profits tax" has not deterred the new judgment. "The fact that the Chancellor of the Exchequer was the ultimate recipient would further enhance the war contribution which the industry is making and should be a useful reply to any who thought that the industry should be the subject of further taxation. It would be open to the industry to say that it had anticipated any increase in taxation by the increased revenue which it was yielding to the Exchequer."

Lesson in Tactics

Whether the Chancellor of the Exchequer may be impelled to abandon any flirtation he may have been making with the idea of increasing the theatre duty remains to be seen, but the CEA gesture would seem to be both swift and subtle.

The CEA handling of the matter incidentally supplies a useful lesson in tactics, both good and bad. It was emphasized that the General Council's discussion was only a discussion of a principle and not a decision. There is no doubt that it was the CEA's intention to hush the matter up as far as the press was concerned, clearly on the ground that it would be impolitic to shock the public by news of more expensive entertainment, injudicious to provoke discussion with the 1942 Budget on the not too far distant horizon.

The endeavor to keep a veil over the proceedings, to some extent nullified by the General Council's own report, "recommending as a matter of principle the acceptance of the idea," only served to provoke the news-hounds of Fleet Street and elsewhere, with the result that "Dearer Cinema Seats" was front page throughout the press within 24-48 hours.

Meanwhile, the other section of the multifold battle, already referred to, goes on, with the CEA formation of a committee to consider the KRS movement to stop flat rate bookings for Sunday programs.

The committee, composed of representatives of the circuits and independents, together with CEA officers, has been formed, but, at the time of writing, has not so far functioned. It was provoked by the contention of circuit bookers and independent exhibitors that there was an increasing tendency on the part of the renters to extract percentage payments for Sunday programs. Prices, too, were, it is claimed, going up. The circuits themselves were suffering and if they suffered how much more then would the independents?

The threat was considered that if this wrong were perpetuated then cinemas would cease to open on a Sunday.

1941 BRITAIN'S "MOST DIFFICULT YEAR"

The 12 months ending December 31, 1941, constituted one of the most difficult years in British exhibitor history, one of "extreme difficulty and solid achievements", according to the annual report of the Cinematograph Exhibitors Association, published this week. The report hails the adjustment of quotas as a step in the right direction but says it still leaves exhibitors in an unsatisfactory position.

The report expresses gratitude to the Board of Trade for its assistance on draft reservations. "No useful purpose can be served," it says, "by exchanging the present friendly administration of the Board of Trade for the uncertainty of a Films Commission."

Other matters discussed include war insurance, fire watchers, rationing of coal and closing hours.

CLEARANCE LIBERALIZATION SEEN IN AAA CASES

Appeal Board Awards Reduction to St. Louis Owner After Dismissal

The Supreme Court of motion picture arbitration, in New York, this week, gave further evidence of a liberalization of clearance, in reversing another decision of an arbitrator in the field.

For the fourth time the Appeal Board of the motion picture arbitration system on Monday granted a clearance reduction to an independent exhibitor after he had appealed the dismissal by a local arbitrator of his Section VIII complaint.

Acting on the fourth St. Louis case, a clearance complaint by Victor Thein for his Palm theatre, neighborhood St. Louis house, the supreme court of arbitration found in its 20th opinion that the clearance margins imposed by Paramount and 20th Century-Fox in favor of the St. Louis Amusement Company's Aubert theatre were unreasonable. They ordered the distributors to grant the Aubert a maximum of three days' clearance over the Palm.

The decision also stipulated that the Palm should have pictures not later than 21 days after they played at the Union theatre, also a St. Louis Amusement Company theatre, which plays ahead of the Aubert. With respect to pictures played by the Aubert second run after downtown St. Louis the board set a 14-day maximum clearance over the Palm, paralleling similar St. Louis situations. In the case of pictures which the Aubert shows at a 15-cent admission the Palm was permitted to retain a 28-day clearance over the Aubert.

The award marked the fourth time in recent weeks that the Appeal Board overruled a local arbitrator's dismissal of a section VIII complaint. In the complaints at Cincinnati by Fred Rowlands for his Main and Parsons theatres the board cut clearance by 30 per cent. Similarly in its 18th ruling it reversed dismissal of B. R. McClendon's complaint at Dallas and set a one-day maximum clearance.

"Salvaging" Section VIII

In other recent cases the clearance granted by arbitrators has been substantially increased by the Appeal Board. According to attorneys and arbitration observers at New York the Appeal Board is showing new liberality in its rulings, particularly in respect to "salvaging" the efficacy of Section VIII. The board's early clearance decisions were widely attacked by exhibitors as having "virtually eliminated hope of clearance relief" under the consent decree.

In reversing the award the board asserted that the record did not disclose unusual competition between Aubert and Palm and observed that in their opinion, in view of superior operation of the Palm, it is difficult to see why the distributors grant the Aubert any prior run.

The findings of fact of the arbitrator, Judge J. Wesley McAfee, were cited extensively by the Appeal Board. They inferred, however, that in dismissing the complaint the former jurist did not follow his conclusions.

In explaining their disagreement with the arbitrator's ruling that the existing clearance of the Aubert over the Palm is reasonable the board pointed out that both the Union and Aubert are operated by the intervenor.

"They may therefore, be considered together in determining reasonable clearances over a subsequent run theatre. Complainant testified that intervenor automatically played pictures at the Aubert 23 days after Union. This testimony was not disputed. If Palm then has to wait seven days after Aubert plays it forces Palm to play 30 or more days after Union. This is more than twice the clearance Union is entitled to over Palm, and is unreasonable," they wrote.

The Appeal Board accepted the classification of the Union as the key theatre in Zone 8 under the 1930 Zoning and Protection Plan of the St. Louis Film Board of Trade. "There is evidence that the runs and clearances established by this plan are still generally adhered to," the three appeal judges wrote. The Union plays second run, 28 days after St. Louis downtown. Currently it has 14 days over the Aubert and the Palm. Its key position, prices, and policy entitle it to clearance over the Palm but does not justify the clearance of Aubert over Palm they asserted.

The costs were divided equally among all parties.

Los Angeles

Three new clearance cases in Los Angeles, the first complaints there since June, were reported this week. In the fifth case on that city's docket the Southgate theatre operated by L. W. Allen named all five consenting distributors in a clearance demand. The complaint, dated March 5th asserted that the 90 day margin held by the Vogue theatre, charging 30 cents admission, was unfair and asked a reduction to 56 days. The Southgate charges 20 cents.

Case Six, a clearance request, was filed at Los Angeles on March 5th by the San-Val Drive-In operated by California Drive-In Theatres, Inc., in Los Angeles. It names MGM, Paramount, RKO and Warner Brothers and asks that the 68 day margins of the Major, Magnolia and Loma theatres over the San-Val be cut to seven days. The complainant charges 30 cents admission and the three defendant theatres 28 cents.

Case seven was filed on March 9th by Sidney Pink and Joseph Moritz operators of the Century theatre, 6013 South Broadway, against all five distributors. They ask that the 35-day clearance of first-run theatres be reduced to 21 days and that a seven-day margin in favor of the Manchester Theatre, 322 West Manchester Boulevard be eliminated.

The second Los Angeles complaint, a clearance demand against all consenting distributors by the Campus theatre, Los Angeles, was dismissed on February 27th by E. K. Stahlmeister, the AAA home office revealed this week. Costs were assessed against the complainants, George Bromley and Alex Moungh. The Sunset, Clinton, Huntley and Vista theatres were involved in the action, filed in April, 1941, and repeatedly postponed. The Campus sought a decrease in clearance to an earlier availability permitting an increase in admission prices from 15 to 20 cents.

St. Louis

Louis M. Sosna, Mexico, Mo., exhibitor who recently won a some run complaint against Loew's when the Appeal Board reversed a St. Louis arbitrator, last week filed a similar complaint against Warners, Twentieth Century-Fox, RKO and Paramount. This was the eighth case filed in St. Louis, and the third to have been filed by Mr. Sosna. His first petition was withdrawn because it was improperly drafted. Mr. Sosna's complaint against the four distributors is the same as against Loews's —unless they sold him their products on a reasonable basis he would be forced to close his Sosna theatre. No interested parties were named in this complaint, though Frisinia Circuit was in the previous action.

Minneapolis

Two Minnesota theatre partners, Lyle Carisch and Raymond Lee, operating the Wayzata theatre, in Wayzata, 11 miles west of Minneapolis and the Tonka theatre, in Excelsior, 18 miles west of the city filed their second clearance complaint on February 26th. It is the sixth Minneapolis case. The action named Paramount as defendant and was identical with a previous complaint against MGM. The partners assert that the 56 day margin behind the first run State Century and Orpheum in Minneapolis is unfair, and favors the new suburban Hopkins and St. Louis Park theatres.

The fourth Minneapolis case, some run demand of Ben Berger's Lyceum theatre in Duluth was dismissed at the final hearing on February 11th the AAA reported in its month end summary this week. The action against Paramount was dismissed in an informal ruling by Oscar J. Haugland at the hearing. A formal award was not prepared immediately. Costs were assessed equally.

Hearings Continued

Hearings in the first Minneapolis case, filed in March, 1941, and continued over until last Wednesday were continued this week when Arnold A. Karlens arbitrator of the some run action filed by David Ratner for the White Bear theatre, White Bear Lake, refused a motion by Warners and 20th-Fox for dismissal. The case, which also named RKO and the State and Avalon theatres was postponed when Mr. Ratner filed an anti-trust action against the defendants. The suit is now before the U. S. Circuit Court of Appeals at St. Louis. Mr. Karlens ordered additional briefs filed.

At last week's hearings Warners testified they had offered a second run but that Mr. Ratner had termed the deal "not satisfactory." 20th-Fox asserted the right to choose its own customers and declared that a second run of its product in White Bear would reduce revenue and injure the company's regular customer.

Chicago

Chicago's 14th action, clearance complaint against all five by J. J. Cooney's Rio theatre in Hammond, Indiana, was withdrawn Friday, less than a month after it was filed. The Paramount, Parthenon, Orpheum, Calumet theatre in Hammond and Warner and Reinheimer circuits theatres in Whiting, Indiana Harbor and East Chicago were involved. Terms of the settlement were not revealed.

The American Arbitration Association this

(Continued on page 34, column 1)



THE SHORT THAT STOPS THE SHOW!



Acclaimed by laughing thousands at

RADIO CITY MUSIC HALL

Another of the exceptional short feature surprises that keep popping up in the RKO-PATHE program.





Jungle Jaunt

A joy-jaunt with the juniors of the jungle — cuddly lion cubs, a mischievous monk, lovable lamb — and Shickelgruber, the skunk — getting into all sorts of scrapes on a hookey holiday from the circus train . . . Hand-picked for the super-critical audiences of Radio City Music Hall from the best of the industry's short feature product.







A RKO-PATHE SPORTSCOPE

Produced by FREDERIC ULLMAN, Jr.
Distributed by RKO Radio Pictures

33 Complaints on New York AAA Docket

(Continued on following page)

week named Thomas C. McConnell as arbitrator of the complaint of the Wheaton theatre, Chicago case No. 13, when parties were unable to agree on a selection. All Five distributors, Balaban and Katz, Loew's circuit and the Arcada theatre, in St. Charles and the York in Elmhurst, Ill., were named. Hearings will start March 17th.

Buffalo

An attorney, Louis B. Dorr, former vice president and comptroller of the Jacob Dold Packing Co., has been selected as arbitrator of the 12th Buffalo case, clearance action of M. M. Konczakowski for his Regent theatre.

A blizzard and resultant transportation delays postponed the second hearing of the Clyde Playhouse complaint, case No. 10 at Buffalo last week, until March 9th.

Indianapolis

Albert Stump, Indianapolis attorney will arbitrate the city's second case, a demand by William Rosenthal for an improved clearance for his Irving theatre from Loew's, Inc.

Boston

Garrett S. Hoag is the arbitrator of Boston's eighth complaint, a clearance demand filed by Ruth and Paul Hunter for the Playhouse, Gorham, Me.

New York

New York continues to be the most active arbitration tribunal with nine cases currently being heard or scheduled for early hearing. There are 33 cases on the New York docket. Arbitrators recently appointed, all attorneys, include:

Rome theatre, Pleasantville, N. Y. (Case No. 20), Morris B. Moskowitz; Ogden theatre, the Bronx (Case No. 21), Lionel S. Popkin; Cameo theatre, Jersey City (No. 23), Robert R. Bruce; Waverly theatre (No. 24), Roscoe S. Conkling, JJ Theatres, Inc., the Bronx (No. 25), William P. Cavanaugh; Kingsbridge theatre, the Bronx (No. 26), consolidated with Case 25 before Mr. Cavanaugh; Strand theatre, Plainfield, N. J. (No. 27), Osmond K. Fraenkel; Savoy theatre, Jamaica, L. L. (No. 30), Francis Bancroft, vice president of Pease and Elliman, realtors; and Dunellen theatre, Dunellen, N. J. (No. 31), I. Edwin Goldwasser, vice president, Commercial Factors Corp.

Washington

The complainant has appealed the award in Washington's tenth arbitration decision. The Bayne-Roland Corporation on Monday asked that the Appeal Board amend an award by John E. Laskey, which reduced the margin held by the Newport theatre, Norfolk, on Warner product, from 21 to five days. The original Bayne complaint sought day and date.

RKO Shifts Managers

Cliff Giesseman, manager of the RKO Uptown Theatre, Highland Park, Michigan, will replace George Bole as manager of the RKO Golden Gate Theatre, San Francisco. Mr. Bole has resigned to join Universal Studios. Norman Ek, present manager of the RKO Keith's 105th Street Theatre, Cleveland, will take over the managership of the Uptown in Highland Park. These changes become effective the first two weeks in February.

Warner Circuit Shifts In Chicago

With the drafting of John Maloney, manager of the Grove Theatre, Chicago, several managerial changes were reported being made in the Warner circuit there last Thursday. Mr. Maloney, who is the first Warner theatre manager to be called for the armed forces, will be given a farewell party by his co-workers at the theatre on March 18. He enters the Great Lakes Naval Training Station as a yeoman.

John Field, now manager of the Ogden Theatre, takes over the management of the Grove. Bob Kennedy from the Symphony to the Ogden; Al Blasko, Oriental, Milwaukee, to Symphony, Chicago; Joe Reynolds, National, Milwaukee, to Oriental, Milwaukee; Waldon Ryan, Hamilton, Chicago, to Delavan, Delavan, Wisconsin; and E. Sedlock, assistant manager Hamilton, Chicago, to manager of the same house.

Promotions on the circuit include Raymond Rackow, from assistant manager Sheboygan Theatre, Sheboygan, Wis., to manager Majestic, Sheboygan; Marvin Hart, assistant manager Shore, Chicago, to assistant manager Avalon, Chicago; Richard Galvin, senior chief of service Capitol to assistant manager Shore, and Earl May, from junior to senior chief of service Capitol Theatre.

Eastman Net Third Highest in History

Eastman Kodak Company and subsidiaries Wednesday reported net profits for the year ended December 27, 1941 of $21,588,790, after all charges including taxes. The profit compares with a net of $20,076,739 for 1940. The 1941 profit was equal to $8.57 per common share, compared to $7.96 for 1940.

Investments and receivables in enemy and occupied countries amounting to $13,978,528 were written off in 1941 against a reserve for contingencies appropriated in previous years from earned surplus, the report said.

The net profit for the year was the highest since 1937, when the net was $22,347,345. Excepting 1937 and $22,014,916 in 1929, the 1941 profit was the highest in the history of the company, dating from 1902.

The balance of earned surplus at the end of 1941 was $42,569,721, compared to $38,697,282 the previous year. Total sales for 1941 amounted to $181,831,909, compared to $130,896,780 for 1940. Income from operations before taxes and other deductions for 1941 amounted to $51,758,743, which compares with $28,752,448.

Australia Rejected Six American Films in 1941

Australia rejected only six of the 460 features it imported in 1941, its film censor, Walter Cresswell O'Reilly, reported this week, according to wireless to the New York *Times* from Canberra, the country's capital.

Those six were American films and represented 1.3 per cent. In 1940, rejections were 2.5 per cent.

Last year was the first since 1932 in which no British films were rejected. However, 21.3 per cent required eliminations. This percentage is considered high.

Of Australian films, 1,599 were exported. Most were defense shorts. The figure was a 57 per cent increase over 1940.

Royal Theatre To Be Replaced

The Royal Theatre, one of the landmarks of Birmingham, Ala., for more than a quarter of a century, will be torn down and replaced by a larger house. The Royal, owned by Acme Theatres, has been devoted almost exclusively to Western features after dropping its vaudeville shows. The new theatre will continue this policy.

Variety Club Activities

Several tents of the National Variety Clubs of America reported this week of annual dinners, testimonials and other festivities held or scheduled.

The Variety Club of Kansas City reports that it has promoted the use by exhibitors of naval recruiting reels supplied free by the local station to assist in Navy recruiting in that city. It was announced by W. G. McKinney, who is handling promotion of these films, that the club had received nearly 100 requests for bookings.

Boston Variety Club announced that it would hold its annual dinner dance at the Mayfair Hotel on April 12th, with chief barker M. J. Mullin in charge of arrangements. Harry Browning, Arnold Van Lear and William Erbb are in charge of the year book which is a feature of the annual event. Profit from the book will enable the tent to continue its charitable work next year.

A "Male Animal" ball was scheduled to be held by the Columbus Variety Club on Wednesday night at the Valley Dale. The event was an advance celebration for Thursday's world premiere of "The Male Animal," the Warner Bros. picture at the RKO Palace Theatre in that city.

On Monday, the Cincinnati Variety Club held its weekly dinner meeting with Albert Weinstein and Pep Golden as hosts. Guest speaker was Floyd C. Williams, president of the Cincinnati Bar Association and local chairman of the advisory board of the American Arbitration Association. A number of exhibitor problems were discussed at the meeting, it was said.

Buffalo's Variety Club reported this week that W. E. J. Martin, film and drama critic of the *Courier-Express,* has resigned as dough guy of Tent No. 7 in Buffalo, a post he has held for five terms.

Albert M. Cohen, Philadelphia attorney, will be the toastmaster at the testimonial dinner to be given next Monday, March 16th, at the Benjamin Franklin Hotel, to honor Jay Emanuel, local exhibitor, celebrating his 30th year in the industry. Alfred J. Davis and Samuel Gross, 20th Century-Fox sales and branch managers respectively, head the committee in charge.

The office division of the Philadelphia Warner Club, representing employes of the Warner circuit, will hold its eighth annual spring dinner-dance on May 8th at the Cedarbrook Country Club. The affair will be known this year as a "defense bond party." J. Ellis Shipman, circuit executive, is in charge, with Al Zimbalist and Jack Brodsky serving as co-chairmen, and Mily Young in charge of entertainment.

Pine and Thomas Sign with Paramount

William H. Pine and William C. Thomas, producers of "Power Dive," and "No Hands on the Clock" this week signed a new contract with Paramount for release of their productions after August 1. The first of these will be "Hell Divers" with Richard Arlen and Jean Parker.

Pictures already released through Paramount include "Forced Landing," "Flying Blind" and "Torpedo Boat." There are two more awaiting release, "I Live on Danger" and "Wildcat."

Schine Promotes Ross

Tobias Ross, manager of the Elmwood theatre in Penn Yan, N. Y., has been transferred to Corning, N. Y., as city manager for the three Schine theatres.

Drew Resigns from MGM

Frank D. Drew, branch manager for Metro Goldwyn Mayer in Cleveland, has resigned from that position.

RKO RADIO PICTURES, INC.
TRADE SHOWINGS
OF FIVE 1941-42 PRODUCTIONS

EXCHANGE CITY	PLACE OF SHOWING	ADDRESS	THE BASHFUL BACHELOR		THE TUTTLES OF TAHITI		SCATTERGOOD RIDES HIGH		THE MAYOR OF 44th ST.		THE MAGNIFICENT AMBERSONS	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Bway.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Atlanta	RKO Radio Proj. Rm.	191 Walton St. N. W.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Boston	RKO Radio Proj. Rm.	122 Arlington St.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Chicago	RKO Radio Proj. Rm.	1300 So. Wabash Ave.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 16 St.	Mon. 3/16	8:15 P.M.	Mon. 3/16	9:45 P.M.	Tues. 3/17	8:15 P.M.	Tues. 3/17	9:45 P.M.	Tues. 3/31	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Dallas	Paramount Proj. Rm.	412 So. Harwood St.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Detroit	Max Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 3/16	1:00 P.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Indianapolis	Hamilton Theatre	2116 E. 10th St.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Kansas City	Paramount Proj. Rm.	1800 Wyandote St.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Los Angeles	RKO Radio Proj. Rm.	1980 So. Vermont Ave.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Milwaukee	Warner Proj. Rm.	212 W. Wisconsin Ave.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Minneapolis	Fox Proj. Rm.	1015 Currie Ave.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
New Orleans	Fox Projection Rm.	200 So. Liberty St.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
New York	RKO Radio Proj. Rm.	630 Ninth Ave.	Mon. 3/16	10:30 A.M. 2:30 P.M.	Mon. 3/16	11:45 A.M. 3:45 P.M.	Tues. 3/17	10:30 A.M. 2:30 P.M.	Tues. 3/17	11:45 A.M. 3:45 P.M.	Tues. 3/31	10:30 A.M. 2 & 4 P.M.
Oklahoma City	Fox Projection Room	10 No. Lee Ave.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Philadelphia	RKO Radio Proj. Rm.	250 No. 13th St.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Pittsburgh	RKO Radio Proj. Rm.	1623 Blvd. of Allies	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Portland	Star Preview Room	925 N. W. 19th St.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Wed. 3/18	11 A.M.	Wed. 3/18	2:30 P.M.	Tues. 3/31	2:30 P.M.
Salt Lake City	Fox Projection Room	216 E. 1st St., So.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
San Francisco	RKO Radio Proj. Rm.	251 Hyde St.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Seattle	Jewel Box Preview Rm.	2318 2nd Ave.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 3/16	9:30 A.M.	Mon. 3/16	11:30 A.M.	Tues. 3/17	9:30 A.M.	Tues. 3/17	11:30 A.M.	Tues. 3/31	11 A.M.
Washington	Fox Projection Rm.	932 New Jersey Ave.	Mon. 3/16	11 A.M.	Mon. 3/16	2:30 P.M.	Tues. 3/17	11 A.M.	Tues. 3/17	2:30 P.M.	Tues. 3/31	2:30 P.M.

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Whether because of the ailing condition of the New York Tammany Tiger, deponeth sayeth not, but, regardless, the largest and most complete collection of rare documents, pamphlets, cartoons, buttons and posters pertaining to the history of the Democrats' Tammany Hall has been donated to Columbia University Library by Edwin P. Kilroe, attorney and officer of Twentieth Century-Fox, New York.

The collection, numbering 71,800 pieces, is described as being particularly rich in items about Tammany Big Boss Tweed. Copies of nearly all the old Thomas Nast cartoons attacking Tweed are in the collection. One picture of Tweed was being sold at $1,000 the copy when the expose broke. It is said that only two copies were sold.

Mr. Kilroe, an old Tammany man himself, had been collecting his Tammanyiana some 37 years, since 1905. He was assistant district attorney of New York from 1916 to 1921.

Some of the early items of his collection traced the origins of the Society of Tammany, which was founded in Philadelphia in 1771. He believes some of the material in the collection proves that the Society of Tammany in New York was founded earlier than 1789, the accepted date.

Some of the early records show that the first members of Tammany were New Yorkers who occasionally dressed as Indians or at least wore their symbol, a buck's tail, in their hats and attended celebrations in honor of the Delaware Indian after whom the society was named. This Indian was the Lenni-Lenape chieftain Tamanend, a friend of William Penn. After his death he was popularly canonized "Saint Tammany."

The subject interested Mr. Kilroe so much that in 1913 he took his Ph.D. at Columbia and submitted as his thesis a scholarly work entitled "Saint Tammany and the Origin of the Society of Tammany or the Columbian Order in New York."

The collection required three trucks and more than fifty wooden crates for its transportation from Mr. Kilroe's residence to the Low Memorial Library, 116th Street, between Broadway and Amsterdam Avenue, where it will be housed.

▽

"If I owned the paper," columned Walter Winchell, in the New York *Daily Mirror*, the other morning, "there'd be no reporters sent to other cities and states to investigate graft in order to cop pushover Pulitzers. It's a cinch to crucify an out-of-town administration, where there is no kickback. The home town is where a probe takes moxie," he added.

The lead news story in the very same issue of the *Mirror*, was a big, black headlining of how Mr. Winchell's *Mirror* had sent a reporter up to Bridgeport, Conn., to expose a 'mill' which allegedly turns out birth certificates to persons unidentified.

▽

New editions of modern dictionaries are due for a shaking up, reports *Printers' Ink*. New words to be added include 'Jeep,' 'blitz,' 'bottleneck,' 'Axis,' 'pocket battleship,' 'draftee,' 'pinball,' 'taxi dancer,' 'zombie,' 'wacky,' 'jive,' 'goon,' 'striptease' and 'pantywaist.' But they are steadfast in their absolute refusal to consider 'boogie woogie.'

With absolutely no trepidation, Astor Pictures in New York sends forth the announcement that it has changed the title of its new motion picture from "Let George Do It," to "To Hell with Hitler," being a film, just arriving from King George's England.

▽

Mark Woods, president of the new Blue Network Company, RCA's broadcasting subsidiary, has nine radio sets in his home at Short Hills, New Jersey, and some member of the household has at least one set turned on every minute from 6:45 in the morning to one o'clock the next morning.

▽

Everything is going to be all right. The New York *World-Telegram* headlines this: "CHILDREN OF 16 CAN TAKE EXAMS FOR INSANE HOSPITAL ATTENDANT."

▽

If an air raid warden in the audience of the Fabian Theatre, in Cohoes, New York, sees o red light flashing on the theatre ceiling, he'll know that trouble is threatening, or is at hand, and that it's time to get going. The problem of reaching raid wardens attending movie theatres when air raid or blackout alarms are sounded, has thus been solved by George Seed, Cohoes' Fabian manager, who has installed a special flashing device in his theatre booth, to throw a red light two feet square onto his ceiling at the first sound of a prealarm warning.

▽

Robert Marty Gillham, that big schemer-for-business Paramounteer, writes to request that, in the type limitations of headline-writing, "Reap the Wild Wind" should not be condensed to "Wild Wind" or just plain "Wind," but rather, to "Reap," which, says 'Bob,' will have the psychological effect on exhibitors of sounding more box-officey—"reap profits," with "Wind," etc., etc.

▽

That sudden order by the War Production Board, in Washington, freezing the sale, delivery or even rental of both new and old typewriters, isn't as bad as at first thought. A modification effected over the weekend permits the rental of a machine by anyone taking a Civil Service examination, to type his examination paper, on condition that the machine be returned to the dealer immediately thereafter.

▽

C. Aubrey Smith has been at it now just 50 years, 50 on the stage, 27 on stage and in films. He'll be 70 come July. And he is now appearing on Broadway in, of all things—"Spring Again."

▽

Texas State Representative Jim Heflin has figured out how to pay his income taxes. He's going without beer, liquor and wine, tailor-made cigarettes, radios, automobile, barber-shop shaves, shoe shines, electricity, soft drinks, long distance phone calls, jewelry and candy. He may have to go without votes, too.

▽

Universal is selling "Crack-a-Jap" cocktails at the Mirror Bar of Loew's Criterion Theatre, Times Square. It costs a dime, and consists of a glass of water and a ten-cent defense stamp. They got the idea from a midwestern saloon.

▽

Arthur Lee, of film distribution note in New York, got one of those mighty few automobile rationing board cars in his native Westchester County.

Uncle Sam's Leon Henderson, in Washington, sends word of enlightenment to those persons who wonder why the war has brought sugar rationing. Says Mr. Henderson: Sugar is refined from cane sugar molasses. Cane sugar molasses is a chief source of first-class ethyl alcohol. Smokeless power is made from ethyl alcohol. Every time a 16-inch gun is fired, it eats up the distilled product of a fifth of an acre of sugar cane. A thousand field pieces in an hour's firing burn up as much sugar as could be refined from a field two-thirds of a mile square.

(*BULLETIN* from Russian War Relief, Inc., in New York: American cigarettes and pure cane sugar for a hive of Moscow bees are on their way from an Atlantic port to Russia.)

▽

Before she rode over the crest of the "Baby Shirley" multi-million dollar wave, Shirley Temple and her parent-managers turned down many radio offers which would have brought li'l Shirley as much as $10,000 for a single broadcast. One story had it, some few years back, that one offer of $25,000 for a Christmas Day broadcast was rejected. Last year Miss Shirley went on the air, selling Elgin watches for $4,000 a broadcast. Now she's back again, selling soap for Procter and Gamble at $5,000 the broadcast. And that's not hay.

▽

20th-Fox Film's screen and ice-rink star Sonja Henie lost half a million dollars when Hitler marched into Norway in the spring of 1940. She had that much in the banks, in a big family home, and otherwise, all of it seized by the Hitlerites. They say Hitler's agents practically made a direct run to Sonja's bank in Oslo to pick up her cash balances.

▽

Universal had comparative success with its "Frankenstein" features. But in three running pictures they killed him off, first by having him fall into a burning inferno, next by exploding him to bits, and, thirdly by burying him in a fiery sulphur pit. Three such complete demolitions in a row should be enough to kill the monster to the minds of the very best theatre-going customers. Universal figured, and what to do to squeeze out just another Frankenstein picture became a problem. So they dug up "The Ghost of Frankenstein."

▽

With Secretary of the Treasury Henry Morgenthau, Jr., asking Congress to double income taxes, the Cincinnati *Enquirer's* Ollie James supposes we can rely upon the sheer patriotism of Walt Disney to create a twin for Donald Duck in time to get us in twice as good a frame of mind for paying our taxes next year.

▽

New York theatre men, meeting last week on air raid preparations, chuckled over the worried expression of one local theatre manager who, at the first local defense conference, several weeks ago, asked exhibitor leaders whether he should, when moving customers from balcony to orchestra in an air raid alarm—charge them the five-cent higher orchestra seat price.

▽

***March 15th Version* of that hit tune: "Deep in the Heart of Taxes."**

NEW ENGLAND'S $3,500,000 'JUKE' INCOME DROPS

Coin-in-Slot Pictures Are Seen Dying Out; New Tax to Be Considered

Exhibitors throughout New England, who have tried vainly for over a year to have legislation enacted to curb the spread of coin-in-the-slot movies, are encouraged by word that the 'juke-box' movies are dying a natural death.

Reports from all sections of the six-state area indicate that the coin movies, after enjoying a big run since December, 1940, are beginning to die off. At one time, the machines, some 200 of them in locations from the Canadian border to the Connecticut-New York state line, were taking in an estimated $150 to $200 weekly each. During the 15 months they were in constant operation, a total of more than $3,450,000 was taken in through the slots by New England coin machine operators.

The initial novelty is tapering off, however, and operators throughout the area are reported taking the machines off locations and in many cases, operators have discontinued using the machines entirely. It is estimated that the original 200 machines in the territory have dwindled to less than 50 and the average take per machine has dropped to around $25.

Reason for Decrease

This drop in revenue is generally attributed to the fact that, with the novelty dying out, the general public has realized the price was too steep on the machines. Each picture, lasting only three minutes, cost ten cents—and the pictures were not selective. With eight pictures on a spool, it was sometimes necessary to spend seventy cents before the customer got just the short he wanted to see.

This high cost, coupled with the fact that in many sections of New England, theatres, particularly the neighborhood houses, cut their prices to some extent. There is little percentage, in the mind of the general public, in paying 10 cents for a three minute short while for an additional 7 cents (matinee price) they can see a double feature, news and at least one short, in the neighborhood movie house.

Many of the locations where the juke box movies formerly were located have been abandoned as the operators tried various schemes to bolster their revenue. Most of them finally fixed upon a minimum revenue of $25 a week and locations which failed to yield this figure for more than three weeks were immediately dropped from their lists.

No Queries Noted

A random checkup of some of the supposedly more popular locations for the coin movies disclosed there have been practically no queries as to the reason for the removal of the machine or as to when it would be returned. In one spot, where the machine was first installed and where it did an above-average business for several months, the proprietor reported he had had only one query as to the whereabouts of the machine.

Exhibitors have been battling the machines since they were first brought into the territory and had attempted to have legislation enacted which would bring the machines under state supervision, much in the manner of regular movies. In Massachusetts, for example, the theatre interests presented the legislature with a bill calling for a $50 licensing fee on each machine and calling for certification provisions for the films. Under the terms of the measure, the films of the juke-box movies would be subject to a $2 certification fee per subject—amounting to $16 per film of eight subjects. Inasmuch as most machines were operated with a change of film once weekly, this would have meant a $16 weekly fee for certification of the subjects.

Committee Studies Field

The bill was turned over by the Massachusetts General Court to a special committee which was instructed to report before the end of September, 1942. The committee was given several taxation measures with instructions to investigate each field before reporting any new taxes in view of the increased defense effort taxes. There has been a general, but apparently authoritative rumor, for the past few weeks that the committee would report by the first of April and that the juke-box tax measure would be one of the measures favorably reported. Exhibitors expect that passage of such a measure would definitely sound the deathknell of the machines in Massachusetts, inasmuch as the weekly fee would make it practically impossible to operate the machines in view of the greatly reduced revenue.

At the time the machines were first introduced, a few theatres tried installing them in their lobbies for their novelty value, but these installations were soon removed. Since then the locations have been confined to bar-rooms and other places where music machines and amusement devices of this type are popular.

New England exhibitors generally feel they will have little or no competition from the machines by the end of this year.

Court Rules on "Jukes"

Legalizing of free-play coin machines, by the City Council of Pittsburgh, at $50 per annual license per machine, seems doomed, as result of a Pennsylvania Superior Court ruling February 28th which declared that such machines are gambling devices and can be seized and destroyed by police.

More than $115,000 in license fees was collected in 1941, at $25 per machine. This year, with the tariff doubled by council ordinance, assistant city treasurer Al Tronzo estimated that nearly $200,000 would be collected. Local licensing of the machines was on the strength of a Dauphin County court opinion, affirmed by the Superior Court Court without opinion some time ago, that the machines could be legally operated if no money was paid out.

The current Superior Court ruling, written by Judge Jesse E. B. Cunningham, made in the appeal of a Philadelphia County Common Pleas Court case, affirmed a ruling by that court ordering destruction of all pinball machines taken by police in Philadelphia.

City Solicitor William Alvah Stewart has withheld prediction on the ruling's effect on devices in Pittsburgh, until he studies the Appellate Court's ruling. "The opinion may restrict certain types of machines and allow others to continue," he said.

More than $120,000 in license fees had been collected by the city up to Feb. 3rd, official report revealed.

Several weeks ago in suburban Bridgeville, Burgess John H. Graham refused to issue new licenses after the borough council returned to their locations, machines that Graham had ordered confiscated.

The Council of McKeesport, largest city in western Pennsylvania outside of Pittsburgh, plans to double the license fee from $25 to $50 annually on coin machines and from $10 to $20 on music boxes.

'Juke' Films Unit in Chicago

What may be the forerunner of more "juke-film" production in Chicago, is the announcement that Sam Coslow is moving his production unit to that city from Hollywood on April 1st and will go into extensive operation there. At least 20 three-minute subjects will be made in Chicago, using name-bands playing in and around that territory with the possibility that talent will also be brought on from New York.

Those who will remain in Chicago for a while are Hayden Mills, one of the owners of the Mills Novelty Company, makers of the Panoram soundie projector, and partner in the RCM company; Herman Webber, RCM production manager, and Josef Berne, who will direct the Chicago series.

Subways Select "To Be"

United Artists' "To Be or Not to Be," with Carole Lombard, has been selected as "the picture-of-the-month," by "Susan Lee," in the New York subways' car-card feature which each month gives gratis attention to a new picture. Also picked was Columbia's importation of "The Invaders," in the first dual selection to be made since the subways started the free publicity in all its cards, early in 1941.

MGM Signs Vila

Alberto Vila, Argentine star, has been signed by MGM, it announced in Hollywood last week. Mr. Vila is making a picture for RKO. His Paramount contract expired without his appearance in a film for that company.

Bartelsteins Take Ridge

The Ridge Theatre, Chicago, operated for 13 years by the Devon Amusement Corporation, a unit of the Jacob Lasker & Sons circuit, has been sold to the Bartelstein Brothers.

THE INVADERS" TAKE

CAPITOL THEATRE OPENING AN E



ROADWAY BY STORM!

T OF INTERNATIONAL IMPORTANCE!

CRITICS HAIL ONE OF THE MIGHTIEST FILM ADVENTURES OF ALL TIME!

"HIGHEST RATING...no movie-goer can afford to pass it up!" *N. Y. DAILY NEWS*

'DON'T MISS IT! Powerful ...enormously suspenseful. Vital, timely as tomorrow's eadlines!" *N. Y. JOURNAL-AMER.*

taged with great imagina- on and skill." *N. Y. HERALD TRIBUNE*

"HIGHEST RATING. Exciting, meaningful, engrossingly acted!" *P M*

"ABSORBING AND EXCITING ...For tense and exciting action, a better story could hardly have been con- ceived!" *N. Y. TIMES*

"A big and interesting picture ...epic sweep." *N. Y. POST*

"A MUST! Produced bril- liantly...always suspense- ful and exciting...thrilling and gripping..." *N.Y. DAILY MIRROR*

"FAST-MOVING, hard-hitting war thriller...timely melo- drama." *N. Y. SUN*

"FASCINATING...thrilling ad- venture story, absorbingly delivered." *N. Y. WORLD-TELEGRAM*



THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER
Hollywood Editor

ESTEEMED EDITOR:

If you've noted a bit of letdown in the flow of official statements, executive utterances and group expressions from this quarter of the industry, you'll be pleased to hear that it's not altogether a matter of coincidence.

On the contrary, there's been a quiet passing of the word that somewhat too much talking and not enough sawing of wood was going on.

The rash of verbiage-for-quotation was in large measure a repercussion of those detonations at Pearl Harbor.

Everybody hereabouts felt called upon to state his stance, and in an area so full of quotable personalities as this one is a lot of newscopy eventuates, in a circumstance of that kind, before there's time for much second-thoughting to be done.

Not all of the quote-copy was of the best.

Quite a bit of it was anything but.

It grossed, the good with the bad, enough to bring matters to a point at which Hollywood's sayings were crowding Hollywood's doings out of print.

It netted trouble.

No formal censorship of comment has been instituted, and no rules or resolutions enacted, but the thought that saying less and doing more is in the industry interest has spread.

Because 'most everybody had said everything he had to say anyway, or more, we may be in for a period of appropriate reticence.

Belief in responsible quarters is that we can stand it.

▽

Reports exaggerate the extent to which military restrictions have limited production in the use of natural backgrounds.

It is true that a production company must obtain Army permission to film a scene at one of its encampments, training fields or fortifications, but it always was.

It is a fact that strategic locations and installations may not be photographed without official permission, if at all, but that also is a condition of long standing.

Among the lay press correspondents, required by the terms of their employment to grind out a stipulated number of Hollywood words per day, are some who have sought to dramatize their output by representing as new and exciting a number of routine procedures—which are in fact new and exciting to some of them by reason of oversight heretofore—long in general practice.

It was not only the over-oral executives who waxed hysterical after December 7th.

In reality, production proceeds today much as it did before that date, so far as the physical possibilities are concerned.

About the only development affecting use of natural backgrounds is the rationing of rubber, which tends to influence a production manager against sending a location unit to a far place if a near place, a studio substitute or the use of process, will satisfy the requirement.

That's plain conservation.

▽

Interest apart from that in the picture itself attaches to the recall of Metro-Goldwyn-Mayer's "I Married An Angel" for revision after press-preview.

A bit of tinkering with a picture at this point in its career is not unheard of, 'though rare, but a recalling of prints previously dispatched to distribution points and a request for the reviewers to regard the picture as witnessed in uncompleted form are without readily remembered precedent.

The press-preview followed a number of sneak-previews held in various communities, as is customary.

It was not until the morning after the last of these sneak-previews that its producer, Hunt Stromberg, gave vertification to the report, then in unconfirmed circulation, that he had tendered his resignation to the studio, effective, if acceptable, upon delivery of that production.

Producer Stromberg's resignation was accepted, since which time he has been in negotiation with David O. Selznick and reportedly others regarding a future affiliation.

MGM's notice of recall of the picture included no revelations regarding the kind or extent of revision contemplated.

Speculation is, as they say, rife.

▽

An example in the exercise of that community leadership which A-Mike Vogel recommends to exhibitors in the Managers' Round Table was provided last week by B. V. Sturdivant, founder and director of the Los Angeles Theatre Defense Bureau, who addressed a meeting of American Legionnaires in Long Beach on the decidedly unmovie topic of training for combat.

Exhibitor Sturdivant told his listeners, "Every ablebodied man on the Pacific Slope who is not in regular military service should be mobilized immediately and should be required to devote at least two days of every week to actual training. This is a commonsense war, and the sooner each of us begins heeding simple, fundamental warnings, the sooner we shall start on the long road to victory."

At outbreak of hostilities Director Sturdivant established the Theatre Defense Bureau, which has been recommended to the Office of Civilian Defense as a model.

In the interim he has developed the Bureau to such a degree of preparedness that the anti-air raid activity here a fortnight back revealed no problem which required change of plan or additional precaution.

His Long Beach address opens a new field of endeavor for exhibitors disposed to follow his example of community leadership.—W. R. W.

▽

Pat O'Brien signed a contract this week to star in three pictures for RKO Radio. The first of these, included in the 1942-43 schedule, will be "Pay to Learn," an adaptation of the Saturday Evening Post story by Borden Chase.

▽

James Cagney, whose twelve-year contract with Warner Brothers expired this week, left the Hollywood studio on Monday with his brother William, producer. A deal for release of their productions through United Artists may be completed this week with the arrival of Edward C. Raftery and Gradwell L. Sears.

ABBOTT AND COSTELLO AT IT AGAIN

After availing themselves of a brief breather, following completion of "Rio Rita" for MGM, the Messrs. Bud Abbott and Lou Costello started work again on the home lot in Universal's "Pardon My Sarong".

The A&C enterprise was one of 14 new pictures going before the cameras in a week which analyzes as follows:

COMPLETED

REPUBLIC
Girl from Alaska
SMALL
Friendly Enemies
UNIVERSAL
Escape from Hong Kong
WARNERS
Yankee Doodle Dandy
Wings for the Eagle

STARTED

COLUMBIA
Return of the Rough Riders
MGM
Jackass Mail
MONOGRAM
Aunt Emma Paints the Town
Marshal of Sundance
PRC
Rogues in Clover
Men of San Quentin
Rolling Down the Great Divide
REPUBLIC
Westward Ho
20TH-FOX
It Happened in Flatbush
UNIVERSAL
Half Way to Shanghai
Pardon My Sarong
WARNER
Hard Way
Across the Pacific

SHOOTING

COLUMBIA
He Kissed the Bride
Submarine Raider
Sweetheart of the Fleet
Meet the Stewarts
Three's a Crowd
GOLDWYN
Pride of the Yankees
MGM
Somewhere I'll Find You
Once Upon a Thursday
Get Rich Quick Maisie
Secret Operator
Grand Central Murder
Her Cardboard Lover
(Untitled) Kildare
Crossroads
PARAMOUNT
Henry Aldrich, Editor
Glass Key
Forest Rangers
Mrs. Wiggs of the Cabbage Patch
RKO RADIO
Journey Into Fear
REPUBLIC
Home in Wyoming
SMALL
Miss Annie Rooney
20TH-FOX
Magnificent Jerk
Ten Gentlemen from West Point
UNIVERSAL
Broadway
Eagle Squadron
Lady in a Jam
WARNER
Constant Nymph
Gay Sisters
Desperate Journey

STORY BUYS HIT NEW HIGH WAR STORIES STRESSED

65 Purchases for February Mark Record Number as Studios Stock Up

Hollywood purchases of stories and plays for the month of February set a record high for the year, and exceeded by 10 the total for February, 1941. Acquisitions in this buying season, when producers plan the next season's product, show a general agreement that war stories and comedy will continue as the chief themes in screen entertainment. Sixty-five properties were bought in February, of which 44 were original and 17 were published stories. With 40 books and plays acquired in January, the year's total has already reached 105.

Paramount paid $225,000 for "Let's Face It," Vinton Freedley's musical comedy currently running on Broadway. Of this sum—reportedly one of the largest ever paid for a theatrical property—$100,000 went to Twentieth Century-Fox for rights to "Cradle Snatchers," the play on which the comedy was based. Bob Hope will have the role played by Danny Kaye on the stage.

"Dragon Seed," Pearl S. Buck's latest novel of China at war, has been acquired by Metro-Goldwyn-Mayer, which also produced "The Good Earth." The price for the screen rights to the book, a Book-of-the-Month-Club choice which is expected to rival its predecessors in total sales, was reported to be $105,000.

"The American Way," the George Kaufman-Moss Hart spectacle, which ran for 164 performances on the New York stage in 1939, has been acquired by Columbia in a profit-sharing deal in which authors and stage producers will participate.

January Buys Listed

The properties acquired during the month of January, with all available credits, follow:

ADVENTURES OF SALT VALLEY, an original cowboy story by Martin Sperber, purchased by RKO as a vehicle for Tim Holt.

AMERICAN WAY, THE, a Broadway stage production of a few seasons back by George Kaufman and Moss Hart, purchased by Columbia for production by George Stevens.

ANGELS WITH HORNS, an original story by Bradbury Foote acquired by Paramount.

BETWEEN US GIRLS, an original story by Paul Schiller purchased for production by Universal.

BLACK DRAGON, an original story by Robert Kehoe of a Japanese sabotage group. Monogram has acquired the property as a vehicle for Bela Lugosi.

BROADWAY GOES TO COLLEGE, an original screen story by George Carleton Brown, brought by Republic as a vehicle for Mary Lee.

CALLING MANILA, an original story of the current defense of Luzon, purchased by Fox.

ELEVEN WERE BRAVE, an original story of the war by Charles G. Booth, acquired by Republic as a story for Don Barry.

ESCAPE, a mystery novel by Philip MacDonald, which was published in 1931. Universal has purchased the property for production by Dwight Taylor.

ESCAPE TO HONG KONG, an original story by Roy Chanslor purchased by Universal.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
March, 1941	31	19(a)	5	55
April	17	11(b)	6	34
May	20	24(c)	4	48
June	39	9(d)	2	50
July	18	11(e)	2	31
August	9	7(f)	1	17
September	31	17(g)	2	50
October	20	15(h)	4	39
November	20	16(i)	3	39
December	16	10(j)	.	26
January, 1942	27	9(k)	4	40
February	44	18(l)	3	65
TOTALS FOR 12 MONTHS	292	166(m)	36	494

(a) Including 2 published magazine stories, 1 newspaper comic strip and 1 film.
(b) Including 2 published magazine stories and 1 radio scrips.
(c) Including 4 published magazine stories and 2 radio scripts.
(d) Including 3 published magazine stories, 1 musical composition and 1 radio script.
(e) Including 1 published magazine story and 1 newspaper comic strip.
(f) Including 1 radio script.
(g) Including 3 published magazine stories, 1 newspaper comic strip and 1 film.
(h) Including 4 published magazine stories.
(i) Including 1 published magazine story and 1 musical composition.
(j) Including 4 published magazine stories.
(k) Including 1 film and 1 song.
(l) Including 3 published magazine stories and 1 song.
(m) Including 26 published magazine stories, 5 radio scripts, 3 films, 4 musical compositions and 3 newspaper comic strips.

EVERYBODY COMES TO RICKS, an unproduced play by Murray Burnett and Joan Alison, acquired by Warners.

EXILE EXPRESS, an original story by Charles Avedon purchased for production by Universal.

FRIENDLY ENEMIES, a Broadway stage comedy of 1918 by Samuel Shipman and Aaron Hoffman, purchased by Edward Small from Al Woods, who originally staged the play.

GENERAL BILLY MITCHELL, an original story by William Rankin of the famed man who predicted the war of the air and which resulted in his court martial. RKO has acquired the screen rights to the property.

GENTLE ANNIE, a novel by McKinlay Kantor purchased for production by RKO.

GIRL FROM LENINGRAD, THE, a Soviet produced motion picture the re-make rights of which have been purchased by Eugene Franke and Gregor Rabinowitch for production.

GOLD HUNTERS OF THE NORTH, a novel by Jack London acquired by Universal.

HENRY ALDRICH GETS GLAMOUR, an original story by Aline Leslie purchased by Paramount as another chapter in the "Aldrich" series.

HISTORY OF MR. POLLY, THE, a novel by H. G. Wells acquired by RKO as a vehicle for Charles Laughton. The book was first published in 1909 and recounts the adventures of a middle-class Englishman who, by committing arson, solves the financial problems of the town.

HOUSE AT PEACE, A, a novel by Charles Morgan purchased for production by Fox.

INTERCEPTOR COMMAND, an original story by Maxwell Shane about the Army's anti-raid organization. William Pine and William Thomas have acquired the story.

INVISIBLE MAN RECLAIMS HIS HEAD, THE, an orginal story by Curt Siodmak purchased by Universal.

JUST CALL ME DARLING, an original story by Margaret Lee purchased by Columbia for production by B. P. Schulberg.

LADY OF SCIENCE, an original story by Wallace Sullivan acquired by Charles Rogers, United Artists producer.

MEN AT SEA, an original story of Naval warfare by Allen Rivkin purchased by MGM for production by Jack Chertok.

MY BUDDY, a war song popular during the first World War, purchased by Republic to be used as a film title.

PETER BIDDLE, AIR WARDEN, an original story by Edwin Gilbert, acquired by Warners.

RIDERS OF THE DESERT, an original story by Peter Milne purchased by Universal.

SABOTEUR, THE, an original story by Alfred Hitchcock, Joan Harrison, Peter Viertal and John Houseman acquired by Universal.

SALUTE TO THE MARINES, an original story by Robert D. Andrews, purchased by MGM as a vehicle for Wallace Beery.

SAN PEDRO BLOSSOM, an original story by Bradbury Foote, acquired by Alfred Green, a director.

SAVE ME THE SUN, a novel by Hasslot acquired for production by Lloyd Nolan.

SING, SOLDIER, SING, an original story by Paul Gerard Smith purchased by Universal.

SIX GIRLS IN UNIFORM, an original war story by Robert Hopkins purchased by MGM.

SKID ROW, an original story by Brenda Weisberg, acquired by Universal.

STORM, a novel by George R. Stewart acquired by Paramount for a reported sum of $30,000.

WASHINGTON DRAMA, THE, an original story by Leonard Spiegalgass and Leo C. Rosten, purchased by Samuel Goldwyn. The story is a spy melodrama with comic aspects.

WATCH ON THE RHINE, a Broadway anti-Nazi stage play by Lillian Hellman purchased by Warners.

WOE IS THE EMPIRE, an original story by George Murphy, film actor, purchased by Monogram. Ed Gross will produce.

YOUNG AND THE BRAVE, THE, an original story of the Army Air Corps purchased by Warners.

February Purchases

The properties acquired during the month of February, with all available credits, follow:

ADVENTURES OF SMILIN' JACK, an original story by Ford Beebe and Morgan B. Cox, purchased by Universal.

ALASKA ROAD, an original story by Mortimer Brause, purchased by Edward Gross, independent producer.

ANNABEL LEE, an original story by Bryan Foy, purchased from Warners by Twentieth Century Fox. It will be filmed as "The Loves of Edgar Allan Poe" with Linda Darnell and John Shepperd.

BEHOLD THE BRIDEGROOM, the stage play by George Kelly, acquired by RKO.

BIRD OF PARADISE, which RKO produced in

(*Continued on following page*)

STORY BUYS AT NEW HIGH

(Continued from preceding page)

1932, purchased from them by Twentieth Century-Fox, who will remake it as a musical.

BLOCK THAT KISS, an original story by William Dozier, head of Paramount's story department, which will be produced by Sol Siegel as a college football musical with Eddie Albert.

BLONDIE FOR VICTORY, the twelfth story in the "Blondie" series, purchased by Columbia.

BUNDLES FOR FREEDOM, an original story by Milton Holmes, purchased by RKO as a vehicle for Cary Grant.

CHANNEL PORT, an original story by Leonard Lee, purchased by Paramount.

CHERIE JOLIE, an original story by Jacques Thery and Louis de Wohl, purchased by MGM.

CHINA SKY, a novel by Pearl S. Buck, acquired by RKO for production by Islin Auster.

THE CRIME OF LAURA SAURELLE, an English novel by Joseph Shearing, acquired by RKO for about $16,000 for production by Reeves Espy.

Mystery Stories

CROSSROADS, an original story by Hans Kafka and Howard Emmett Rogers, acquired by MGM for Hedy Lamarr.

DARK OF THE MOON, a novel by Margaret Bell Houston, acquired by Paramount.

DEATH FROM THE SANSKRIT, an original mystery story by Lawrence C. Blochman, acquired by Twentieth Century-Fox. Ralph Dietrich will produce it.

DESTINATION UNKNOWN, an original story by David Goodis, purchased by Universal.

DRAGON SEED, Pearl S. Buck's best-selling novel of the Sino-Japanese War, purchased by MGM for a price reported to be $105,000.

THE EDGE OF DARKNESS, a novel by William Woods to be published shortly, acquired by Warner Bros. Robert Lord will produce it.

EYES OF THE UNDERWORLD, an original story by Michael Simmons, acquired by Universal.

FIRE IN THE NIGHT, a novel by Helen MacInnes to be published in the *Saturday Evening Post*, acquired by MGM for a sum reported near $25,000.

THE FIRST SOB SISTER, a story by Jack Pollexfen, acquired by MGM.

THE FLYING TIGERS, an original story by Charles M. Ross, concerning American aviators in China, acquired by Republic.

FOOTSTEPS BEHIND HER, a mystery novel by Mitchell Wilson which has been serialized in *Liberty*, purchased by Twentieth Century-Fox for about $5,000.

GALLANT LADY, a short story by Octavus Roy Cohen which appeared in Collier's some years ago, purchased by PRC.

GRAND CENTRAL MURDER, an original story purchased by MGM.

HALF PINT KID, an original story by Borden Chase, purchased by MGM.

HALF WAY TO SHANGHAI, an original story by Stuart Palmer, purchased by Universal.

HONORABLE SABOTEUR, an original story by Reginald Le Borg, acquired by Universal. It will be produced under another title.

"If Winter Comes" Bought

IF WINTER COMES, the novel by A. S. M. Hutchinson, filmed by Fox in 1923 and sold by Twentieth Century-Fox to MGM for a remake with Greer Garson. Pandro Berman will produce it.

KNIGHTS WITHOUT ARMOR, an original story about guerilla warfare in Yugoslavia by Hollywood writers Jay Dratler and Gina Kaus, purchased by Columbia for about $10,000. The title will be changed.

THE LAST FLIGHT, an original story by Nat Tanchuk and Sam Neuman concerning the last Clipper from the Far East after war broke, acquired by Ed Finney for release by Monogram.

LET'S FACE IT, the Broadway musical by Herb and Dorothy Fields, with music by Cole Porter, acquired by Paramount as a vehicle for Bob Hope. The price was reported to be $225,000, of which $100,000 went to Twentieth Century-Fox for the rights to "Cradle Snatchers," on which it was based.

LITTLE JOE, THE WRANGLER, an original story by Sherman Lowe, acquired by Universal.

LONDON BLACKOUT MURDER, an original story by M. D. Christopher, purchased by Republic.

MADAME SPY, an original story by Edmund Joseph, purchased by Universal.

MEET ME IN ST. LOUIS, a series of 12 stories by Sally Benson which appeared in the *New Yorker*, acquired by MGM.

MISS APPLEBY GETS HER ANSWER, an original story by Val Burton, purchased by Paramount. Helen Hayes may be offered the title role.

MR. ELMS OF BRIGHTON, a novel by Harold Mason, acquired by George Stevens, producer director.

MR. GILDER'S CUP, an old stage play, acquired by Charles Ruggles.

Maugham Novel Puchased

MOON AND SIXPENCE, a novel by Somerset Maughham, purchased by David L. Loew and Albert Lewin for United Artists. Mr. Lewin will direct the production.

MY LOVE FOR BYRON, an original story by Daniel Mather, a British aviator recently killed, by Edward H. Griffith.

MY WIFE HAS JOINED THE ARMY, an original story by Bradbury Foote, purchased by Ed Gross for independent production.

NOW, VOYAGER, a novel by Olive Higgins Prouty, acquired by Warners as a vehicle for Bette Davis. It will be produced by Hal B. Wallis.

OVER THERE, an original story of an A. E. F. by Edgar Poste, purchased by Republic.

THE OXBOW INCIDENT, the novel by Walter van Tilburg Clark which had been under option to Harold Hurley, acquired by Twentieth Century-Fox.

PEKING ADVENTURE, an original story by Lawrence Hazard and John Kaska, purchased by Universal.

PIECES OF SILVER, an original story by Horace McCoy and Jerry Sackheim, acquired by Twentieth Century-Fox.

THE POSTMAN DIDN'T RING, an original story by Leon Ware concerning a mail robbery, acquired by Twentieth Century-Fox.

Sherlock Holmes Revived

THE RICHEST GOB IN THE WORLD, an original story by Monte Brice and Jimmy Kern, acquired by RKO. David Butler will produce and direct it.

SHADOW OF A LADY, an original story by Ladislas Fodor, purchased by MGM.

SHERLOCK HOLMES stories by Arthur Conan Doyle were acquired by Universal for a series of films with Basil Rathbone and Nigel Bruce.

SIX FROM COVENTRY, an original story by Clare Boothe, purchased by Paramount.

SMART LADY, an original story by Lester Koenig, acquired by Columbia.

SOME PORTION OF PARADISE, a story by Martha Cheavens, which was published in *Cosmopolitan*, purchased by MGM.

SUICIDE SQUADRON, an original story of the R. A. F. by Douglas Darrow, purchased by Republic.

SWING IT, SISTER, an original story by Henry Moritz and Roy Golden, purchased by Republic.

TALENT SCOUT IDEA, an original story by Chester Franklin, purchased by MGM.

WAR OF THE WILDCATS, an original story by Thomson Burtis, purchased by Republic.

WATER CARNIVAL, an original story by Mauri Grashin and Robert Shannon, purchased by Republic.

WEEKEND LEAVE, an original story by Maurice Clark, acquired by Paramount.

THE WHITE EVENING GOWN, a Dutch novel by Victoria Wolf, purchased by Boris Morros and S. P. Eagle, independent producers.

WHITE SAVAGE, an original story by Peter Milne, acquired by Universal.

YANKS OVER SINGAPORE, a story of American fliers defending Malaya, acquired by Republic.

YELLOW ROSE OF TEXAS, the song, acquired by Republic as a musical western title and theme.

YOU ONLY DIE ONCE, an original story by Herbert Dalmas and Malvin Ward, purchased by Columbia.

Mexican Film Bank Opened

by LUIS BECERRA CELIS
in Mexico City

Loans amounting to $125,000, have been made to several selected picture producers to enable them to step up and improve their films this year by the Banco Cinematografica, S.A., the bank that was organized by the industry and the government. While details of this financing have not been made public, it is understood that the loans are for five years, and at reasonable interest rates. The bank has been operating only a month.

Code Morals Framed

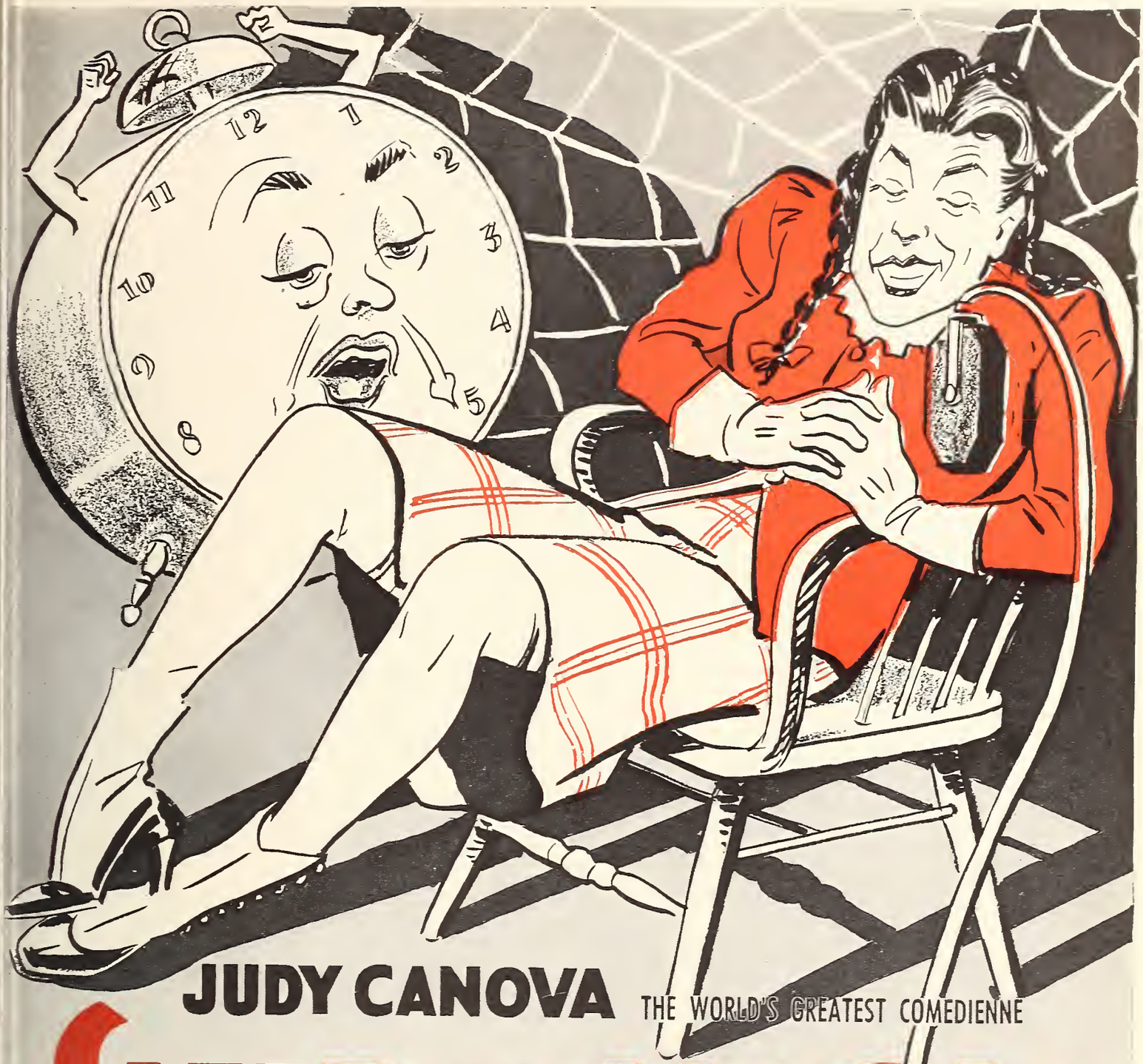
What it calls a "Code of Morals" is being framed by the Ministry of the Interior as a guide for its Federal Film Supervision and Censorship Department. The object of this Code, the Military says, is to assure the exhibition of only those pictures that are of the highest moral tone. The code is expected to become effective about May 1.

▽

Mexico is assured of all the raw film necessary for the completion of the film production program to the end of this year, the industry was told by Santiago Reachi, president of Posa Films, S.A., and brother of Manuel, representative of the Mexican government in Hollywood. Sr. Reachi said all Mexican producers could proceed without the least fear of any shortage of raw materials. The supply, it is indicated, will be sufficient for the producers to complete the more than 70 pictures they have in view for this year.

Sr. Reachi, however, limits his optimistic prediction to 1942. He had nothing to say about prospects for next year. The producer hade a business trip to Hollywood, New York and Washington. His company's films feature "Cantinflas," in private life Mario Moreno, the tramp comedian.

"Cantinflas" is a partner in Posa. This partnership is now limited to three persons, the comedian and Santiago and Ramon Reachi, Manolo Ferrandiz having dropped out to give his exclusive attention to the operation of the Arena Nacional, prominent local prize fight and wrestling arena.



JUDY CANOVA THE WORLD'S GREATEST COMEDIENNE

SLEEPYTIME GAL

TOM BROWN • BILLY GILBERT
RUTH TERRY
THURSTON HALL • ELISHA COOK, JR.
JERRY LESTER • MILDRED COLES
HAROLD HUBER
and **SKINNAY ENNIS AND HIS BAND**

ALBERT S. ROGELL—Director
Screen Play by Art Arthur, Albert Duffy and Max Lief
Based on a Story by Mauri Grashin and Robert T. Shannon

A REPUBLIC PICTURE

Buy U. S. Defense Bonds

Exhibitors in Nebraska Move On ASCAP

Members of the new Nebraska Music Users Association, an anti-ASCAP organization embracing theatres, hotels, ballrooms, and radio stations, are supporting Station WOW, the Omaha broadcasting link, which is asking for triple redress for money paid to ASCAP during the four years when Nebraska's anti-ASCAP law was being tested to final approval.

WOW is already suing the Society for $298,319, triple damages, and, if successful, the other user legally tagging along, will also be in line to get back three times the amount paid under protest for their licenses during that time.

Officers of the Music Users said about a half dozen theatre men had joined thus far, although there is some opposition in the film ranks to the idea of taking an aggressive stand at this time.

ASCAP Policy Changes

Concluding a two-day meeting at the Hamilton Hotel in Chicago on Wednesday, which was called by the American Society of Composers, Authors and Publishers, John G Payne, general counsel for the Society, indicated that ASCAP was changing its relations with music users which includes film theatres from a protective policy to a sales policy. Declaring that heretofore ASCAP had "hunted for infringements" and had used an "iron hand in collecting," Mr. Payne said, "In future, a velvet glove process will be used." In speaking of the Society's past methods of collecting license fees forcibly, he asserted that "some music users not familiar with the necessity for copyright law, thought it was a racket. In those days, our primary responsibility was to the composers, authors and publishers, rather than to the music lovers. "Now," he said, "we are looking for better ways in which to serve our licensees."

Mr. Payne presided at the meeting which was called to instruct businessmen who have replaced lawyers as ASCAP representatives, and their field agents from 10 mid-west states, in new procedures of the Society. A proposal has been made that music users take up their problems with local ASCAP offices instead of with the New York headquarters in order to effect more effective and more rapid results. On Wednesday, discussion was held in connection with office procedure and problems arising from the consent decree.

Some 33 district managers, field men and home office executives from motion picture companes were present at the meetings. In addition to Mr. Payne, ASCAP officials who attended included Herman Goldberg, assistant general manager: Robert Murray, public relations director, and Dr. S. Stevenson Smith, educational counselor.

Joseph Boyle Promoted

Joseph S. Boyle, formerly assistant manager at Loew's State, Syracuse, has been appointed manager of the Loew's-Poli Broadway Theatre, Norwich, Conn. The house is being completely remodelled and will re-open under Loew management February 20th with MGM's "Woman of the Year." Eddie Dowden of the Loew publicity staff is in Norwich, assisting Lou Brown in the opening campaign.

Black with RKO

Herman Black last week joined the sales staff of the Philadelphia RKO exchange.

Screen Stars Appear At Navy Relief Show

Screen, stage and radio stars, cooperating with leaders of New York's amusement world, were expected to draw 21,000 spectators to the huge benefit show held Tuesday night at Madison Square Garden for the Navy Relief Society. Eddie Cantor was credited with selling $25,000 worth of tickets, the gross sale of which was expected to exceed $155,000. Stars, musicians, technicians, stagehands and others who participated in the show donated their services. The gate's gross was estimated to reach around $35,000, it was expected.

Tyrone Power, Randolph Scott, Lou Holtz, Henny Youngman, Eddie Cantor, Fred Allen, Bert Lytell and Jack Haley were to be masters of ceremonies. Lt. Com. Junius Spencer Morgan, headed the executive committee as chairman. Other members included: Maxwell A. Kriendler, arrangements; Marvin Schenck, entertainment; Abe Lastfogel, program, Howard Dietz, publicity; and Eddie Cantor, Morton Downey, Frank Gillmore, Bert Lytell, Lawrence Tibbett and Louis Schaffer, secretary.

Those scheduled to appear in the special sketches and musical numbers arranged for the show were: Edgar Bergen and Charlie McCarthy, Ray Bolger, Myrna Loy, Loretta Young, Constance Bennett, Greer Garson, John Garfield, Janet Gaynor, Madeleine Carroll, Walter Pidgeon, Bette Davis, Jimmy Durante, Merle Oberon, Dick Powell, John Carradine, Tallulah Bankhead, James Barton, Diosa Costello, George S. Kaufman and Moss Hart, Al Jolson, Carmen Miranda, Bert Lahr, Ella Logan, Bill Robinson, Rosario and Antonio, Connie Boswell, the Ink Spots, Hazel Scott, Dinah Shore, Benay Venuta, Walter Winchell, Lucy Monroe, Joe E. Lewis, Ed Gardner, Billy De Wolf, the Hartmans, Paul Draper, Hal LeRoy and many others.

Cuban Film Board President Elected

Francisco Alvarez Coto, manager of Zenith Films in Havana, was last week chosen to head the Cuban Film Board of Trade. Other new officers are: Ignacio Blanco, manager of Vincente Blanco y Cia, vice-president; Octavio Gomez Castro, manager of Continental Films, secretary; Nestor Sanchez, manager of Tropical Films, treasurer; Dr. Manuel Pellon, general counsel: Justo Suarez, manager of AFA, and Eladio Novo, manager of Ibero America Films, representatives.

Tanner Resigns from WE and Bell System

DeWitt C. Tanner has retired as consulting patent attorney for Western Electric and the American Telephone & Telegraph Company. He had been previously head of the former's patent department. Mr. Tanner's career was also marked by intensive interest in the motion picture patent field. He was for some years general patent counsel for Electrical Research Products, Inc. He joined Western Electric in 1901.

Martin Goldenberg Resigns

Martin Goldenberg resigned this week as manager of Warner Bros. State Theatre in Philadelphia. He was with the circuit for 18 years. Mr. Goldenberg is succeeded by Ben Blumberg who was moved from the circuit's Lane Theatre in the same city. Mr. Goldenberg has joined the William Goldman independent circut as manager of its Bandbox Theatre in Philadelphia.

Warners Sign Actress

Geraldine Fitzgerald has been given a new contract by Warner Bros., it was reported in Hollywood this week. The deal excludes stage work, contrary to the previous contract which gave the actress the privilege of working on the stage for six months a year.

'Woman of Year' Holdover Record

No. 1 holdever of current releases was MGM's "Woman of the Year," starring Katharine Hepburn and Spencer Tracy, which this week became the third picture to run six weeks at the Radio City Music Hall in New York. Only two other films enjoyed six-week runs at that theatre, "Rebecca" and "Philadelphia Story," the latter also starring Miss Hepburn.

"Woman of the Year" has had three other holdover engagements this week: Orpheum, Madison, Wis.; Midland, Kansas City, and Fox, Spokane, playing 10 days, two weeks and 8 days respectively.

Holdover reports from several distributors on other releases for the week are: "To Be or Not To Be," United Artists: second week at Rivoli, New York; second week at Chicago Theatre, Chicago.

"Hellzapoppin," Universal: Poli, Bridgeport, opened February 26th; Savar, Camden, opened February 27th; Colonial, Erie, February 27th, and E. M. Loew, Hartford, February 27th.

"Ride 'Em Cowboy," Universal: Boston Theatre, Boston, opened February 27th; Palace, Columbus, opened February 27th; Hillstreet, Los Angeles, March 3rd; Pantages, Los Angeles, March 3rd; Garde, New London, March 4th; Criterion, New York, March 4th; Bijou, Springfield, Mass., March 3rd; and Rivoli, Toledo, March 6th.

"Ball of Fire," RKO: held third week at Paramount Theatre, Portland, Ore.; second week, Warner's Roger Sherman, New Haven; second week, Warner's Strand, Hartford; third week, Boyd, Philadelphia.

"Citizen Kane," RKO: second week at Aldine, Philadelphia; second week at Fulton, Pittsburgh; held indefinitely at the Spegelin Theatre, Stockholm, Sweden, where it has been playing six weeks.

"Suspicion," RKO: in its 11th week at the Century Theatre, Sydney, Australia.

"Captains of the Clouds," Warner Bros.: fourth week at the Strand, New York.

"Kings Row," Warners: eighth week, Astor, New York.

"Tanya," Artkino: second week at the Stanley, New York.

Report on Grosses

"To Be or Not To Be," United Artists, at Rivoli, New York; reported to have topped all attendance records of any UA film to play that theatre, when it attracted 36,000 for the first three days, and drew an estimated gross of $20,000.

In the first four days of its fifth week, MGM's "Woman of the Year," at the Music Hall, New York, grossed an estimated $53,000.

"The Lady Has Plans," Paramount production at the Paramount Theatre, New York, drew an estimated $21,000 over last Saturday and Sunday and was expected to finish the week on Tuesday with $47,000.

"Roxy Hart," 20th Century-Fox, brought an estimated $23,000 for the first four days of its third week at the Roxy, New York. At the Strand, "Captains of the Clouds," Warner film, grossed an estimated $17,000 for the first four days of its 4th week.

United Artists reported this week that Charlie Chaplin's "The Gold Rush," opening at the Orpheum Theatre, Montreal, last Thursday, reached a gross figure equal to 140 per cent of that achieved by "The Great Dictator," at the same house.

Harman Feature Planned

Hugh Harman Productions will make "King Arthur's Knights," a feature-length color cartoon. Release negotiations are now under way.

PEARL HARBOR SNAPPED OFF ALL AD-FILM BUSINESS

Sponsors Cancel Plans; Studios Hope for Few Instructional Films

The Japs' attack on Pearl Harbor, and the subsequent developments, have knocked the bottom out of the sponsored commercial film business. Some 70 film producing companies and individuals are involved.

Following America's entry into the war, the nation's largest industrial firms which annually sponsor advertising pictures for theatrical and non-theatrical exhibition, both domestic and foreign, cancelled advertising picture sponsorships for the duration of the war, along with much of their newspaper, magazine and radio promotions. Priorities have already or are about to leave them with little or no raw products to manufacture other than war-and-defense materials.

The situation has resulted in a mad scramble by commercial film producing companies to obtain contracts to produce visual training and defense pictures for the Army, Navy, Marine Corps and other Government branches involved in the war effort. But, one producer in New York disclosed this week that of the 70 producing firms in the country only "one dozen were fully equipped to handle the specialized kind of film necessary for visual training in production and martial machinery."

The large advertising agencies which handle motion pictures for clients—among them J. Walter Thompson, McCann Erickson, J. M. Mathes and Young & Rubicam—report that "those sponsors whose products are effected by priorities naturally will curtail their film programs." One agency executive maintained, however, "Some corporations are feeling the necessity of maintaining contact with their previous customers and want to protect their investments in the advertising films already produced."

Seek New Type of Film

According to producing companies in the East, such as Audio Productions, and Emerson Yorke Studios, among others, industrial companies are switching from the advertising film to an entirely different kind of picture as a result of the war. Moreover, some business firms which usually produced approximately seven minute movies a year, are holding in abeyance such production for the time being, it was learned.

In lieu of straight advertising motion pictures, commercial producing companies believe that sponsors will make three different types of films:

1. Public relations or institutional films tieing up the individual industry's part in war production, for theatrical distribution.

2. Employe relations film, showing hundreds of workers in one company factory what other workers are doing in another factory owned by the same company but removed many miles distant; or a film showing employes how to handle certain kinds of machinery and tools; for factory distribution only.

3. Service films, showing people who own cars, refrigerators, radios, vacuum cleaners and such, how to take care of them for the war duration; for theatrical and non-theatrical distribution.

Minute Movies Affected

Foreign distribution of minute movies produced for American business, at the outbreak of the war, it is reported, was in the increase. These pictures were prepared in the language of the country where their distribution was made, from Latin America to Africa, by such companies as Squibb's, Kolynos Anacin, Underwood Typewriter and others. Many firms which used this medium are, for the present, undecided whether or not to continue foreign distribution.

Western Electric has made a picture called "Telephone Arsenal," for distribution only to its employes, which depicts the vital part played by the telephone in defense and war activities. General Motors and Curtiss Wright are making pictures designed to instruct their thousands of new employes in the intricacies of machine production now harnessed for war. The Aluminum Company of America and Shell Oil Company have prepared films showing how their respective products, aluminum and oil, are vital for war production. These latter two pictures will be distributed theatrically as well as non-theatrically. General Electric just completed a film, "Beating Time," for theatrical distribution, showing GE's part in war production.

Dealer-Films Curtailed

In the meantime, the dealer-sales-convention type of picture produced in the past for General Motors, Chrysler, Ford, refrigerator companies and others now affected by priorities, has been entirely abandoned.

The Gillette Company, manufacturers of safety razor blades, recently cancelled an advertising picture. The Tea Institute which had planned to make an institutional film for theatrical distribution on the benefits of tea drinking and the steps in tea production, cancelled. American Telephone and Telegraph is another of the companies which has cut advertising film plans.

According to recent estimates, about 12,000 theatres throughout the country, excluding first run circuit and independent houses in the Greater New York and other metropolitan areas, accepted advertising films in 1941.

The test of film patron reception to ad films was made during the latter part of December, 1941, by Canada Dry Ginger Ale and the advertising agency handling its account, J. M. Mathes, Inc. Fourteen different Technicolor minute movies were produced, eight plugging the ale and six boosting Spur. Screen stars Edward Arnold, Pat O'Brien, Jean Hersholt, Ona Massen and others were featured in some of the films, tieing up their hobbies with ginger ale drinking. This was the first time motion pictures were used to furnish the central theme for a newspaper, magazine and radio advertising campaign. Commercial film producers, prior to the outbreak of the war, hopefully viewed the Canada Dry films via country-wide theatre distribution, as a forerunner of similar advertising campaigns.

Eight commercial firms which were awarded contracts last April by the U. S. Office of Education for production of 30 visual training films, have completed their allotment of five each. Caravel Films, Inc., produced five pictures on milling machine and shipbuilding; Audio Productions, Inc., completed its films on the vertical boring mill; Emerson Yorke Studios finished its pictures on the shaper and radial drill; Jam Handy Organization completed films on the engine lathe and shipbuilding, and Loucks and Norling Studios turned in their films on precision measurement. Other companies to submit their productions were Calvin Company, Ray-Bell Films, Inc., and West Coast Sound Studios.

In order to secure widespread distribution of these motion pictures, the Office of Education awarded printing and distribution on a contract basis to Castle Films. The purchase prices for each individual film range from $8.47 to $25.12. Castle Films, it is reported, is utilizing the services of thousands of audio-visual dealers and representatives throughout the nation to get the pictures to schools and industrial plants.

RKO Party for Granara

Jack Granara, press agent for the Keith theatres in Boston, who enlisted in the Army last week, was given a farewell party by Harry McDonald, RKO divisional manager. More than 100 newspapermen, showmen and actors, as well as local RKO executives, were on hand. Dick Powell, who was in town for a public appearance at the RKO Boston Theatre, was one of the guests. Mr. Granara had been in theatre publicity work for fourteen years, first assisting his cousin, Joe DiPesa, at Loew's State and Orpheum theatres, and then joining the Keith circuit at the Memorial Theatre in Boston.

Intermountain Shifts

Clyde Anderson, manager of the American Theatre in Butte, Mont., has been moved by Fox Intermountain circuit to the Webber in Denver, succeeding Paul Laswell, who has joined the Army. Vern Fletcher, the circuit's theatre booker in Denver, has been transferred to Salt Lake City. Ned Collins takes over in Denver.

Bausch & Lomb Earnings

The Bausch & Lomb Optical Co. of Rochester, New York, reported this week a net profit of $1,152,696 for the year 1941. Earnings amounted to $2.74 per share of common stock. Profit in 1940 was $1,433,742.

Grierson Propaganda Films aimed at U. S.

by ED BAKER
in Winnipeg

"CANADA Carries On," the film series produced by the National Film Board of Canada under the supervision of John Grierson, Dominion Film Commissioner, has gained in an astonishingly short period of time a fame which has gone far beyond the bounds of the Dominion.

Twenty-two of this series have already been produced, all designed to acquaint the people of Canada with the strategy of modern warfare and the place they play in it. Made at the rate of one a month, Mr. Grierson intends to keep up the pace. At the same time he has completed arrangements to have these films get national distribution throughout the United States, thereby bringing home to Americans the part the people of the Dominion are playing in the war.

The strategy of modern warfare, described in elaborate detail, is the subject of one of the latest films in the series "Canada Carries On," produced by the National Film Board in co-operation with the Office of Public Information. Entitled "This is Blitz," the new film is now showing in Canadian theatres.

Blitz Tactics Shown

Scenes from the German invasions of Poland, the Netherlands, France, Norway, Jugoslavia and Russia demonstrate the quick striking mobility of armored forces which the German army command perfected for offensive operations. Methods of defense against invasion are next depicted. This is the strategy of the counter-blitz. The British Home Guard is seen being trained in ingenious methods of guerrilla warfare.

The mass of inventive talent at work in industry in Great Britain, Canada and the United States pass in review and there are hints of secret weapons, of new instruments being evolved that will cut the initial power of any future German blitz attacks.

"Forward Commandos," another of the series, shows the skill and daring of raids by British Commando troops on German-occupied territories. The film opens with maps and diagrams giving a clear exposition of the methods whereby both organized and guerrilla resistance is being put forth in Axis-occupied territories.

Because of the toughness of training demanded by modern warfare of this type, Canada during the winter months becomes an ideal center for the preparation of troops. Winter manoeuvres in the Dominion are explained. Shown are ski troops on patrol; men of the Commonwealth air training plan practising flying through January blizzards on the western plains; corvettes at sea covered with ice.

Roger Barlow, cameraman of the National Film Board, Ottawa, who is directing the shooting of a special industrial film for the munitions and supply department in Winnipeg, and who has supervised and shot many of the "Canada Carries On" film series, cannot understand the lack of publicity and comment by theatres and newspapers, generally, when one of the series is shown.

"In one of the large eastern cities, for example, you would never know when a 'Canada Carries On' is showing. . . . and, even if you did, you'd never be able to find out from the newspapers whether it was good, bad, or indifferent movie fare," he observed.

While Hollywood "shorts" receive newspaper reviews all the time and, as often as not, are billed on theatre marquees along with the main feature, Canada's own, small movie production is being ignored in this respect, he believed.

"Another thing . . . if movie editors don't like some parts of the 'Canada Carries On' film, we would like to hear about it so as to make necessary improvements in the next one; if they do like one of these films, we would like to hear that, too."

In Winnipeg, "Canada Carries On" films are given a prominent place on theatre marquees by Winnipeg theatre managers. They are reviewd on newspaper theatre pages; often they merit special mention on editorial pages.

National Decency Legion Classifies Ten Films

Of the ten motion pictures classified by the National Legion of Decency during the current week, four were approved for general patronage, four were considered unobjectionable for adults and two were named as objectionable in part.

Class A-1, Unobjectionable for General Patronage: "Kid Glove Killer," "Law of the Timber," "Mayor of 44th Street" and "Tramp, Tramp, Tramp." Class A-2, Unobjectionable for Adults: "Brooklyn Orchid," "The Male Animal," "Mr. District Attorney in the Carter Case" and "There's One Born Every Minute." Class B, Objectionable in Part: "Three Hearts" and "Where is My Husband Tonight?," both Polish films.

Chicago Group Reviews

The Better Films Council of Chicago reviewed 20 pictures during February, classifying nine as family entertainment and eleven as mature fare. In the family group were "Bahama Passage," "Blue, White and Perfect," "Cadet Girl," "Glamour Boy," "Small Town Deb," "Hellzapoppin," "Rise and Shine," "You're In the Army Now" and "Dr. Kildare's Victory."

Listed as mature entertainment were "Blues in the Night," "The Body Disappears," "Confessions of Boston Blackie," "International Squadron," "Mad Doctor of Market Street," "Sealed Lips," "Sullivan's Travels," "Lady for a Night," "Son of Fury," "A Yank on the Burma Road" and "The Wolf Man."

Burge Joins Coast Guard

The enlistment of J. C. Burge, MGM exploitation representative in Oklahoma City, was announced this week by W. R. Ferguson, exploitation director. Mr. Burge, who has managed several theatres in Oklahoma City, was publicity director for Standard Theatres before joining the MGM staff in 1940.

Luncheon for Dollinger

Irving Dollinger, president of Associated Theatres of New Jersey, was given a luncheon by his associates last Thursday at the Newark Athletic Club, in honor of his third year in office. He was presented with a $500 defense bond by members of the organization.

Congress Debates Merger of Informations

The National Capital this week was in the throes of a bitter controversy over Administration plans for the setting up of a vast information center and reports that the information services of a number of war agencies would be merged, both activities to be under the supervision of Lowell Mellett, Chief of the Office of Government Reports.

Although Congress refused to appropriate funds for the information center, $600,000 has been made available by the Public Buildings Administration for the construction of a temporary building, where business men seeking to transact business with Government agencies would be able to apply for information about where and whom.

The project would have no effect upon informational activities as they relate to the film and radio industries, since it is designed purely as an aid to business men.

Center Attacked

The proposed center, construction of which started last week, has been attacked as a "madhouse" and "boondoggling" by interests which believe it can accomplish nothing, since it cannot settle any problems brought to Washington by business men.

The scheme, Mr. Mellett said, is designed "to lessen the difficulties of those who come to Washington on business, on the one hand, and, on the other, to lessen the endless interruptions and interference with work in many Government departments and agencies resulting from visits and telephone calls to the wrong offices."

More importance is attached to reports that a merger of information agencies is in the making, which would bring the Censorship Office, the Office of Facts and Figures, the Mellett office and the Rockefeller agency together. However, there has been no official comment on such a scheme, which, it is charged, would create a super propaganda agency which might not be acceptable to the country at large.

There is a decided difference of opinion as to how far the information services should be centralized, there being suggestions that those of the War and Navy Departments, War Production Board, Office of Price Administration, Office of Civilian Defense, Maritime Commission, Board of Economic Warfare, etc., should be merged to prevent the issuance of conflicting information.

At the moment, there are probably as many information experts as there are newspaper correspondents in Washington, but it is not expected that the number of the experts would be diminished in the event the publicity services were merged.

ATO of Indiana Proposes Law

In order to mitigate air raid risk to the public and to lessen competition of circus, carnival and other itinerant shows, the Associated Theatre Owners of Indiana has urged its members to seek new city ordinances in their home towns to protect the public safety, health and morals. ATO suggested that inclusion in such ordinances should involve protection of established business concerns against unfair competition by withholding permits for so-called carnivals and other itinerant outdoor shows and amusements.

More Langdon Shorts

Columbia last week signed Harry Langdon to make three or more shorts a year.

Hooray! Hooray!—for "Something GAY!"

(LOOK WHAT THE CRITICS HAVE TO SAY!)



"A stunning comedy . . . superb clowning . . . hilarious . . . Miss Lombard does a brilliant job, matched perfectly with Mr. Benny. Her last performance is her greatest . . . one of the comic delights of the year!"—*Herald Tribune*

"Humor and suspense . . . deliciously funny . . . Benny and Lombard a fine team."—*News*

"Tears down the house! . . . Carole Lombard smooth and brilliant . . . Jack Benny amazing . . . One of the outstanding comedies of the year! Destined for terrific business at the Rivoli, and rightly so, because it's grand entertainment!"—*Mirror*

"Something to laugh over from start to finish . . . Carole is really terrific . . . Among Benny's and Lubitsch's best!"—*PM*

"Carole Lombard's performance is brilliant . . . Jack Benny does his best screen work to date . . . One of the most entertaining comedies of the season. A deft blend of farce and suspenseful drama . . . One highly amusing scene after another!"
—*Journal-American*

"Carole Lombard beautiful and blithe . . . Fine hand of Lubitsch is apparent . . . Benny runs the comic gamut!"
—*World-Telegram*

"Miss Lombard looking her loveliest and giving a performance which will rank with her best . . . Laughs, an exciting story, good performances."—*Post*

"A sure-fire click!"—*Walter Winchell*

ALEXANDER KORDA presents

CAROLE LOMBARD • JACK BENNY

in ERNST LUBITSCH'S Comedy

"TO BE OR NOT TO BE"

DOORS OPEN at 9:30 A. M. • **UNITED ARTISTS** **RIVOLI** **B'WAY at 49th St. MIDNITE SHOWS**

Record Rivoli business as this review ad appears in all New York City newspapers. To the hundreds of theatres now holding over this great comedy hit, we suggest a similar ad to reproduce the raves this important picture is getting in all key spots!

'Little 3' goes to Trial in U. S. Suit April 28

The Government will try the Schine circuit, affiliates, Universal, and United Artists April 28th. Its intention to do so on that date was seen by New York attorneys this week, in the serving of subpoenas on the majors, directing them to produce records and books in Buffalo Federal Court, trial site, on that date.

The Government also asked defandant distributors to have on hand information concerning business in 17 Schine situations.

The move puts at rest rumors that the New York anti-trust suit might precede the Buffalo field suit. The former, it was said, will be held in abeyance until completion of the Buffalo suit, inasmuch as the court has promised both sides it will not compel them to defend two suits simultaneously.

New York attorneys said Monday the Schine case would probably not be concluded until the autumn.

In Buffalo, Monday, the Government asked for an admission of facts by the defendants. Information is asked on the number of features distributed by the majors within certain periods, the financial interests defendant exhibitors had in certain theatres within those periods, names of theatres, extent of interests, dates acquired, other interests, their extent, their present status, when disposed of, number of seats.

Judge John Knight Monday ruled the defendant theatre circuit was not required, in answering an interrogatory, to state the approximate percentage of features leased from defendant majors, nor to state the percentage of same from distributors not defendants. Reference was to pictures exhibited by the defendant theatre company during years specified in the interrogatory.

Meanwhile, decision is again delayed and uncertain in the Government's other field suit against the Crescent circuit, affiliates, and the two distributors in Nashville Federal Court. The suit has been completed since December, and decision from Federal Judge Elmer Davis has been expected since early January.

However, the judge last week was in Florida, recovering from effects of influenza; and there was no indication when the decision might come.

Columbia's Film Vaults

Columbia Pictures is building 70 new film vaults, it was announced in Hollywood this week, 20 at the Gower Street studio and 50 at the Columbia ranch in North Hollywood, to take care of the studio's increased product output. For added protection, the company said, the vaults at the ranch, where construction already is under way, will be built partly underground.

Beckley Resigns Tri-States

Bill Beckley, manager of the Tri-States Theatres Corp., Hipp and Loop theatres at Sioux City, Iowa, has resigned on account of ill health. Albert Ackerman, formerly chief of service at the Princess, has been appointed manager of the Loop and Sol Shulkin, Tri-States partner in Sioux City, will manage the Hipp.

APRIL 6th TEST FOR DECREE LAW

Judge Albin Pearson will hear arguments April 6th, in Ramsey County Court, St. Paul, on the civil and criminal actions in which the constitutionality of the state's anti-decree law is argued. The state, and three majors, Twentieth Century-Fox, Paramount, and RKO, have filed briefs. Replies must be in Judge Pearson's hands March 25th. The criminal action is by the state against the three majors for selling films in blocks of five and ten, thus violating the law, which compels block booking of an entire season's product. The civil action is by six majors, who demand the law be declared void and unconstitutional.

Armour Named to New RKO Post

Reginald Armour, executive assistant to George J. Schaefer, head of RKO, has been appointed assistant general manager of RKO production in Hollywood, by Joseph I. Breen, executive vice-president in charge of production, prior to the latter's departure for a vacation in Mexico. Mr. Breen will return to the studio to resume his duties on April 6th, according to RKO executives. During his month's holiday, Charles Koerner, vice-president in charge of RKO Theatres, will take over.

Mr. Armour was European general manager for RKO in 1937. Following outbreak of the war in 1939, he continued to maintain company business in several territories until the end of 1940. He then returned to the United States. Early in 1941, Mr. Armour was appointed executive assistant to Mr. Schaefer and has since functioned in that capacity.

Lesser To Produce for RKO

RKO Radio Pictures has signed Sol Lesser to produce two Tarzan pictures for next year, it was announced by the studio in Hollywood on Monday. Mr. Lesser, who resigned as RKO executive producer recently, will make the films independently, it was reported, releasing through RKO on a deal similar to the one he had with the company several years ago. Johnny Weismuller and Maureen O'Sullivan will star in the Tarzan films.

Sells 100%, Enlists

A week ago, working in the Bill Scully Sales Drive, Leo Cantor, Pittsburgh salesman for Universal, closed his last deal, making him the first salesman in his branch to sell his territory 100 per cent. That job completed, he walked over to the nearest U. S. Naval Recruiting Station and enlisted.

Theatre for Amboy, Ill.

The Marchesi Bros. Theatres, operating a circuit of six houses in Illinois, plans a new theatre, seating 600 persons, for Amboy, Ill. where the home office is located.

AMPA Honors C. C. Pettijohn

Charles C. Pettijohn, retiring general counsel for the Motion Picture Producers and Distributors of America, was the guest, last Thursday, of the Associated Motion Picture Advertisers, in New York's Hotel Edison, at a luncheon attended by many of his former associates, including Will H. Hays, MPPDA president.

The day marked Mr. Pettijohn's relinquishment of the post he held 20 years. It also marked Mr. Hays' 20th year in the film industry. Additionally, it was noted, Mr. Pettijohn was for 20 years an AMPA member.

Mr. Pettijohn said that leaving the MPP DA did not denote his retirement from the film industry. He will remain in its service, he said, and he was echoed by Mr. Hays who, after praising Mr. Pettijohn's "loyalty" and "friendship," added: "He was serving the industry before I arrived to make its worries mine, and will be serving it for many years to come."

Mr. Pettijohn described the struggles to keep the industry free, and admonished listeners to continue the fight. He reminded his listeners that of the 15 "biggest industries in this country, all but the press and this one are run by some board in Washington"; and he added:

"This industry has been trusted by the people. Don't do anything to injure that trust. Keep the screen free."

Among telegrams received at the luncheon by Mr. Pettijohn was one from J. Edgar Hoover, head of the Federal Bureau of Investigation, and another from Governor Matthew M. Neely, of West Virginia, a former Senator and the author of bills to outlaw blind buying and block booking.

Governor Neely said that despite Mr. Pettijohn's opposition to the bills, he considers him "one of the ablest and most likeable attorneys ever to appear before a United States Senate committee."

Others on the dais Thursday were Martin Quigley, Jack Alicoate, John C. Flinn, Maurice Kann, Louis Nizer, Vincent Trotta, AMPA president, and Edward Schreiber, vice-president.

Sales Force Personnel Changes in Des Moines

Announcement of changes in several Des Moines exchanges came this week. Woodrow Sherrill, Metro-Goldwyn-Mayer office manager, will go to Kansas City as a salesman. Fred Armington will become manager, and Raymond Dayton will succeed him as checking supervisor.

W. J. Curry, Paramount head booker, will become a salesman covering the eastern Iowa territory. He will be succeeded by J. H. Foley, his assistant.

J. E. Melone, Warner Brothers office manager, has been named to the same position in Minneapolis. Neil Adair, Republic office manager in Des Moines, will take the job with Warners. Francis Cappler, Republic booker, will become manager.

MGM Renews with McDonald

Ray McDonald, young actor and dancer recently seen in "Babes on Broadway" and "Born to Sing," signed a new long-term contract with MGM this week, it was announced in Hollywood. He is scheduled to appear in several of Metro's new season productions.

Take It From The Trade's Top Critics—

DEM BOIDS IS *Box Office!*

"The best to date with every assurance of enjoying proportianately increased revenue . . . aided and abetted by the best supporting cast ever assembled for them." BOXOFFICE

"Plenty of laughs and punch make this good entertainment for all ages. A welcome audience pleaser." FILM DAILY

"Stronger as to story, faster in movement, considerably more exploitable." MOTION PICTURE DAILY

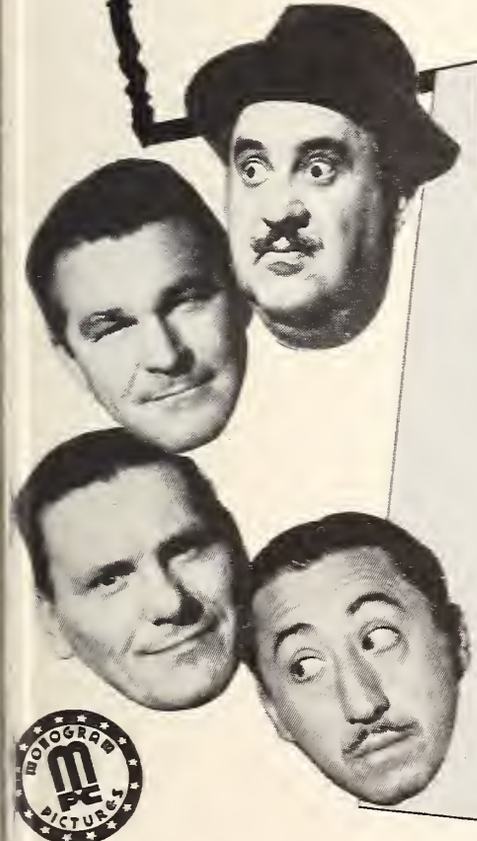
"A top-ranking cast for anyone's dough." SHOWMEN'S TRADE REVIEW

"Their most extensive production . . . will find excellent reception." VARIETY

The EAST SIDE KIDS

In Their Wildest Jamboree of Action and Laughs!





Mr. Wise Guy

with

Those Scrap-Happy Tenement Terrors

Leo GORCEY • Bobby JORDAN

Huntz HALL • Gabriel DELL

And Just Look Who's With Them!

Billy GILBERT • Guinn WILLIAMS

Warren HYMER • Benny RUBIN

Produced by
SAM KATZMAN

Directed by WILLIAM NIGH

Screenplay by SAM ROBINS • HARVEY GATES • JACK HENLEY

Original Story by MARTIN MOONEY

MONOGRAM PICTURES

Another Hit from

MONOGRAM!

Bela LUGOSI in BLACK DRAGONS

Ready For
RED-HOT RELEASE!

'Male Animal' and 'Martin Eden' Open

The world premiere of Warner Bros. picture, "The Male Animal," this week in Columbus, Ohio, which was the occasion for numerous civic affairs climaxed by a reception at the Governor's executive mansion, followed signal honors given the openings last week of Columbia Pictures' "The Invaders" in New York and the company's film version of the Jack London classic, "The Adventures of Martin Eden" in Quebec.

Authors Feted

Columbus this week honored co-authors Elliott Nugent and James Thurber of "The Male Animal," starring Henry Fonda, Olivia de Havilland, Joan Leslie and Jack Carson. Prior to the opening on Thursday night at the RKO Palace Theatre, Mr. Nugent and Mr. Thurber, both alumni of Ohio State University, and the latter a native of Columbus, were guests of honor at various local civic festivities. Governor John W. Bricker of Ohio held a reception for Mr. Thurber on Thursday; Dr. Howard Bevis, president of the University, held a faculty luncheon for him which was followed by a tea and student rally. The Variety Club of Columbus gave a "Male Animal Ball" the night before the premiere, with Cab Calloway supplying the music and Governor Bricker planning to head the list of 1,000 guests expected at the celebration.

A feature of the premiere was to be the crowning of Ohio State's football hero, Jack Graf at the Palace Theatre on Thursday night, as the "typical Male Animal." Thirty co-eds were to be special hostesses in the theatre.

Glenn Ford, Canadian-born star of Columbia's "Adventures of Martin Eden," was honored last Saturday in Quebec and Montreal in connection with the film's premiere at the Empire and Capitol theatres in Quebec. Actor Ford was received by Premier Godbout and Mayor Borne in Parliament last Friday afternoon and addressed a rally of 15,000 persons at a Victory Loan Drive in Montreal on Saturday. He made several personal appearances at the two theatres between showings of the picture, in which Claire Trevor and Evelyn Keyes share the feminine leads.

"Martin Eden" was scheduled to open this Saturday, March 14th, at the Globe Theatre, New York.

Attendance of a score of captains and seamen who survived the torpedoings of their ships off the Atlantic Coast in recent weeks, marked the premiere of Colmbuia Pictures' "The Invaders," at New York's Capitol Theatre last Thursday night.

"Reap" on Both Coasts

Following the Hollywood premiere next Thursday, March 19th, commemorating the 30th anniversary of Paramount Pictures and Cecil B. DeMille's 30th year as a film producer, "Reap the Wild Wind," Mr. DeMille's 66th production, will have its New York opening at the Music Hall on March 26th, coinciding with that theatre's annual Easter program. Ray Milland, John Wayne and Paulette Goddard head a stellar cast which includes Raymond Massey, Robert Preston, Susan Hayward, Lynne Overman, Charles Bickford and Walter Hampden.

Paramount Pictures has purchased a Mutual Broadcasting hookup of approximately 75 stations to promote "The Fleet's In," it was announced by the company in New York last week. The broadcast will be heard from 9:45 to 10:00 P. M., Friday, March 27th.

CHICAGO CHECKS 'TEEN AGE PATRONS

Said to be the aftermath of the fatal shooting of a high school girl in the balcony of the Palace Theatre, Chicago, two weeks ago, is an order from Police Commissioner James P. Allman for the enforcement of an old law banning the admittance of children to theatres during school hours, unless accompanied by an escort.

Commissioner Allman instructed his captains to warn theatre managers against admitting unescorted children during the day.

Although the incident happened after school hours, the shooting in the Palace balcony caused city-wide concern over the habit of high school youngsters dating in darkened theatres during matinee hours.

Admission Levels Range Upward

Increase in theatre admissions continues sporadically around the country, according to reports received from the field this week, indicating that the large circuits are not contemplating any general upswing in prices, as reported in MOTION PICTURE HERALD on February 21st. In most cases, managers declared increases were instituted to "do away with handling odd pennies at the box office," with favorable reaction of patrons reported.

The leveling off policy instituted by Minnesota Amusement Company in Minneapolis, resulted in increased prices at even figures for 30 theatres in 11 cities in Minnesota, Wisconsin and North Dakota. In one other instance, in Fargo, N. D., an admission price was reduced from 45 to 40 cents. South Dakota houses of the company were not affected and the change followed a similar move in 14 Minneapolis theatres of the circuit. With few exceptions, independent operators in the latter city followed the firm's example.

Loew's Broad and Ohio theatres in Columbus, Ohio, raised admissions from 47 to 50 cents recently to keep pace with similar increases instituted by the Palace and Grand, both RKO houses. The State Theatre in Eau Claire, Wis., upped its admissions from 30 to 40 cents, including tax against a former 28 to 39 cents including tax. Loew's Rochester, in that city, increased its balcony admission from 30 to 33 cents after 5:00 P.M. The Century and Keith's, of the same circuit in Baltimore, both downtown first run theatres, raised prices for the weekends with tops admission for orchestra seats at 55 cents instead of 44 during evenings on Saturdays, Sundays and holidays; balcony prices remained at 44 cents.

In St. Louis, the Wehrenberg circuit levelled off prices in nine third-run theatres on Friday, Saturday and Sunday, raising admissions from 28 to 30 cents. This policy was not instituted, however, in the theatres Fred Wehrenberg operates jointly with Clarence Kaimann, it was reported. "No mills, no pennies," is the slogan at the nine theatres and has met with approval of theatre patrons, it was announced by Mr. Wehrenberg. The Fanchon and Marco-St. Louis Amusement Company has a similar policy in effect in about 10 of its second and third-run houses.

N. Y. Moves to Liberalize Child Actor Law

Passage by the New York State Legislature of the Ehrlich-Hampton bill to repeal labor and penal laws now preventing professional and non-professional stage exhibition of children under 16 by placing the matter under the jurisdiction of educational authorities seemed likely this week as Assemblyman Harold B. Ehrlich of Buffalo, lower house sponsor, secured favorable action along the line last week.

Mr. Ehrlich's bill was reported out of the Assembly Committee on Public Education March 3rd and was advanced to third reading on the calendar the following day. Assemblyman Ehrlich told MOTION PICTURE HERALD that he would offer two further liberalizing amendments when the bill comes up for debate this week. One of the amendments would allow two hours per week for non-professional appearances on radio programs instead of one hour without educational sanction providing it was done outside of school hours from the studios of any licensed broadcaster. Another would liberalize the present provision in his bill for 72 hours advance approval by educational authorities. The first amendment was passed by both houses Tuesday.

At the present time the law permits no contingency whereby children under 16 can take part in making motion pictures in New York State, while the new bill would permit it if educational authorities ascertained the work was not injurious to children's health, education or welfare.

Assemblyman Edgar F. Moran, Brooklyn Democrat, introduced a measure proposing amendment to the labor law to provide seats for motion picture theatre doormen.

Mississippi Repeals Sunday Film Ban

By a large majority, the Mississippi Senate on March 2nd, passed a Sunday motion picture bill that would legalize Sabbath performances in the face of a 120-year-old prohibitive statute that bans bull fights, cock fights, bear wrestling and other forms of amusement including baseball and football games. The bill passed 29 to 10 after two hours of oratory which included warnings that "this nation could never win the war if it had Sunday movies." Opponents of the measure, authored by Senator Mitchell Robinson, of Jackson, pitched their debate on moral issues. Proponents asked that it be passed on the ground that thousands training in the State of Mississippi "were known to be frequenting honky tonks and wandering aimlessly on Sunday afternoon because they had no other place to go." Governor Paul Johnson came out for repeal of the blue law for the duration before the legislature went into session.

The Senate bill would pave the way for shows within a 30-mile radius of a military reservation. With several new reservations proposed, it will eventually, if adopted, affect the entire state. Despite the anti-Sunday law now on the statute books, scores of theatres operate on Sunday, particularly along the Gulf coast and in the Mississippi river counties. The measure, as amended from the floor, will be operative only during the war and for three months thereafter. Shows would be required to close one-half hour before and one-half hour after the usual church services. Violations of the act provide for a $500 fine.

SHORT PRODUCT PLAYING BROADWAY

Week of March 7th

CAPITOL
Wacky Wigwagms.....Columbia
What About Daddy?.....MGM
Feature: The Invaders.....Columbia

CRITERION
Screen Snapshots, No. 7....Columbia
Conrad, the Sailor.....Columbia
Feature: Ride 'Em, Cowboy..Universal

MUSIC HALL
Early to Bed.....Disney-RKO Radio
Feature: Woman of the Year MGM

PARAMOUNT
Superman in the Billion Dollar Limited .....Paramount
Feature: The Lady Has Plans Paramount

RIALTO
Our Russian Front.....Artkino
Defense of Moscow.....Artkino
Feature: Mr. Wise Guy.....Monogram

RIVOLI
Churchill's Island.....United Artists
Early to Bed.....Disney-RKO Radio
Feature: To Be or Not To Be.United Artists

ROXY
Secret of the Fjord.....20th Cent.-Fox
Funny Bunny Business .....20th Cent.-Fox
Community Sing, No. 7....Columbia
Feature: Roxy Hart.....20th Cent.-Fox

STRAND
Tanks .....U. S. Defense Short
Porky's Pastry Pirates .....Vitaphone
There Ain't No Such Animal.Vitaphone
Feature: Captains of the Clouds .....Warner Bros.

RKO Radio Promotes Drumm, Gittleson, Level

The promotion of Frank L. Drumm and Harry Gittleson to new posts in the RKO Radio expanded sales department, was announced this week by Ned E. Depinet, vice-president. Mr. Drumm, who has been in the film industry for 25 years and assistant to the New York branch manager, Bob Wolff, for the past 12, will be assistant to Eastern Sales Manager Bob Mochrie. Mr. Gittleson, a veteran of 28 years in exhibition and distribution, and recently editor of RKO's "Flash," will have a similar post with Walter Branson in the western division. Jack Level, who has been handling trade paper and short subject publicity for RKO, will replace him as editor.

Bingo Outlawed in Wilkes-Barre, Pa.

Bingo games have been banned in Wilkes-Barre, Pa., since Thursday of this week under executive order of Mayor Charles N. Loveland, who announced his intention last September to "stamp out the racket."

Declaring that the time had arrived when everyone should be spending spare money for defense stamps and bonds, Mayor Loyland announced that he would go to the District Attorney, as soon as the practice "which everyone knows is illegal, anyway" was stopped in the city, and request that similar action be taken in the county. Last September the Mayor banned bingo games in the city, but operators chartered buses for parties beyond the city limits.

Sponsors of the games plan a program of resistance to include post-card protests to the Mayor and mass demonstrations.

CORRECTION!

M-G-M Trade Showings of "MOKEY"

ALBANY	20th-Fox Screen Room 1052 Broadway	TUES. 3/24	11 A.M.
ATLANTA	RKO Screen Room 191 Walton St., N.W.	TUES. 3/24	10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	TUES. 3/24	10:30 A.M. & 2:30 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	TUES. 3/24	1:30 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	TUES. 3/24	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	TUES. 3/24	1 P.M.
CINCINNATI	RKO Screen Room 1634 Central Parkway	TUES. 3/24	6:30 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	TUES. 3/24	1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	TUES. 3/24	2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	TUES. 3/24	1:15 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	TUES. 3/24	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	TUES. 3/24	11 A.M.
INDIANAPOLIS	Talbot Theatre 2145 North Talbot Street	TUES. 3/24	9 A.M.
KANSAS CITY	Vogue Theatre 3444 Broadway	TUES. 3/24	1 P.M.
LOS ANGELES	20th-Fox Screen Room 2019 South Vermont Ave.	TUES. 3/24	10:30 A.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	TUES. 3/24	1 P.M.
MILWAUKEE	20th-Fox Screen Room 1016 North 8th St	TUES. 3/24	1:30 P.M.
MINNEAPOLIS	Screen Room Warner Bldg. 1104 Currie Avenue	TUES. 3/24	1 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	TUES. 3/24	10 A.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	TUES. 3/24	1:30 P.M.
NEW YORK / NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	TUES. 3/24	9:30 A.M. & 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	TUES. 3/24	9 A.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	TUES. 3/24	1:15 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	TUES. 3/24	11 A.M.
PITTSBURGH	M-G-M Screen Room 1631 Blvd. of Allies	TUES. 3/24	1:30 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney St.	TUES. 3/24	1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 3/24	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	TUES. 3/24	1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	TUES. 3/24	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Ave.	TUES. 3/24	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	TUES. 3/24	1 P.M.

Distributor Lists Negro Pictures

Consolidated Film Exchanges, Inc., is currently offering eleven feature pictures to Negro theatres, eight featurettes in two to six reels and two new series of one reel shorts, according to a recent product announcement from its New York office. The product is being sold to Negro theatres through Consolidated's exchanges in Atlanta, Dallas, Los Angeles, Chicago, San Francisco and New York.

The exchange group is associated with Million Dollar Pictures Studios and Dixie National Pictures Studios, producers of all-Negro features and short subjects. Mantan Moreland, F. E. Miller, Kenny Washington, Maceo B. Sheffield, Louise Beavers, Monte Hawley and Niel Webster are on its roster of players. It is also distributing pictures from Supreme Pictures, Inc., and two new series of short subjects on Negroes in America and Negro sports stars, produced by Ed Lewis.

The Two Dixie National Pictures produced by Jed Buell and now ready for release are "Mr. Washington Goes to Town" and "Lucky Ghosts" starring Mantan Moreland, F. E. Miller and Maceo B. Sheffield. "Am I Guilty," from Supreme Pictures, stars Ralph Cooper, Lawrence Criner and Sybil Lewis.

The Million Dollar studios' product includes "While Thousands Cheer," with Kenny Washington and "Four Shall Die," with Neil Webster, Dorothy Dandridge and Mantan Moreland. The 1942 releases are "Bargain with Bullets," starring Ralph Cooper, Theresa Harris and Lawrence Criner; "Life Goes On," with Louise Beavers and Monte Hawley; "Duke Is Tops," with Ralph Cooper, Lena Horne and Neva Peoples; "Gang Smashers" with Nina Mae McKinney, Monte Hawley and Mantan Moreland; "Reform School" with Louise Beavers and the Harlem "Tuff" Kids, and "One Dark Night" with Mantan Moreland, Four Tones and the Brown Family.

The featurettes include six three-reel Eddy Green musical comedy pictures, two Pigmeat Markham and five Buck and Bubbles comedies.

The Consolidated press book announces that the all-Negro pictures are for "All colored theatres, colored midnight shows in white theatres and for white patrons at novelty midnight shows."

Women Sign Pledge Against Dual Bills

More than 800 pledge cards, indorsing the movement of the Better Films Council of Greater St. Louis to eliminate multiple bills, have been signed by members of women's organizations affiliated with the council in that city, according to Mrs. Jacob M. Lashly, president.

The cards contain the promise that the signer will protest the playing of double features at her neighborhood theatre. Mrs. Lashly indicated that the total number of signers would be made known to exhibitors.

Only one woman, she said, objected to signing the card, insisting that "it was undemocratic."

Kennahan Joins Army

Hollis Kennahan resigned his post as head of Warner Brothers tradepaper publicity department last Friday to enlist in the U. S. Army. He was formerly a staff writer on *Film Daily*. He had served for a time as an assistant director in Hollywood. Don Carle Gillett, of Warners, takes over Mr. Kennahan's post.

FROM READERS

To Motion Picture Herald:

Very much interested in your editorial last week, headed "In War Time," which carries lots of thoughts and weight, regarding the importance of creating goodwill by direct personal contacts with the buying movie public.

The application of same is not limited to Exhibition alone, because it is also found to be very successful in all fields of Production and Distribution as well, when put to practice.

As you have always stated in your editorials, the secret of creating goodwill and turning it into box-office results, is the simple rule of showing consideration for the other fellow and letting them know that we respect their intelligence; recognize their presence; give them a smile and a few words of encouragement. This sincere effort will make them friendly towards us, which we need in our business to be successful.

"Splendid Opportunity"

We have a splendid opportunity, during the present emergency, to gain the respect and admiration of the masses, by applying psychology and common horse sense in conjunction with our efforts to exploit the sales of defense bonds, assist in Red Cross, furnishing camp entertainment and other activities.

When participating in the above work, let's register a little unselfishness with our sincerity, by making a strong effort in the eyes of the people present, to boost and praise the work of the average Mr. & Mrs. Public, and for us to remain in the background, and in so doing we still obtain the publicity needed without hogging the whole show.

We are smart enough to understand and the general public looks at it from the same light, that the grand and noble efforts and contributions from our industry alone will not win the war, so why not step aside once in a while and give a little credit to the millions of fellow Americans, who in their small way are even more important than any one of us.

Cites Aid to Campaigns

This thought comes from our successful experience in applying the formula of "Lifting our fellow men" above us, in all activities by which we help community and Government agencies, such as Red Cross, Community Chest, Boy Scouts, March of Dimes, the Sales of Defense Bonds, etc., giving full credit to others' accomplishments, and by doing so, we gain sincere goodwill and earned respect of the humble masses, who show their appreciation, which is evidenced by our continuous good Box-Office results.

I'm certain all branches of our infantry are applying the same plans in connection with all humanitarian activities, which builds health resistance, to off-set in the future, all slanderous attacks, which we experienced during the last year.

By pledging to praise in preference to being praised, in all of our work, the respect we gain will enable us to put out our chest, knowing that we have done a darn good job for our Government, our fellow men and the industry as well.—*E. D. HARRIS, Glendale Theatre, Glendale, Cal.*

Andrew L. Hainline, Circuit Head, Dies

Andrew L. Hainline, head of the Hainline Circuit in Illinois, died last week at his home in Macomb, Ill. His death at the age of 54 followed several months of illness. Interment was in Oakwood Cemetery, Macomb.

Mr. Hainline was editor of the Macomb *Journal*, and had practiced law before opening the Illinois Theatre in Macomb in the early 1920's. The Hainline circuit today operates theatres in Canton, Macomb, Monmouth, Augusta, Warsaw and Mount Sterling, Ill.

He is survived by his wife and mother, and a sister.

Tony Sarg, Artist, Dies in New York

Tony Sarg, illustrator and designer of marionettes, died on Saturday, March 7th, in Manhattan General Hospital in New York at the age of 59.

An artist whose work was much in demand, and included book illustrations, the murals in the Waldorf-Astoria Hotel, as well as advertising work for film companies among others, Mr. Sarg is perhaps best known as the creator of the huge animal baloons used in Macy's annual Thanksgiving parade and for his marionette shows.

He is survived by his widow and a daughter.

Carl Johnson Dies; Wrote on Projection

Carl Johnson, science instructor at New York University, died in New York City Tuesday, aged 37. He had been ill several months.

Mr. Johnson was an authority on measurement of noise. He was also the author of several articles on various aspects of physics. He published a study, "Talking Motion Picture Projecture Operation."

Survivors are his widow, Atala; a son, Walter; his mother, Amanda; a brother, Neil; a sister, Irmis.

Frank Foster

Frank Foster, manager of the Schulte Circuit's Oakdale Theatre in Hazel Park, Mich., died last week. Gas escaping from a stove in his home caused his death and that of his wife, a son and a daughter.

Roger W. Woskie

Roger W. Woskie, manager of the Colby Theatre in Colby, Wis., died on Friday, March 6th, after a heart attack. He is survived by his widow and sister.

Charles L. Brookheim

Charles L. Brookheim, Far Eastern representative for the late Carl Laemmle, died last Wednesday night, March 4th, in Los Angeles. He was 63 years old.

George E. Alvord

George E. Alvord, 61, manager of the old Lyric Theatre in Camden, N. J., for 28 years, died on February 28th after an illness of two years. His widow, a son and sister survive.

Goldwyn Signs Hartman

Don Hartman, screen writer whose pictures include the Crosby "Road" series and "Wakiki Wedding," has been signed by Samuel Goldwyn to a five-year contract as writer and production assistant. His present contract with Paramount terminates in July.

Equipment Firm Sets Dividend

General Theatres Equipment reported in New York Tuesday a dividend of 25 cents per share, payable March 16th to stockholders of record March 9th. The same amount per share was paid on December 15th, 1941.

WHAT THE PICTURE DID FOR ME

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BEYOND THE SACRAMENTO: Bill Elliott—Elliott not the draw "Cassidy," Rogers or Autry is, but seemed to satisfy our week-end farm lads.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

HOWARDS OF VIRGINIA, THE: Cary Grant, Martha Scott—If you cancelled this, go back and pick it up. This picture is full of action, humor and excellent story. Period of picture is a Virginia family during American Revolutionary War days. It is patriotic and did good business. Played February 3-4. —W. G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage

INVADERS, THE (FORMERLY 49TH PARALLEL): Leslie Howard, Raymond Massey, Laurence Olivier—Brothers, as one showman to another, buy and book this picture and give it extended playing time. We played it a week to standing room only every night, something I didn't think was in the books. It broke all records. It's perfect entertainment. I noticed it brought in many people who were never in the theatre before, and I'm sure it will make a lot of customers. It's at natural, so give it the works. It's good for small and big situations and should make the creditors happy.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

LADY IS WILLING, THE: Marlene Dietrich, Fred MacMurray—Good audience entertainment. Well made.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PENNY SERENADE: Irene Dunne, Cary Grant—Doubled this with Johnny Mack Brown western. This drama has remarkable comedy, pathos and draw for an old picture. I heard audiences laugh like they did before Pearl Harbor. It might pay you to repeat this picture. Played February 19-21.—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

SHUT MY BIG MOUTH: Joe E. Brown, Adele Mara—Okay for duals. Kids will like it.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TILLIE THE TOILER: Kay Harris, William Tracy, George Watts—Small town natural which everybody enjoyed, even the older ones. Did better in Tilbury than Chatham.—Harland Rankin, Plaza Thetare, Tilbury, Ontario, Can. General patronage.

Metro-Goldwyn-Mayer

CHOCOLATE SOLDIER, THE: Nelson Eddy, Rise Stevens, Nigel Bruce—Good comedy, nice music and a good job by Rise Stevens made this a little different from the usual run. However, the crowd was rather tbin and not particularly enthusiastic. Put it down as a miss. Running time, 103 minutes. Played February 19.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

DR. JEKYLL AND MR. HYDE: Spencer Tracy, Lana Turner—We dodged this one as long as we could, and played it with misgivings. But it drew a big Sunday crowd, in spite of its gruesome nature. Spencer Tracy was the draw, although this type of picture is totally unsuited to him. Somebody like Charles Laughton would revel in this one, provided he was Hyde all the time! Played February 15-16.—N. W. Huston, Maywood Theatre, Galena, Kan. Mining patronage.

DR. KILDARE'S VICTORY: Lew Ayres, Lionel Barrymore, Ann Ayars—This series has been slipping, but this should give them a boost up again as, I think that it ranks with the better ones that have gone before and the first appearance of the new star, Ann Ayars, received favorable reaction from the audience, so I think she can take Laraine Day's place. One swallow does not make a summer, so Miss Ayar's place in this series is in the laps of the Gods, but, as I said before, they did like her work in this picture.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

DOWN IN SAN DIEGO: Bonita Granville, Ray McDonald—A very weak picture. We played it on a double-bill program, which took some of the bad taste away. Played February 12-13.—N. W. Huston, Liberty Theatre, Columbus, Kan. General patronage.

LADY BE GOOD: Eleanor Powell, Robert Young, Ann Sothern—Customers were enthusiastic about this one. It had everything. Perhaps the greatest surprise in this picture was the fine emotional singing of Ann Sothern. No one can forget her song, "The Last Time I Saw Paris." That girl deserves orchids. Also, a few posies for Eleanor Powell. She has no signs of rheumatism yet. Played February 17-18.—N. W. Huston, Liberty Theatre, Columbus, Kan. General patronage.

MARRIED BACHELOR: Robert Young, Ruth Hussey—A fair comedy, moderately entertaining and universal satisfaction except receipts were below average and conformed with the low allocation placed on it by the producers. They have an ironclad system that never fails to work. Running time, 81 minutes. Played February 27-28.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

SHADOW OF THE THIN MAN, THE: William Powell, Myrna Loy—This one drew a pretty good crowd when doubled with "Blues in the Nigbt." It has a good number of laughs and a surprise ending. They ought to like it everwhere, as it has everything. Running time, 97 minutes. Played February 20-21.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SMILIN' THROUGH: Jeanette MacDonald, Gene Raymond—1-2-3 and out. First with Norma Shearer, again with Norma (re-issue) and now this gorgeous spectacle that did no business, probably because our residents weren't curious enough to come back the third time or maybe figured the present war situation was gloomy enough. Running time, 100 minutes. Played February 18-19.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

SMILIN' THROUGH: Jeanette MacDonald, Gene Raymond—Good picture but poor business. Jeanette MacDonald is no draw in a small town. Color was beautiful. Running time, 100 mins. Played February 25-26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TWO FACED WOMAN: Greta Garbo, Melvyn Douglas—Some excellent slapstick skiing opens and closes this one with a bang. My crowd liked the comedy in the picture as a whole and turned out for it in good shape in spite of much competition. Certainly nothing objectionable in it, or I would have heard about it from my customers. I usually do! Running time, 94 minutes. Played February 28.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

TWO FACED WOMAN: Greta Garbo, Melvyn Douglas—I know that this picture played to a very small audience and now holds the all time low for one day's attendance. We had quite a few walkouts the first night, one patron commenting that it was bad and I was inclined to agree with him. However, after looking at the picture for a second time, mostly by myself, there were some promising moments, but they didn't promise enough. Garbo is still Garbo, here. No more for me.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

UNHOLY PARTNERS: Edward G. Robinson, Edward Arnold, Laraine Day—Definitely for the action audience. Both Robinson and Arnold attempt to uphold their prestige in this zero vehicle. Average fan will be entertained but not enthused. Laraine Day will find no prestige allotted her for work in this vehicle. Good biz, but couldn't repeat. Running time, 94 minutes. Played February 18-20.—Gene Rothgeb, Haven Theatre, New Haven, Ind. General patronage.

VANISHING VIRGINIAN, THE: Frank Morgan, Kathryn Grayson—This may draw in Virginia, but it is too slow moving and its lack of names will hurt. —Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WASHINGTON MELODRAMA: Frank Morgan, Ann Rutherford, Kent Taylor—A pretty good programmer that drew average business on our bargain night. Many expressed their disappointment at Morgan in a role with no comedy and that seemed to hurt. —Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WOMAN OF THE YEAR: Spencer Tracy, Katbarine Hepburn—Audience liked it. A-1 acting. Laughs in profusion.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

YANK ON BURMA ROAD, A: Laraine Day, Barry Nelson — Program picture. Title helped. Timely. — Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Paramount

BIRTH OF THE BLUES: Bing Crosby, Mary Martin—Good entertainment, but not worth the per cent they ask for it. Did not do extra business for us. Running time, 84 minutes. Played February 22-24.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

HENRY ALDRICH FOR PRESIDENT: Jimmy Lydon, Charlie Smith—This picture did an excellent job on a double bill with "Burma Convoy"; one day's showing on a bargain night, capacity business and satisfied audience; nothing else matters. Running time, 72 minutes. Played February 24.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

HOLD BACK THE DAWN: Charles Boyer, Olivia de Havilland, Paulette Goddard—This is a very good feature with perfect cast but could not recommend this to the rural trade. One of Paramount's headliners for the city patronage. Running time, 116 minutes. Played February 28.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can.

HOLD BACK THE DAWN: Charles Boyer, Olivia de Havilland—Too highfalutin' for our crowd. Maybe sometime Boyer will talk understandable English. Am still wondering how this picture got in the high allocation. Played January 25-26.—N. W. Huston, Maywood Theatre, Galena, Kan. Mining territory patronage.

LOUISIANA PURCHASE: Bob Hope, Vera Zorina, Victor Moore, Irene Bordoni—Good picture. Lots of mouth advertising. Business good. Played February 19-21.—M. Bailey, Strand Theatre, Dryden, Ontario, Can. General patronage.

LOUISIANA PURCHASE: Bob Hope, Vera Zorina, Victor Moore—In spite of a misleading title, this one deserves its high rating. Bob Hope wisecracks his merry way through this color smash hit, and Victor Moore acts enough like a U. S. Senator to really be one. The Madri Gras scenes are stunning, and Zorina's dancing is superb. Her bedroom technique, when the senator is framed, brings a hilarious evening to an intriguing climax. Played February 22-23.—N. W. Huston, Liberty Theatre, Columbus, Kan. General and family patronage.

NOTHING BUT THE TRUTH: Bob Hope, Paulette Goddard—Business on this feature was only fair and the weather was good. Our experience has been that Bob Hope fails to bring them in. There were several mirth provoking scenes in the picture and Paulette Goddard was plenty good. Running time, 90 minutes. Played February 15-16.—A. C. Edwards, Vienna Theatre, Scotia, Calif. Small lumber town patronage.

ONE NIGHT IN LISBON: Fred MacMurray, Madeleine Carroll—Mediocre picture to same kind of business. Played February 10-11.—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

PACIFIC BLACKOUT: Robert Preston, Martha O'Driscoll—Good action picture which pleased on Family Night. Running time, 75 minutes. Played Feb-

(Continued on following page)

(*Continued from preceding page*)

ruary 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PACIFIC BLACKOUT: Robert Preston, Martha O'Driscoll—We ran this with Laurel and Hardy in "Great Guns" which was tbe draw; however, our patrons liked the picture and realized that there are such things as blackouts in existence.—Mayme F. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

SKYLARK: Claudette Colbert, Ray Milland—This was a pleasant surprise from the entertainment angle, but poor weather hurt the receipts. This pair well-liked bere. Running time, 95 minutes. Played February 16-18.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town patronage.

SKYLARK: Claudette Colbert, Ray Milland—A pretty good picture that didn't do any business at all. Some of the draw is lost by quality of the picture and some of it I can blame on the draft, but if a picture has enough of what it takes, then we do some business. A very good cast, with some clever lines and action. but it must have been the title, maybe the supporting actors, but something kept our usual business at home.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

STICK TO YOUR GUNS: Bill Boyd, Andy Clyde—Good picture which pleased the western fans. Running time, 63 minutes. Played February 27-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SULLIVAN'S TRAVELS: Joel McCrea, Veronica Lake—Failed to draw. Much difference in opinions regarding this one. Some thougbt it swell; others thougbt it was bad. Irony of it all was that Paramount demonstrated in this that the public didn't want a picture that had a moral or problem and then proceeded to make a picture that did—and I believe they were right—people don't.—Al Eliasen, Koronis Theatre, Paynesville, Minn. General patronage.

Republic

ICE-CAPADES: Dorothy Lewis, James Ellison, Jerry Colonna—Here is a sure winner. A salute to Republic for producing this swell ice revue, and for introducing (to us, at least) Jimmy Ellison and Dorothy Lewis (we think that both have great possibilities), Barbara Jo Allen—"Vera Vague"—(no question about her future as a comedian; she just wowed our audience), and a group of very excellent and talented skaters. Of course, Jerry "Mustache" Colonna and Alan Mowbray added considerably to the picture and gave their usual sterling performances. Don't be afraid of this one, Mr. Manager; it'll satisfy your customers. and I mean all of them. Running time, 88 minutes. Played February 28.—J. A. Reynolds. Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

SIS HOPKINS: Judy Canova, Bob Crosby, Charles Butterworth, Jerry Colonna—This picture was doubled with Gene Autry to very good business. It's good comedy and music. Can be played any day of week. Better than "Scatterbrain." Played January 29-31.—W. G. Clark. Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

RKO Radio

DREAMING OUT LOUD: Lum 'n' Abner—Fair feature, fair business. Doubled with Tim Holt western. Played February 12-14.—W. B. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

GUNGA DIN: Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr.—My patrons' lust for action made this returned sensation an outstanding factor at the box office. Never say die! This story will entice the S. R. O. signs to be gilded as a memory. If your exchange has a print on "Din," don't pass it up. Too many brittle releases will bc compensated for by this "screen sensation." Running time, 80 minutes. Played February 25-27.—Gene Rothgeb. Haven Theatre, New Haven, Ind. General patronage.

LAWLESS VALLEY: George O'Brien—A fair western that seemed to satisfy.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

LITTLE FOXES, THE: Bette Davis, Herbert Marshall—This is a Bette Davis vehicle, neither pure nor simple. Definitely not small town fare. There were a lot of kicks over the ending by my patrons who don't like Hollywood to take for granted the laws of restitution. It's a good, high-class picture, but business was very poor. Running time, 115 minutes. Played February 23-25.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town patronage.

MR. AND MRS. SMITH: Carole Lombard, Robert Montgomery, Gene Raymond—You don't have to wait for her last picture. Pick one up and watch them flock in like I did. Running time, 90 minutes. Played February 4-5.—Albert Montefalco, Roxy Theatre, New Britain, Conn. General patronage.

RELUCTANT DRAGON: Robert Benchley—There was much interesting information in this subject, but a very poor audience eloquently proved how few people go to the movies to be informed or educated. Running time, 73 minutes. Played February 20-21.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

IN NEWSREELS

MOVIETONE NEWS—No. 52, Vol. 24.—Jacob Jones torpedoed....Russian winter front....Supply convoy in Pacific....U. S. troops in Ulster....Morgenthau asks higher taxes....East coast storm....Hawaii hero gets training....Fire bomb demonstration.... Sports.

MOVIETONE NEWS—No. 53, Vol. 24.—Streamlined Army staff....Navy shake-up....Army glider school ....Munitions truck explodes....Scrap metal from autos....Navy airmen graduated....Caribbean U-boats....Britain's shore defenses....Nazi prisoners in Australia....Sports.

NEWS OF THE DAY—No. 250, Vol. 13.—Dawn patrol in Hawaii....A.E.F. in Ireland....President starts tenth year....Morgenthau explains taxes....Russians advance....Convicts work for Red Cross....New England storm....Sports.

NEWS OF THE DAY—No. 251, Vol. 13.—Pictures of Flaming Singapore....Britain's sea forts ready along the invasion coast....Negro pilots get Army wings ....100 hurt in arms truck blast....U. S. bomber finds torpedoed ship afire.

PARAMOUNT NEWS—No. 55.—Flag Day in Mexico ....Bert Christman in Burma....Coastal storm.... Roosevelt starts tenth year....Winter in Russia.... Army in Ireland....Flying fortresses in Hawaii.... Sports.

PARAMOUNT NEWS—No. 56.—Caribbean U-boat hunt....Roosevelt addresses farmers....Troop train crash....English women make steel....Tire retreading....Negro air squadron....Marshall announces Army reorganization....Wool fire in Boston.... Sports.

RKO PATHE NEWS—No. 55.—President's anniversary....Air patrol from Hawaii....Hawaii hero arrives on Coast....Russia turns Nazi tide....Army parade in Ireland....Congressmen buy defense bonds ....Chrysler home Maritime School....U. S.-Brazilian pact....New England storm....Sports.

RKO PATHE NEWS—No. 56.—Subs off Aruba.... Army reorganized....Last of Singapore....Troop train crash....Bridge demolition....Negro pilots get wings....Wool fire in Boston....Sports.

UNIVERSAL NEWSREEL—No. 64, Vol. 15.—Battle of Moscow....More troops in Ireland....Taxes go up....Patrol over Hawaii....U. S. and Brazil sign ....Fire bomb demonstration....New England coast ....Lockard arrives for training....Sports.

UNIVERSAL NEWSREEL—No. 65, Vol. 15.—Fall of Singapore....New Army command....Subs in Caribbean....Three new ships....Army glider school.... Army blasts bridge....Munitions explosion....Boston wool fire..Beauty parade....Sports.

Twentieth Century-Fox

BELLE STARR: Randolph Scott, Gene Tierney—Good business on weekend. Was well received and appreciated by my regular western bullet eaters.—Al Eliasen, Koronis Theatre, Paynesville, Minn. General patronage.

CHARLEY'S AUNT: Jack Benny, Kay Francis—Good entertainment, but poor business. Jack Benny has yet to appear in a feature here that has any draw.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

DRESSED TO KILL: Lloyd Nolan, Mary Beth Hughes—Double-billed this with "Reluctant Dragon" and did poorest Friday-Saturday business of year. Running time, 74 minutes. Played February 20-21.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

GENTLEMAN AT HEART: Carole Landis, Caesar Romero—Just a little picture. Made for the duallers. —Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GREAT GUNS: Laurel and Hardy—We've had so many of these lately that the drawing power is suffering, but we did all right with this one and our patrons got a lot of laughs out of the picture. Is swell for a week-end double or on bargain night, but not good enough for your best nights.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

HOW GREEN WAS MY VALLEY: Walter Pidgeon, Roddy McDowell—Top notch production. Your regular patrons will see this, and also those who seldem go to the movies. Play it extra days if you can. —Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HOW GREEN WAS MY VALLEY: Walter Pidgeon, Maureen O'Hara—Very good picture and good business. Running time, 118 minutes. Played February 22-23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MOON OVER HER SHOULDER: Lynn Bari, John Sutton, Dan Dailey, Jr.—Not one redeeming feature in it. Skip it and get behind a movement to get out from under this Consent Decree. Business is skidding for some reason, and what it will be, if we have to take the pictures that are coming through, I hate to think about. There has not been a block come tbrough from all the producers that did not have one or two pictures that you would not have cancelled out, if you could have filled your dates and had the privilege of cancellation.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

SON OF FURY: Tyronne Power, Gene Tierney—Good. Action aplenty for action fans.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WEEK-END IN HAVANA: Alice Faye, Carmen Midanda, Jobn Payne, Cesar Romero—There's nice color in this and a story that is different. But it didn't do business due to cold weather and the fact that my customers don't get steamed up over Cuban music. Running time, 80 minutes. Played February 19-21.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town patronage.

WE GO FAST: Lynn Bari, Alan Curtis—One of those cheap pictures which pleased. It has action and comedy, and proved an ideal addition to a Saturday night double. Played January 24.—N. W. Huston, Maywood Theatre, Galena, Kan. Mining and family patronage.

WILD GEESE CALLING: Henry Fonda, Joan Bennett—Very well received and business good considering that it was played during Lent. (First week.) Many said they'd like to see more on tbis order. Many dark scenes didn't seem to affect or district interest, as so many other exhibitors have said.—Al Eliasen, Koronis Theatre, Paynesville, Minn. General patronage.

YANK IN THE R. A. F.: Tyronne Power, Betty Grable.—A natural. Did nice business. No regrets. Wish weather had been better. —Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

YOUNG AMERICA: Jane Withers, William Tracy —For the duallers. Children show up. Adults stay away.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

United Artists

CHEERS FOR MISS BISHOP: Martha Scott, William Gargan—Good drama, but slow business. Comedy and action is what they want now. Played February 1-2.—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

KIT CARSON: Jon Hall, Lynn Bari—Here's a western with class. Chalk one up for United Artists. This held up with us on a single bill. Played February 14.—N. W. Huston, Liberty Theatre, Columbus, Kan. General patronage.

LYDIA: Merle Oberon, Alan Marshal—No good for small towns. Business off.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LYDIA: Merle Oberon, Alan Marshal—None other than "class" patronage will cnjoy this. I enjoyed it, but didn't buy a ticket! Theatre men will see the production value, but that doesn't fill seats. Though the story is excellent, Oberon overdoes her part, and, thanks to Joseph Cotten, the pix turns out favorable. Miss Oberon always was a stigma to my eyes, anyway. This may account for my obsession. Running time, 100 minutes. Played February 21-22.—Gene Rothgab, Haven Theatre, New Haven, Ind. General patronage.

SO ENDS OUR NIGHT: Fredric March, Margaret Sullavan, Frances Dee, Glenn Ford—Fair picture. Nazi persecution of European refugees. Average business. March is a great actor who should not be discarded. He is a great character actor and his talents should be used. There is none beside John Barrymore who was ever better. Played February 15-16.—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

SUNDOWN: Gene Tierney, Bruce Cabot, George Sanders—I braved this release with wonder and was wonderingly pleased. The trailer holds the laurel for selling this epic. From the novel opening title to the dynamic and sensational climax, the well-filled audience appauded heartily. U. A. hasn't left the exhibitor down on this one. "Sundown" is crammed with exploitation assets; don't overlook them. Running time, 90 minutes. Played February 28-March 1.—Gene Rothgeb, Haven Theatre, New Haven, Ind. General patronage.

THAT HAMILTON WOMAN: Vivien Leigh, Laurence Olivier—A class picture. Average business. The business due from this picture was because the women like Olivier and the men, Leigh. The story is British see-Lord Nelson and his mistress, "Lady Hamilton." The sea battle of Trafalgar provides the only action; the rest of the picture is a love story. Played January 18-19.—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

THAT UNCERTAIN FEELING: Merle Oberon, Melvyn Douglas, Burgess Meredith—Played this Sunday-Monday. Should be played mid-week. This is a fair comedy which did under average business. Played January 25-26.—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

TOPPER RETURNS: Joan Blondell, Roland Young, Carole Landis—Excellent picture. Average business.

(*Continued on following page*)

(Continued from preceding page)

We were disappointed because this picture did not do S.R.O. business, but we didn't. The picture should do excellent business. Perhaps we are to blame in some way, because the picture has excellent comedy and mystery. Played February 8-9.—W. B. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

Universal

BLACK CAT, THE: Basil Rathbone, Hugh Herbert—This is the best mystery-comedy since "The Cat and the Canary." It terrifies, provokes laughter and creates tension better than any picture seen in a long time. Excellent box office. Played January 15-17.—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

BURMA CONVOY: Charles Bickford, Evelyn Ankers—Timely offering as supporting fare on any program; did a swell job for me along with "Henry Aldrich for President," a combination that seemed to satisfy from all angles. Should be used as a double bill owing to its length. Running time, 60 minutes. Played February 24.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

FLYING CADETS: William Gargan, Peggy Moran—Pretty good and timely right now. Will fit in on your week end double or Owl Show and will please generally. Not a high allocation and the length of the feature makes it easy to spot.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

KID FROM KANSAS: Dick Foran, Andy Devine—This is just another programmer, no better and no worse than the many others that you have run. It is all right for the lower half of a double bill and has some action.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MEET THE CHUMP: Hugh Herbert—A very mediocre picture made for dual billing only.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

MUTINY IN THE ARCTIC: Richard Arlen, Andy Devine—Doubled this with "Where Did You Get That Girl?", Universal. "Mutiny" is excellent program action picture. The latter picture is fair musical comedy. Together they make good entertainment. Played February 17-18.—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

SKI PATROL: Philip Dorn, Luli Deste—Held up well on Church Night. Good, timely war picture. "Weapons mounted on skiis" angle used in advertising. Pick it up if you can. Running time, 72 minutes. Played February 25-26.—Albert Montefalco, Roxy Theatre, New Britain, Conn. General patronage.

UNFINISHED BUSINESS: Irene Dunne, Robert Montgomery, Preston Foster—Slow in tempo and some comedy that relieved what was an all-dialogue picture. It suited those who like Miss Dunne and Foster. It was not unanimous, though.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

WHERE DID YOU GET THAT GIRL? Helen Parrish, Eddie Quillan, Leon Errol—See review on "Mutiny in the Arctic," Universal.—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

Warner Bros.-First National

BAD MEN OF MISSOURI: Dennis Morgan, Jane Wyman, Wayne Morris—Played this late, but a very good action picture that pleased all my patrons. Another good small town feature from this company which will help in the boss's office these hard times. Can recommend this one. Running time, 90 minutes. Played February 21.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Shall town and rural patronage.

BLUES IN THE NIGHT: Priscilla Lane, Richard Whorf, Betty Field—Drew pretty well with "Shadow of the Thin Man." This is an excellent dramatic story with the music mostly incidental. Had some good comments on this one as it certainly is exceedingly well done. Running time, 88 minutes. Played February 20-21.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

CITY FOR CONQUESTS: James Cagney, Ann Sheridan—Played second run to real satisfactory week-end business.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

DANGEROUSLY THEY LIVE: John Garfield, Raymond Massey—Holds interest throughout. An espionage story.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

INTERNATIONAL SQUADRON: Ronald Reagan—Excellent program picture; in fact, was liked here better than "Yang in the R. A. F.," which was sold on a much higher basis. Running time, 87 minutes. Played February 20-21.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MALTESE FALCON, THE: Humphrey Bogart, Mary Astor—It is just about all that you would expect from this star, with a new twist to the detective gangster yarn, and with the bad man as an investigator and on the side of the law. A good melodrama, talkative, but fairly fast moving, with some good dialogue and plenty of suspense. Worth a date on midweek or week end time and will please.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MALTESE FALCON, THE: Humphrey Bogart, Mary Astor—A detective drama, well suited to the veteran Humphrey Bogart, who carries the lead and supported by Mary Astor and a strong cast. The receipts were disappointing due to the nature of the story, as John Q. Public is out shopping for something on the lighter side, such as comedy with music, farce, adventure with thrills and excitement, military and naval action dramas.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

NAVY BLUES: Ann Sheridan, Jack Oakie, Martha Raye, Jack Haley—Ann Sheridan miscast. If you're stuck with it, put it on disb nigbt. Running time, 95 minutes. Played February 16-17.—Albert Montefalco, Roxy Theatre, New Britain, Conn.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—This one brought out the church people, and pleased the regular fans, too. A genuine, down-to-earth story of a preacher's life in small towns. A tonic for the box-office. Played February 10-11.—N. W. Huston, Maywood Theatre, Galena, Kan. Mining territory patronage.

SEA HAWK, THE: Errol Flynn, Grenda Marshall, Claude Rains—Played this second run, but failed to do business. Opposition was very strong. Played against "49th Parallel" at Centre.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

THEY DIED WITH THEIR BOOTS ON: Errol Flynn, Olivia de Havilland—You don't mind the length in this dandy action picture. The outdoor scenes are truly amazing, although the indoor sequences could have been improved. Ran this as a tenth anniversary show with 16 local merchant prizes each night. Did quite well as a whole. We won't be seeing many pictures like this for a while due to the ammunition, etc. It is a big one. Running time, 140 minutes. Played February 26-27.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Short Features

Columbia

COLLEGE CHAMPIONS: World of Sports—Shots of many different sports will hold interest. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

COMMUNITY SING: No. 5—Nice reel of its kind with quite recent popular songs featured. Running time 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

FROM NUTS TO SOUP: Cinescopes—Fair.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FROM NUTS TO SOUP: Cinescope—In this one, the genius of Professor Oakes, "an inventor to stop all inventors," is unveiled before your very eyes. Following the greatest of "screwball patterns," the Professor explains and demonstrates many of his inventions that make our daily lives more comfortable. This short will help to brighten any program. Running time, 9 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

KITCHEN QUIZ, No. 3: Quiz Reels—Too rehearsed looking to seem natural, but it got laughs and gives a few good ideas to the housewives. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

RING AND THE BELLE, THE: Andy Clyde—Good old Andy, he still gets the laugbs. In this short, he has his troubles, as usual, but eventually everything turns out okay, even though Andy has to enter the squared circle against "Dynamite Dugan" as a substitute for his glass-jawed protege. Running time, 17 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

SHE'S OIL MINE: Buster Keaton Comedy—This may be lowbrow humor, but it did my heart good to hear the laughs on this one. Buster Keaton is still good and it had me laughing plenty. Date it if your crowd likes good slapstick comedy. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

TAMING OF THE ENOOD, THE: Buster Keaton—This is belly laugh comedy. It's good.—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

UNDER THE SHEDDING CHESTNUT TREE: Fables—A really funny black and white cartoon. Running time, 7 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

WHO'S ZOO IN HOLLYWOOD: Color Rhapsodies—Caricatures of the movie stars did not impress my crowd in the least. There have been so many better ones. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Metro-Goldwyn-Mayer

ALLEY CAT, THE: Technicolor Cartoons—Very good.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ARMY CHAMPIONS: Pete Smith Specialties—Here is entertainment. Smith captures the audience from the start and doesn't have hold 'til the finish. A panorama of stirring moments. Your audience will shout "bravos" when the screen captures this glittering subject. Running time, 10 minutes.—Gene Rothgeb, Haven Theatre, New Haven, Ind. General patronage.

CHANGED IDENTITY: Miniatures—Excellent! Metro upholds its prestige of having the top shorts on the market (my opinion). For a finish that will catch the patrons direct, here is the supercharged reel. If you don't book it, you're the loser. Running time, 10 minutes.—Gene Rothgeb, Haven Theatre, New Haven, Ind. General patronage.

FLAG OF MERCY: Passing Parade—Good.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FLICKER MEMORIES: Pete Smith Specialties—Citagraph has inaugurated this type short some months ago; Smith tried but was defeated. Mediocre commentary reeled its way throughout the subject. Will be met favorably, but climaxed coldly. Running time, 10 minutes.—Gene Rothgeb, Haven Theatre, New Haven, Ind. General patronage.

GLIMPSES OF FLORIDA: FitzPatrick Traveltalks—Good.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HELPING HANDS: Our Gang Comedies—Fair.—Elina A. Golduc, Majestic Theatre, Conway, N. H. General patronage.

MAIN STREET ON THE MARCH: Two Reel Specials—A very good subject, pretty much like any March of Time, that pleased much better than the feature that we ran with it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

OLD NEW ORLEANS: FitzPatrick Traveltalks—I have yet to run a FitzPatrick traveltalk that wasn't good enough to be interesting. The color and comment are tops.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

STRANGE TESTAMENT: Passing Parade—Well done and interesting issue of the Passing Parade. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

TELL-TALE HEART, THE: Two Reel Specials—Very good.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

WAR CLOUDS IN THE PACIFIC: Special Subject—Only portion of this subject I enjoyed was the musical score. Metro has capitalized upon the world situation and left theatre audiences in a dissatisfied complex. Forget the repetitious materials and attack the Japs from a different angle. Running time, 20

(Continued on following page)



(Continued from preceding page)

minutes.—Gene Rothgeb, Haven Theatre, New Haven, Ind. General patronage.

WE DO IT BECAUSE: Passing Parade—Entertaining one-reeler dealing with habits and customs. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

POPEYE MEETS RIP VAN WINKLE: Popeye the Sailor Cartoons—Popeye is well liked here, but some of the series are pretty short. Running time, 9 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town patronage.

QUIZ KIDS, No. 1—Here is a swell subject, the first we have used in this series. Running time, 10 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

QUIZ KIDS, No. 3—Better than the first two. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SPORTING EVERGLADES, THE: Grantland Rice Sportlights—Good sport reel of Florida Everglades.—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

RKO Radio

INFORMATION, PLEASE, No. 8— This series gives a good variety to the program, but they can be overdone. Running time, 9 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town patronage.

MARCH OF TIME, No. 4: "Main Street, U. S. A."—Dramatic, I assure you, but subject to vast criticism. America won't comprehend such frivolity. Too many features have stressed same situation, but audience waited with depressed enthusiasm for "finish" caption. Running time, 18 minutes.—Gene Rothgeb, Haven Theatre, New Haven, Ind. General patronage.

MARCH OF TIME, No. 4: "Main Street, U. S. A."—There's food for thought in this and was well received here. Running time, 18 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town patronage.

OLD MacDONALD DUCK: Walt Disney Cartoons—It doesn't take a good reel to have the audience applaud Disney. The mere title of "Don Duck"—and heaven help the stoic. The usual dilemmas—the repetitious finale. Sir Duck is prostrated by a beastly insect, the paying audience is prostrated with the much needed delight. Running time, 8 minutes.—Gene Rothgeb, Haven Theatre, New Haven, Ind. General patronage.

Twentieth Century-Fox

ANZACS IN ACTION: The World Today—Fair.—Good.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

GLACIER TRAILS: Magic Carpet Series—A good travelogue of Glacier Park, which was of particular interest here. Running time, 9 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town patronage.

LIFE OF A THOROUGHBRED: Sports Reviews—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MOVIETONE NEWS: First run in city. Does extra business for us.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

PLAYTIME IN HAWAII: Sports Review—Pretty good.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

United Artists

LETTER FROM HOME, A: Special—Good.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Universal

CRAZY HOUSE: Color Cartoons—Good cartoon.—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

INTERNATIONAL REVELS: Two-Reel Musicals—A real good musical. Enjoyed it very much.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

RECRUITING DAZE: Color Cartoons—Universal better shelve this cartoon. It pokes fun at things that aren't so funny now since Pearl Harbor. It back-fires.—W. G. Clark, Alamo Theatre, Pine Bluff, Ark. Suburban patronage.

SKYLINE SERENADE: Musicals—A good musical with some hot music, along with some long hair music that seemed to please. We tried to get our high school orchestra interested, but they get all the music they want at school, I guess.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

STRANGER THAN FICTION: No. 8—Real good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Vitaphone

FORTY BOYS AND A SONG: Melody Masters Bands—Very good.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

FORTY BOYS AND A SONG: Melody Masters Bands—Just fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GAY PARISIAN: Technicolor Specials—Good.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

LOVE'S INTRIGUE: Broadway Brevities—One of the old-time slap-stick comedies. Just a filler. Running time, 18 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

MALIBU BEACH PARTY: Merrie Melodies Cartoons—Plenty of groans from the farmers on this one. Running time, 7 minutes.—A. L. Dove, Bengough Theatre, Bengough, Sasketchewan, Can. Small town and rural patronage.

MARIE GREENE AND GANG: Melody Masters—This is very poor. Never saw such audience reaction. If Miss Greene can sing, I can carry the lead in "Rigoletto." Running time, 10 minutes.—Gene Rothgeb, Haven Theatre, New Haven, Ind. General patronage.

MINSTREL DAYS: Broadway Brevities—Very good.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MONSTERS OF THE DEEP: Broadway Brevities—Good.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

PORKY'S CAFE: Looney Tunes Cartoons—Good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PORKY'S PASTRY PIRATE: Looney Tunes Cartoons—Good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey Okla. Small town patronage.

ROOKIE REVUE: Merrie Melodies—Just fair. People like the animals better. Running time, 7 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SOLDIERS IN WHITE: Technicolor Specials—Good.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TANKS ARE COMING, THE: Technicolor Specials—Good.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

VINCENT LOPEZ AND HIS ORCHESTRA: Melody Masters—One of the best shorts we've played in some time.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

WABBIT TWOUBLE: Merrie Melodies Cartoons—Good.—Elina A. Golduc, Majestic Theatre, Conway, N. H. General patronage.

Miscellaneous

U. S. Defense Films

SAFEGUARDING MILITARY INFORMATION: Good. Running time, 10 minutes.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

TANKS: Excellent.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

U. S. Treasury Dept.

NEW SPIRIT, THE: Released Through National Screen—This cartoon has had considerable free advertising, along with dancers, actors and pensions. That doesn't hurt the cartoon one bit and it is very clever, is entertaining and gets over a message. Run it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

Ministry of Information

TALE OF TWO CITIES: Canada Carries On—A good average for this series. The "Two Cities" are respectively. Winnipeg where the war work of Mrs. Average Citizen is exemplified and Ottawa where, it is interesting to note, our civil servants are working hard at the rate of 120 feet per minute. Running time, 18 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town patronage.

Serials

Republic

DICK TRACY VS. CRIME, INC.: Ralph Byrd, Michael Owen—Another good serial from Republic. Running time, 30 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

RIDERS OF DEATH VALLEY: Dick Foran, Leo Carrillo, Buck Jones, Charles Bickford—We have just finished this serial and were not satisfied with the serial or the business that it drew. Actually, our mid-week bargain night business fell off just as soon as we started this merry-go-round. Scenery was swell, but the picture never did get anyplace.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WANTED

SALES REPRESENTATIVES IN ALL FILM EXCHANGE CENTERS

Men with film or theatre background to contact theatre managers and exhibitors. Can earn $50.00 to $75.00 a week on commission basis —part or full time. State background and experience in first letter.

BOX 101

Motion Picture Herald

Rockefeller Center, N. Y.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

IT'S TUESDAY

Exhibition takes over on Tuesday, March 17th, when the industry honors Arnold Stoltz and Frank Bickerstaff, 1941 Quigley Grand Awards winners.

The ceremonies will be held during a special luncheon meeting of the A. M. P. A., at the Hotel Edison, in New York, as part of the organization's "Theatre Showmanship Show".

The presentations will be made by industry leaders: Mr. Barney Balaban, of Paramount, and Mr. Joseph Bernhard, of Warner Brothers. Mr. Adolph Zukor will be the principal speaker.

In addition, a "Show" of outstanding theatre exploitation campaigns will be held, including the entries voted upon in the recent Grand Awards Judging. The "Show" will open at 11:00 A.M., to give interested managers an opportunity to study the material.

Tuesday's event marks the first public presentation of the Quigley Grand Awards. It promises to be one of the biggest of the year.

Tuesday is the theatreman's day in the spotlight. Every exhibitor, manager, assistant who can make it—independent and circuit—is invited to attend. This is exhibition's party.

▽ ▽ ▽

BLAME THE PASS

From time to time, the theatre's unhappy habit of "free loading" comes to a boil. This time it has to do with a bill introduced in the New York State legislature to provide free admissions for men in uniform. There need not be too much concern over the bill's passage. There should be concern over the reasons that make possible such serious attempts to give away our business.

A main reason is the pernicious pass, its expansive distribution by the theatreman himself.

In the clutch, or otherwise, the pass is used to square, to appease. It acts as a medium of exchange for publicity, for prizes. For reasons evidently sufficient to the exhibitor, folks in the spotlight, civic servants and suchlike, are exposed to passes. Through long usage, theatremen have educated the outsider to such courtesies.

Thus, the inevitable reaction encourages people, whose business it isn't, to the belief that any business offering so much "for free" must be doing more than very well. So, every now and then up pops someone to do something about it, and the industry has another uncalled-for battle to fight.

If exhibition resents legislation aimed to give our business away, exhibition might well set an example by making a pass hard to get. The industry lives only by the sale of seats—for cash.

▽ ▽ ▽

THEY BEAT THE BLACKOUT

Learning that theatres in other sectors had suffered severely at the boxoffice during "blackout" trials, the managers in the Bridgeport, Conn., area organized to stem the tide somewhat during the city's first test, held recently. What they did is reported by Morris Rosenthal, theatre air raid warden, and told about on a following page. The campaign to spread the word that the shows would go on during the blackout was sold vigorously in ads, publicity, by stage announcements and over the radio. The result was normal business in most situations, only a slight falling off in others.

Showmen who refuse to become discountenanced in the face of unusual happenings usually prove it by determination and intelligent planning to keep the ticket-machine rolling. By their cooperative efforts, the Bridgeport members have convinced the public that, in times of stress, the theatre continues to serve.

▽ ▽ ▽

"I am enjoying and gaining many ideas from your Round Table section," writes George M. Watters, Fox West Coast first-run exploiteer. In return, Watters reports a number of his recent campaigns. Thus he is doing his share to add to this department's effectiveness as a "clearing house" for box-office ideas.

A-Mike Vogel

Round Table in Pictures

As an attractor outside, ahead of "All Through the Night", Art Krolich at the Century, in Rochester, planted board which featured action candid camera shots from the picture. Base of display was utilized to plug second attraction.





Giant setpiece for the New York Roxy—Hal Horne campaign, reported by Homer Harman, ad head, stopped lobby traffic to publicize date on "Shores of Tripoli". Featured was centerpiece carrying tribute to the Wake Island Marines.



"The Show Must Go On" angle is being used by Walter Kofeldt at the Piedmont, in Oakland, Calif., the Round Tabler erecting a blackout box-office in his foyer. Easel advises that tickets may be purchased there instead of lobby box-office during blackouts. Papers picked up the stunt for stories and art.

Much was made locally in dailies and school papers over Les Pollock's tieup with the Mechanics Institute ahead of "Woman of the Year" at Loew's, in Rochester. Students of the art classes sketched portraits of picture's stars in lobby afternoons and evenings. 40 by 60 display panel with captioned stills were placed in lobby week ahead. In addition, art editor of local paper devoted his column to story on artists working at the theatre doing portraits of Hepburn and Tracy, picture plug also given.





Detroit's Number One Stirling Hayden Fan Club attended opening of "Bahama Passage" on the first anniversary of the club's founding. Members, students of Wayne University were presented by Frank Upton, manager of the U. D. Michigan, with autographed photos of the star.



Special guests of Frank K. Eldridge for his date on "The Man Who Came to Dinner" at the Capitol, in Concord, N. H., were Bette Davis and Governor Robert O. Hood of New Hampshire. That's Frank at the left.





Featured by Earle Bailey, at the Harris Warren, Warren, Ohio, is 40 by 60 used for each newsreel, with newspaper backgrounnd. Overlays are used from time to time to change background.



One of the stunts featured by Murray Lafayette ahead of "Captains of the Clouds" at the Haven, in Oleon, N. Y., included vigil of patron reading pressbook.

Covering nearly entire side of lobby wall at Warners' Stanley, in Philadelphia, was Al Reh's "To Be or Not To Be" display.

Murphy Clicks With Contests

Many excellent newspaper breaks were had recently by Frank Murphy for dates at Loew's State, in Syracuse, built around contests and other publicity promotions distinguished, for instance, by a contest for the most beautiful local girl and the handsomest man to appear in a spring stage fashion show in conjunction with "To Be or Not to Be." Contest was sponsored by local hairdressers' association and registrations for the respective titles were accepted in the lobby of the theatre.

Murphy sold his advance on "We Were Dancing" with another newspaper stunt built on a "last-line" tiein for a limerick contest. Layout was topped by a two-column scene still of the stars, the last line of the limerick required entrants to suggest what they were saying to each other. Three cash prizes were given for the best answers and pairs of guest tickets for the next 10 best.

Searches for "Woman of Year"

Wider interest was attracted by another promotion with the dailies to discover the local "Woman of the Year" tied to the picture. This was built up with an offer of a plaque to the winner from Katharine Hepburn. Readers were requested to name their choices among local women and to tell why. The slant ran for five days in advance with Murphy picking up additional publicity by having the final selections made by officers of prominent women's club.

For institutional purposes, Frank is finding effective a series of personalized radio announcements tied to the current attractions. The program is handled by a couple who discuss the theatre; the first broadcast having the man planning to sit in the loges while the woman talked about the advantages of the balcony prices. Other programs have had to do with ventilation, projection, etc. Murphy credits Charlie Kurtzman, division manager, for inspiration on the idea.

"LET'S HEAR FROM YOU"

Olmstead Gives "Eager" Well Rounded Campaign

Harry Olmstead, manager of Warners' Strand Theatre, York, Pa., for "Johnny Eager," contacted newspaper four days in advance, arranged for 35 bus dashers on sides of buses, placed announcements on bulletin boards in service organizations, and had trailerettes run at all the other Warner houses in the territory. Stills were landed in restaurants, barber shops, beauty shops and bowling alleys, nap ads in restaurants, daily radio announcements during the run of the picture, announcements made at all women's club meetings, displays at the music counter and scale machine in the five-and-dime stores.

"LET'S HEAR FROM YOU"

Holds Benefit A.R.P. Show

Cecil Felt, operator of the Bluebird Theatre, Philadelphia, staged a special midnight show to raise funds for equipment for the air-raid wardens in the immediate neighborhood. A similar benefit performance was sponsored by Warners' Felton Theatre on Saturday afternoon.

BEAT BLACKOUT IN BRIDGEPORT



TO educate the public to attend theatres on blackout nights, Morris Rosenthal, as air raid warden of Bridgeport theatres, organized an advertising and publicity campaign in advance for all houses, working in cooperation with the managers. Above is one of the two-column paid ads followed through with intensive newspaper stories, radio "spots" and announcements from all stages for several days. As a result, Rosy reports normal business in some houses, a slight falling off in others.

School Students Press Agent French-Morton "Fantasia" Date

Student press agents were lined up through a tiein effected by George French, manager, and Bill Morton, publicist, with the Providence public schools and the Rhode Island Scholastic Press Association as part of their campaign on "Fantasia." Two members of each high school paper attended a lecture on publicity and then were given press books, stills and a budget to make up their own campaign. Good publicity resulted from stories given the stunt in the local press and the fact that the students carried their press books with them for more than a week with the title of the show easily visible.

On the radio program, "Hollywood and Vine," which originates from the lobby, a biography contest was held on Mickey Mouse and Walt Disney, with passes for the 10 best letters received. In conjunction with this, the radio audience was asked to send in a list of the number of words they could arrive at from "Fantasia," tickets going to 10 best.

Coloring contest was arranged with local five and dime store which supplied the forms and plugged the stunt storewide. Guest tickets were awarded to winners.

"Kings Row" In Louisville

Representative of the coverage for the midwest premiere of "Kings Row", at the Mary Anderson, Louisville, yesterday, was the extensive mailing campaign executed by Manager Cliff Beuchel, working with Monroe Rubinger, Warner zone publicity manager. Postcards were sent to all important women's groups and literary clubs, secretaries, etc. Copy: "An Important Message for every woman in Louisville". Front illustrated with cut of Sheridan carried "woman" copy.

Advertising started a week ahead with a "Thank You Note" from the theatre to Warner Bros., to the effect that the theatre previously selected for the midwest premiere of "Sergeant York" was again honored with a "first engagement of another hit". All advance copy stressed the theme line, "the story of the town they talk of in whispers". Blowups of the ads made an unusual front and lobby display, the unique treatment proving an attention-getter.

Radio Coverage Abundant

Publicity was in keeping, preview held for newspaper executives and critics building sustained support from both local dailies for 11 days ahead. Four radio stations ran a "whispering campaign", plugging the theme line and tieins were made with leading commercials. Wide distribution was had with heralds, house-to-house via magazine carriers and tieins to the book from which the picture was made effected with branches of the public libraries and book stores.

In Philadelphia, Ev Callow stimulated interest in the date at Warners Boyd on a display hookup with all the city's lending libraries with downtown department stores and book shops using elaborate windows. At the theatre, a lending library service was set up in the lobby to call further attention to the book.

"LET'S HEAR FROM YOU"

Pledge Book in Lobby Used By Peters for "Kathleen"

George Peters, Loew's Colonial Theatre, Reading, Pa., for "Kathleen," held an advance screening for members of the local Motion Picture Forum and representatives of women's organizations. All those present pledged themselves to telephone five persons, endorsing the picture. A giant signature book was placed in the lobby a week before the opening, with a sign asking for signatures to welcome Shirley back to Reading.

Cooperation of department store was obtained for a treasure hunt contest. This consisted of placing stills from previous Shirley Temple pictures in various parts of the store, with prizes to customers correctly identifying the productions. A candid camera contest, with cash prizes for best off-the-screen pictures was conducted among local addicts, prizes awarded by a camera supply store. Sidewalk stencils, school bulletin announcements, a radio contest, midget window cards, window displays and street ballyhoo in the form of a jalopy rounded out the highly effective campaign.

Interstate Plus "Unusual" Short

Down in Texas, where they do those things, the Interstate folks introduced a Paramount short "Unusual Occupations, No. 3", with a premiere at the Texas, Denton, tied to a bang-up campaign helped along by the Governor, other civic heads and prominents. The exploitation was a "pony express" caravan from Dallas to demonstrate methods of tire preservation. The reason was a sequence in the short filmed at a pony farm in Denton.

Via the pony express, a print of the short left the Dallas Paramount office, stopping at the City Hall for letters from the Mayor and police chief for the Denton city officials and escorted by police to the city limits. There it was picked up by a two-way radio car which broadcast reports on the caravan's progress to Denton, heard by the assembled crowds over loud speakers set up in the courthouse square. At the Denton outskirts, the procession was met by the Governor and an escort of 500 horseback riders proceeding to the theatre decorated as a trading post in traditional western manner. The theatre block was converted for the occasion into a horse corral, complete with hitching posts and watering troughs. The day was declared a holiday with the schools letting out for the celebration.

The premiere was witnessed by Bob O'Donnell, Interstate general manager and Besa Short, short subjects department head, in company with state officials. Cowboy bands entertained in the lobby and broadcast of the event was handled by the local stations. Campaign started two weeks ahead with a popularity contest for children for prizes of ponies. The papers and chamber of commerce gave the opening every gun, the publicity importance of which was guaged with coverage by Life magazine and the newsreels.

"LET'S HEAR FROM YOU"

Redmond Distributes Reminder Cards

Bookmark size cards were distributed ahead of "They Died With Their Boots On," by Jimmy Redmond at the Bonham, in Fairbury, Neb., copy reading, "Do you suffer from Amnesia? Do you forget to bring home the groceries for dinner? Do you forget business appointments? If so, then tie this piece of string around your finger, as we know you will not not want to forget to see," etc.. etc. Vari-colored strings were attached for the purpose, and distributed at schools and to patrons leaving theatre week ahead.

"LET'S HEAR FROM YOU"

Street Bally Featured by Bordonaro on "Virginian"

Ben C. Bordonaro, at the Palace Theatre, Olean, N. Y., for "The Vanishing Virginian," had daily announcements made at high schools as well as signs on bulletin boards there. He also planted 1,000 book marks with the library. Another feature was the use of a man in a "Southern colonel" outfit who strolled through the streets carrying a large prop book and occasionally took time out to sit in hotel lobbies, bus stations and other spots with the book in evidence.

THE "FORTNIGHT"

DON H. ALDRITT
Uptown, Kansas City, Mo.

STAN ANDREWS
Broadway, Timmins, Ont., Canada

GEORGE AVIS
Loew's, Baltimore, Md.

STANLEY BENFORD
Colonial, Philadelphia, Pa.

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

MEL BLIEDEN
State, Anderson, Ind.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

"CAROLINA" BRUNSON
Rialto, Phoenix, Ariz.

BILL BURKE
Capitol, Sarnia, Ont., Canada

LESLIE CAMPBELL
Strand, Trail, B. C., Canada

JAMES CATTELL
Park, Mansfield, Ohio

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

CY CONDON
Huish, Elko, Nev.

MARLOWE CONNER
Warner's Capitol, Madison, Wis.

MAURICE M. CORKERY
Central Sq., Cambridge, Mass.

CLAYT CORNELL
Schine's State, Tupper Lake, N. Y.

FRANCIS DEERING
Loew's, Houston, Tex.

BILL ELDER
Loew's, Indianapolis, Ind.

DOC ESTES
Park, Iowa Park, Tex.

JOE FEULNER
Des Plaines, Des Plaines, Ill.

ED J. FISHER
Loew's State, Cleveland, Ohio

ED FITZPATRICK
Loew's-Poli, Waterbury, Conn.

HAROLD FRAKES
Kentucky, Latonia, Ky.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

BOB FULTON
Des Moines, Des Moines, Ia.

BILL GALLIGAN
Commercial, Chicago, Ill.

HARRY C. GOLDSMITH
Colony, Brooklyn, N. Y.

WALTER HALL
Majestic, Johnstown, Pa.

ED HARRIS
Fox Glendale, Glendale, Calif.

W. D. HARWELL
Ohio, Mansfield, Ohio

JOHN HEFLINGER
West End, St. Louis, Mo.

R. S. HELSON
Schine's Elmwood, Penn Yan, N. Y.

GUY HEVIA
Schine's Hipp, Gloversville, N. Y.

BILL JOHNSON
Smalley, Dolgeville, N. Y.

MEL JOLLEY
Columbia, St. Thomas, Ont., Can.

A. J. KALBERER
Switow's Indiana
Washington, Ind.

BOB KENNEDY
Symphony, Chicago, Ill.

C. B. KING
Ritz, McGehee, Ark.

DICK KIRSCH
Queen, Wilmington, Del.

R. LEE KLINE
Orpheum, Philadelphia, Pa.

LESTER KOLSTE
Van der Vaart, Sheboygan, Wis.

BUD KORNBLITE
Capitol, Waverly, N. Y.

ART KROLICK
Century, Rochester, N. Y.

JOE LONGO
Loew's State, Boston, Mass.

JACK LYKES
Loew's Valentine, Cleveland, Ohio

BILL McCLAIN
Virginia, Carrollton, Ohio

HARRY MAC DONALD
Warner, Milwaukee, Wis.

ED MAY
Schine's Russell, Maysville, Ky.

FRANK MURPHY
Loew's State, Syracuse, N. Y.

PAT NOTARO
Columbia, Sharon, Pa.

RAY PARKER
Avalon, St. Louis, Mo.

LES POLLOCK
Loew's, Rochester, N. Y.

JIMMIE REDMOND
Bonham, Fairbury, Neb.

LLOYD H. ROLLINS
Mayfair, Bridgeton, Me.

MORRIS ROSENTHAL
Majestic, Bridgeport, Conn.

JACK ROSENZWEIG
Manchester, St. Louis, Mo.

SEYMOUR C. SAMUELS
Capitol, Niagara Falls, N. Y.

BOYD F. SCOTT
Broadway, Lubbock, Tex.

LEON SCOTT
KEN CARTER
Margie Grand, Harlan, Ky.

JOE SAMARTANO
Palace, Meriden, Conn.

JOHN W. SHAFFER
Surf, Chicago, Ill.

CHUCK SHANNON
Warner's State, State College, Pa.

W-CLYDE SMITH
Paramount, Hot Springs, Ark.

HARRY D. STEARN
SI MONEN
Schine's Manring, Middlesboro, Ky.

MARVIN STIVER
Fox, St. Louis, Mo.

FRED TICKELL
Orpheum, Ft. William, Ont., Can.

BEN VAN KORN
Lex, Chicago, Ill.

ERNIE WARREN
Midtown, Toronto, Ont., Canada

ART WARTHA
Indiana, Indiana Harbor, Ind.

J. R. WHEELER
Granada, South Bend, Ind.

BILL YURASKO
Orpheum, Philadelphia, Pa.

BRIEF REPORTS FROM THE FIELD

For his campaign on the appearance of Frankie Masters and His Orchestra, at the Columbia Theatre, in Sharon, Pat Notaro arranged for two broadcasts from his stage, the first a 15-minute interview and the second a 15-minute pickup of the first portion of the show, with plenty of plugs for the theatre. In addition, Pat sold a co-op page for Master's appearance at local store to autograph records. Similar treatment was accorded Ted Weems appearance, Notaro landing daily announcements of the band on the theatre's program called "Name the Melody."

▽

Reported as a big success was the YMCA swimming contest held by Dick Stoddard ahead of "Tarzan's Secret Treasure" at the Rocket, in Rock Island, Ill. The Y held elimination contests every day for a week to get the entries down to a number that could be accommodated at the pool. Trophy donated by Johnny Weismuller was awarded winner, large autographed picture of the star also secured for hanging in the boys' room. Papers came through with stories and art, contest plugged in addition at the Y well in advance.

▽

Attractive lobby display was constructed by Dick Feldman ahead of "Swamp Water" at the Paramount, in Syracuse. Promoting swamp weed from local florist, this was used together with cutouts of the skull and cross bones with a green birdseye light hitting the squll for an eerie effect. Dick credits his assistant, Jack Hamilton, for the display and false front. Coloring contest was landed in daily, woman commentator on WSYR gave the picture a plug, and spot announcements were landed in addition.

▽

Securing special exchange 40 by 60, listing six reasons for jealous husbands, Clay Cornell, ahead of "You Belong to Me" at Schine's State, in Tupper Lake, N. Y., planted it in his lobby together with display of articles and items that go together, such as ham and eggs, a garter and sock, etc. This was tied in with the appropriateness of the Fonda and Stanwyck combination.

▽

Lobby-stopper for "The Devil Pays Off," as used by W. W. Powell at the Rex, in Miami, featured one of his staff in "devil" outfit seated at table with deck of cards. Ten cards were laid face down and those drawing an ace were entitled to ducats. Tie-in copy read: "Beat the Devil and the Devil Pays Off."

▽

For the Canadian premiere of "49th Parallel," Bob Berezin at the Elgin, in Ottawa, Can., obtained tieup with the Canadian Pacific Railway, since they are featured in the picture. Cards were made up for their windows, copy reading: "Canadian Pacific Railways used throughout Canada in filming," etc. Same tieup was effected with Trans Canada Airways office. Opening night was attended by the Governor General and his wife, the Princess Alice and Juliana, which was good for excellent newspaper breaks.

FIND THE MAN FOR PRIZES

To bring attention at the RKO Theatres in Brooklyn to "The Man Who Came to Dinner", bally walked the main streets, on opening night, with $25.00 offered to the first one to recognize him. Instructions to newspaper readers carried the time that "the man" would be on the streets in a special outfit. First person with a copy of the circuit's newsette who discovered him and tapped him on the shoulder received a voucher entitling him to the cash at the theatre.

Novelty herald distributed by Vern Hudson ahead of "The Man Who Came to Dinner" at the Palace, in Guelph, Ontario, consisted of two-fold sheet front of which carried lines: "Menu for when Your Man Comes Home to Dinner." Inside left page was sold to a local restaurant, defraying cost of printing and distribution, right hand side featured full course meal with gag copy for each course.

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With governors issuing proclamations for special days, weeks, etc., Len Friend at the Huron, in Huron, N. D., decided to take a man-bites-dog course, which did for "Smilin' Through," issuing his own proclamation heralding the picture's opening. Len distributed these all dressed up with gold seal, ribbons, etc.

▽

Exploitation on "Swamp Water" at the Paramount, in Hot Springs, Ark., as engineered by Clyde Smith, included dressing entire staff in costumes befitting the picture. For street ballyhoo boy dressed in old overalls leading a dog paraded neighborhoods, talking up the picture to all he could stop. Sign on back gave proper credits, two six-sheets were mounted on the marquee and surrounded by swamp grass, trees and shrubbery in keeping.

GIVES MAPS FOR PRESIDENT'S TALK

In addition to announcing broadcast of the President's recent address, Sid Holland at the Palace, in Akron, Ohio, went a step further by advertising that everyone attending would be presented with a map for their guidance. Sid borrowed the map cut from one of the papers and promoted a printer to run off 3,000 with theatre credits. The extra inducement resulted in over-average business, Holland reports.

In honor of George Washington's birthday, William Elliott of the Palace Theatre in McAdoo, Pa., staged a George Washington Party matinee at which he gave away souvenirs and awards. He also awarded special prizes to the child with the largest American flar and for best drawings of George Washington.

▽

Hazleton and West Hazleton officials and civic leaders helped "sell" the picture, "No Greater Sin," to the residents of the area through a program sponsored by Manager John Hersker of the Key Theatre in Hazleton, Pa. Hersker used the quotes from the officials after they attended advance showing of film. The local newspapers gave plenty of space to stories and pictures regarding the showing.

▽

Teaser cards with toothpicks attached were distributed by W. S. Samuel, ahead of "Look Who's Laughing" at the Lyric, in Port Neches, Texas. Copy in red read: "Pick your teeth with Charlie McCarthy's grandfather and then see," etc.

▽

Manager Bordelon of the Don Theatre, Alexandria, La., utilized matchbooks in his highly successful campaign on Samuel Goldwyn's "Ball of Fire." Twenty-five hundred of the books were distributed throughout the community. Another novel phase of Bordelon's campaign was a "slangwidge" quiz put over with the cooperation of a local radio station.

▽

Series of teaser ads six days ahead of "Bahama Passage" helped exploit that date for Jimmy Redmond at the Bonham, in Fairbury, Neb. Such heads as "Won't Believe It. Not Until I See It," "Don't Tell Me!", etc., were carried above gag picture tiein copy and cast.

▽

The old "don't let the season pass" slant was used successfully by Lloyd H. Rollins for his date on "Parachute Battalion" at the Mayfair Theatre, in Bridgton, Maine. These were distributed through the business district and also placed in the hands of school children a few days ahead of opening. To build up Shirley Temple in "Kathleen," Lloyd arranged with theatre employes to have a parade using their cars decorated with pennants and signs "Welcome back to the screen Miss Temple."

▽

To sell "Major Barbara" at the Dixie Theatre, in Staunton, Va., Frank Shaffer landed an eight-column full article on George Bernard Shaw headed "Young Man Makes Good at 85." Page also carried numerous cuts, playdates, cast, etc.

▽

Generous publicity breaks were accorded Mrs. Gwen May, wife of Ed May, manager of Schine's Russell, in Maysville, Ky., through her offer via newspapers to knit sweaters for anyone who has a husband, son, brother or sweetheart in any branch of the service. Theatre received break in all stories, since requests for knitting of the garments have to be submitted to the theatre.

Service Clubs Cooperated With Moyer on "Army"

Charlie Moyer, manager of Warners' State Theatre, Hanover, Pa., tied in with both the American Legion and Veterans of Foreign Wars for "You're in the Army Now," both groups endorsing the picture from the comedy angle to their memberships. Distributors dressed in army uniform handed out circulars toasting the picture as the comedy hit of the year. For street ballyhoo, a young man dressed as a draftee paraded the streets with a suit-case bearing a snipe on side, reading, "You'll roar at Jimmy Durante and Sid Silvers in 'You're in the Army Now' at the State." In addition, personal telephone calls were made to all ex-service men in the area, cards were placed in all hotel rooms, on writing desks, cards in busses reaching neighboring towns, snipes and whiting on all back bars of local tap rooms and back bars in club rooms. A similar campaign was carried on for "The Corsican Brothers," using a set of twins as a street ballyhoo.

"LET'S HEAR FROM YOU"

Kline Auctions March Books For "One Foot in Heaven"

Anticipating the fact that he would be playing "One Foot in Heaven" a few weeks after the personal appearance of Fredric March in Philadelphia, Lee Kline at the Warner Orpheum had the star autograph six copies of the book. These were later auctioned off on the stage, proceeds going to the American Red Cross. In addition, Kline promoted local jeweler who has a nightly newscast over W. I. P. for plug on the auction. The Round Tabler further arranged for March to autograph and present copies of the book to the local Women's Club, photos of the presentation running in the dailies and proving an opening wedge for Club support when the picture opened.

"LET'S HEAR FROM YOU"

Girl Cyclists Welcome "Kathleen" Opening

Ray O'Connell, manager of Warners' Capitol Theatre, Lancaster, Pa., used 10 girls on bicycles riding throughout the city, carrying signs on their back reading: "Welcome Shirley Temple in your greatest picture at the Capitol tomorrow." Jewelry store used pictures of Shirley Temple as window display, giving the playdate for "Kathleen." Cards were sent to all Campfire Girls, and signs were posted in the YMCA, YWCA and on the bulletin boards at the grade schools. In addition, the town's Junior Chamber of Commerce used the picture tie-up to help select a Queen to head their annual parade.

"LET'S HEAR FROM YOU"

Canter's Radio Promote

Selecting five names at random from the columns of his neighborhood paper, Irving Cantor at Schine's Palace, in Syracuse, offered them guest tickets to see "Chocolate Soldier." Station WOLF ran a transcribed program which lasted a half-hour, entirely devoted to Nelson Eddy and Rise Stevens in songs from the picture. The theatre was plugged three times during the program, as well as picture and playdates.

Indiana-Illinois Managers Start 17-Week Exploitation Contest

Now, in the midst of a 17-week exploitation drive, Indiana-Illinois theatremen are turning on the heat with various boxoffice activities, pictures and institutional, the latter represented by Art Wartha at the Indiana, in Indiana Harbor, who tied up the Sea Scout Troop of the local Boy Scout Division for a giant lobby display of their various projects. So well thought of was the display, that photographer from newspaper in neighboring town came over to take pictures, which were run together with stories. Local papers also ran page-one stories and pictures.

To celebrate Valentine's Day, Wartha promoted two wrist watches from cooperating jeweler, one for men and one for women, in addition to numerous other gifts, which were awarded via lucky number coupons. Stunt was advertised by store and at theatre through trailers and programs. In addition, a kiddie Valentine party was held, with special show and promoted ice cream going to all youngsters.

In Whiting, Carroll Bradley at the Hoosier also celebrated the recent Boy Scout Week by playing host to the members, whose handicraft was on display in his lobby. For his date on "Sergeant York", Carrroll covered under-marquee with red, white and blue bunting and pennants; giant cutouts of the star were also planted. Institutional copy on the ten best pictures was carried in theatre ads, tabloid heralds, entire cost of which was underwritten by merchant ad, were distributed and advance plug landed in papers.

Ahead of "You'll Never Get Rich", Ben Van Korn at the Lex, in Chicago, had girl ushers in uniform distribute tinted fan photos of Rita Hayworth on streets in business district. Merchants' ads on reverse side paid for entire cost of distribution. Numerous window displays were landed, each of which carried cutouts of the stars. For "Nothing but the Truth", Ben's street stunt featured usher dressed as George Washintgon, who paraded theatre area with back banner calling attention to the picture's opening.

During Howard Sexton's engagement of "Sergeant York" at the Roxy, in La Porte, Ind., soldier helmets, appropriately imprinted, were worn by entire staff. Special front was erected in advance and during run, shopping bags of chain store grocer were imprinted with title, tinted heralds distributed and weekly programs distributed in town and rural districts.

Dow Makes "Kane" Awards Basis of Theatre Campaign

A direct mail campaign based on various "Citizen Kane" awards highlighted the campaign arranged by Manager David E. Dow of the State Theatre, Santa Barbara. The campaign was directed at all members of the social register with the letters playing-up "Kane" as the "Best Picture of 1941" and also mentioning its other awards.

Radio tieins included 30 spot announcements in advance of the opening over Mutual and NBC stations. Telegrams were sent to all social and service clubs as they met and directing holders to present them at the theatre boxoffice in exchange for tickets to the opening. Dow also went all-out in a newspaper campaign which included a full page ad in the Santa Barbara *Advertiser* and a 54-inch color ad in the *News-Press* a day in advance of the opening and to round out his campaign Dow spotted five 24-sheet posters crediting the attraction, theatre and playdate in prominent locations two weeks in advance of opening.

"LET'S HEAR FROM YOU"

Goldenberg's Library Tieup

Contacting librarians at the three high schools in the neighborhood, Martin Goldenberg, manager of Warners' State Theatre, Philadelphia, arranged for display cards plugging "Tell-Tale Heart," the theatre and playdate. An eye-stopping 40 x 60 for display at the theatre, using a cloaked figure with a dagger with attractive black, green and red coloring, was used out front.

Burke Features Local Boy In "Target for Tonight"

Discovering that there was a local chap featured in "Target for Tonight" and that his parents still resided in Sarnia, Ontario, Bill Burke, at the Capitol, dug up a story on this and secured a scene mat from the press book in which the lad's picture appeared. The stunt was good for a nice spread in the daily paper and excellent word-of-mouth publicity. Bill also promoted the usually tough paper for a five-column mat, 900 lines absolutely free, featuring scenes and story from the picture. From a local dairy, in exchange for a plug on the reverse side, Burke secured free delivery into all homes in the city of a milk bottle hanger carrying picture copy.

"LET'S HEAR FROM YOU"

Teaser Secret Broadcasts Sell "Underground" for Brien

Highlight of Lige Brien's "Underground" campaign at the Warner Belmar, in Pittsburgh were broadcasts from the office and secret spots around town. Guest tickets were offered to the first 10 people who could detect where the secret messages were transmitted from. Starting from the roof of his theatre, Lige continued to broadcast from various merchants' stores, messages including plugs for the picture. Local dailies covered the stunt giving prominent mention to picture. In addition, usher was on street with theatre's special edition papers which were distributed to passersby.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

THEATRES

WESTERN MINING TOWN THEATRE BUILDings. R.C.A. equipment. No opposition. Plenty lead, zinc, copper, gold, silver. Owner goes to Army in 5 months. Takes money to buy one or more. BOX 1505, MOTION PICTURE HERALD.

FOR SALE: MODERN THEATRE AND EQUIPment. Will sell building or equipment separate. ODOM BROTHERS, Durant, Miss.

FOR LEASE: THEATRE, 700 SEATS, ALBANY Capitol district. Now rented. BOX 1499, MOTION PICTURE HERALD.

TWO FIRST CLASS SMALL THEATRES, WESTern Kentucky, now operating part time at profit. Located in new thirty million dollar defense area. BOX 316, Cairo, Illinois.

TWO THEATRES IN NORTHERN CALIFORNIA made $1870 in January and February. Sell for $35,750. Terms. A. A. SHEUERMAN, 25 Taylor Street, San Francisco, Calif.

MOVIE THEATRE BUSINESS MAKING $4000 year and fine seven room home for $20,000. Southern Washington, seventy miles from Portland, Oregon. A. A. SHEUERMAN, 25 Taylor Street, San Francisco, California.

NEW GENERAL EQUIPMENT

2,000' WIRE WELDED REELS, $1.19; FIRE EXtinguishers, $1.80; Bausch Lomb 6" series II lenses, $19.50; public address systems, $35.60; stock tickets, 19c roll. S. O. S. CINEMA SUPPLY CORP., New York.

BUY NEW SOUND SCREENS NOW WHILE material's available—23½c sq. ft.; Complete stage setting, $66.60; Fully automatic curtain controls, $75.95; heavy duty track, $2.19 ft. Immediate deliveries. S. O. S. CINEMA SUPPLY CORP., New York.

HELP WANTED

OPERATORS AND MANAGERS — MOVIE CIRCUITS, Roshon, 2506 RKO Building, New York.

SALESMEN WITH FILM OR THEATRE EXperience to travel in protected territory, call on theatre managers and exhibitors. Liberal commission basis. Must have car. Possible earnings $75 to $100 weekly. Give background and experience in first letter. BOX 1506, MOTION PICTURE HERALD.

PRINTING SERVICE

THEATRE BLOWERS, SAME QUALITY, LOW prices. STITES ART, Shelbyville, Indiana.

USED GENERAL EQUIPMENT

SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

COMPLETE THEATRE EQUIPMENT AND chairs for 300 seat house. Low price for quick turnover. MOVIE SUPPLY COMPANY, 1318 South Wabash, Chicago.

1,200 USED UPHOLSTERED HEYWOOD CHAIRS. Full upholstered metal back, box spring seat, metal bottom. A first class lot of chairs priced right. CHICAGO USED CHAIR MART, 844 South Wabash Avenue, Chicago.

PRE-REMOVAL SALE, MUST CLEAN HOUSE. Portable sound projectors, 16mm., 35mm., from $59.50; rear shutters, Simplex, $29.50; Film cabinets, $1.49 section; lenses from $4.95; soundheads, $9.95; amplifiers, $4.95; Powers mechanisms, $39.50; cushion seats, 39c. Free bargain bulletins. S. O. S. CINEMA SUPPLY CORP., New York.

FOR SALE: USED CIGARETTE MACHINES, 8 slot and 10 slot. Very reasonable. BOX 1503, MOTION PICTURE HERALD.

EVERYTHING FOR THEATRE CHAIRS. ALL makes, parts, supplies, anchor cement, seat patch, used chairs, upholstering, repairing. FENSIN SEATING, 62 East 13th, Chicago.

FOR SALE: ADVANCE WORLD'S FAIR MODEL popcorn machine $100, 110 volt-6 volt portable Clarion public address system $75, complete Weber sound system $100, two unit (General Register) electric ticket machines $75, addressograph machine (table top hand feed type) $40. BOX 316, Cairo, Illinois.

POSITIONS WANTED

PROJECTIONIST SEEKING POSITION, WILLing to go anywhere. Five years experience, ambitious and willing. BOX 1507, MOTION PICTURE HERALD.

EXPERIENCED PROJECTIONIST DESIRES LOcation in deep south or southwest. Might buy partnership in theatre. BOX 1509, MOTION PICTURE HERALD.

MANAGER, AGE 35. TWELVE YEARS' EXPERIence. Draft exempt. Desires change. BOX 1508, MOTION PICTURE HERALD.

SEAT RECOVERING

WE RECOVER BACKS AND SEATS WITHOUT interfering with the operation of theatre. Write for sample materials and prices. We do the job for less. CHICAGO USED CHAIR MART, 844 South Wabash Avenue, Chicago.

BOOKS

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

RICHARDSON'S BLUEBOOK OF PROJECTION. A second revision of the Sixth Edition of Richardson's Bluebook of Projection with a complete section of Sound Trouble-shooting Charts as well as a host of additional up-to-the-minute text on the latest equipment. Price $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 1941-42 MOTION PICTURE ALMANAC. Edited by Terry Ramsaye. The industry's most complete "Who's Who." More than 11,000 biographies and over 1,100 pages, chock full of reference information. Everyone in the motion picture industry should have a copy. Be sure to send in your order today. $3.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-the-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

BUSINESS BOOSTERS

BINGO CARDS. DIE CUT, 1 TO 100 OR 1 TO 75. $2.00 per thousand. $17.50 for 10,000. BOX 1434, MOTION PICTURE HERALD.

BUY YOUR BINGO CARDS DIRECT FROM THE world's largest manufacturer of theatre bingo cards. Write us today for samples and prices. BOX 1477, MOTION PICTURE HERALD.

PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

To The Shores of Tripoli

(20th Century-Fox)

The Marines Have Landed

An offscreen narrator dedicates this picture to the Marines who defended Wake Island, the band strikes up the Marine theme song, the Marines parade and train and work and play for 85 minutes and then the news about Pearl Harbor comes over the radio and they board ship while the audience lifts the rafters with its applause, rounding out the 87 minutes of running time with a bang.

The scene is San Diego and the high seas with the battleships blazing away at targets in preparation for what the audience knows is to come—all in brilliant Technicolor and nearly all in rhythm to martial music.

It is an attraction in the spirit of the day and it is an impressive depictment of the traditions of the U. S. Marines.

It is also, and perhaps as well, the old story of the smart aleck recruit who knows all the answers in the book and the stern sergeant who converts him to discipline the hard way. So far as the preview audience was concerned, familiarity seemed to be no handicap.

John Payne portrays the know-it-all recruit and Randolph Scott, the sergeant who makes a Marine of him. Maureen O'Hara and Nancy Kelly are the girls in the case.

It's a Darryl F. Zanuck production, with Milton Sperling listed as associate producer, and direction by Bruce Humberstone gets full value out of the footage.

Lamar Trotti wrote the screenplay from a story by Steve Fisher.

Previewed for the tradepress and a Friday night turnout of the citizenry in collegiate Westwood, all present giving audible indication of satisfaction.—WILLIAM R. WEAVER.

Release date, April 10. Running time, 87 minutes. PCA No. 7976. General audience classification.

Chris Winters ..... John Payne
Mary Carter ..... Maureen O'Hara
Dixie Smith ..... Randolph Scott
Helene Hunt ..... Nancy Kelly
William Tracy, Maxie Rosenbloom, Henry Morgan, Edmund MacDonald, Russell Hicks, Minor Watson, Ted North, Basil Walker, Charles Tannen, Alan Hale, Jr.

Fingers at the Window

(Metro-Goldwyn-Mayer)

Mystery Melodrama

Lew Ayres and Laraine Day of "Dr. Kildare" fame can't keep away from hospitals. They're together again in a fair thriller, trying to solve a series of axe murders. The chase brings them inevitably to a sanitarium—for psychopathics this time—and into the company of a nice assortment of psychiatrists and inmates.

Laraine Day—the exhibitors' selection for the "Star of Tomorrow"—is not given too much opportunity to display her talents. As a dancer with a past in Paris, and the object of attempted homicide by several paranoiacs, she is called upon to look pretty, frightened and innocent, which she does, creditably. Lew Ayres is the actor, unemployed because the Chicagoans refuse to go out at night in the face of an epidemic of insane murders, who gallantly assumes her protection, and finally tracks down the "master-mind" for his own safety and $25,000 reward.

Irving Starr, who produced the film, and Charles Lederer, who directed it, have maintained brisk action and an atmosphere of tension throughout, although the running time of 80 minutes is a little long.

The effect of horror has been carefully avoided, in spite of the nature of the story, with thrills supplied by the mystery and pursuit.

Shown at the projection room to a small trade-press audience.—E. A. CUNNINGHAM.

Release date, not set. Running time, 80 minutes. PCA No. 8102. General audience classification.

Oliver Duffy ..... Lew Ayres
Edwina Brown ..... Laraine Day
Dr. H. Santelle ..... Basil Rathbone
Walter Kingsford, Miles Mander, Charles D. Brown, Cliff Clark, James Flavin, Russell Gleason.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Rio Rita

(MGM)

Abbott, Costello and Others

The Messrs. Abbott and Costello continue here, under a new trademark for them, but in comedy routines as old and screamingly funny as they make them all, their amusement of the multitude.

This time their vehicle is the stage musical of familiar score—two numbers of which are retained—and they are both in and out of it without ceasing for a moment to be themselves or abandoning their headlong pace.

As produced by Pandro S. Berman and directed by S. Sylvan Simon, the film supplies a bit more in the way of staging, quite a bit more in the way of musical content and supporting talent, than the comedians have had supplied them up to now.

Notably on the plus side, musically, are the voices of John Carroll and Kathryn Grayson, who do more than right by the songs assigned them, and among these "Rio Rita" and "The Rangers' Song" have lost nothing with the years.

The screenplay by Richard Connell and Gladys Lehman bears little relationship to the original "Rio Rita" and is fitted out with a complement of Nazi spies, saboteurs, trick radio instruments for fifth columnists, none of which is handled too seriously for purposes of laughter.

It is a film in consonance with those which have made Abbott & Costello the Number Three attraction on the MOTION PICTURE HERALD-*Fame* list of Money-Making Stars by exhibitor poll and there is nothing in evidence to suggest that it should not give the same box office service which the others have given.

Previewed at the Alex theatre, Glendale, which has served as preview house for all of the Abbott-Costello pictures to date, where the audience behaved as it always has behaved on these occasions. That is to say, they laughed their heads off at all the appointed places.—W. R. W.

Release date, not set. Running time, 91 minutes. PCA No. 8091. General audience classification.

Doc ..... Bud Abbott
Wishy ..... Lou Costello
Rita ..... Kathryn Grayson
Ricardo ..... John Carroll
Patricia Dane, Tom Conway, Peter Whitney, Barry Nelson, Arthur Space, Dick Rich, Eva Puig, Joan Valerie, Mitchell Lewis, Eros Volusia.

Heart of the Rio Grande

(Republic)

Gene Autry Western

Gene Autry, the brightest star in the Western firmament, makes another welcome appearance in "Heart of the Rio Grande," a western that may not be as rip-snorting as most avid western fans usually demand, but which, nevertheless, has other pleasant and ingratiating qualities which the exhibitor can readily promote.

Along with Gene appear Smiley Burnette, the boots and saddle comedian, Fay McKenzie, who has nothing much to do, but does it very winningly, and Edith Fellows, a well-known young lady who has many screen performances to her credit. Exhibitors who have been clamoring for Joe Strauch, Jr., as "Tadpole," will be happy to find that he, too, is a member of the cast.

Because the Smoke River Ranch, of which Gene is foreman, is financially embarrassed, it becomes a dude ranch during the summer months, resulting in the arrival there of Fay McKenzie, a teacher and her students from a fashionable eastern school, for a vacation. Edith Fellows, a spoiled youngster, causes quite a bit of trouble until Gene takes her under his wing and gently influences her for the better. And even further, he reforms her tycoon father to the point where he dons a cowboy's outfit and utters a lusty "Yippee."

The picture has its moments of action, several

exciting rescues by Gene of the precocious Miss Fellows, romance and several very pleasant songs, one of which is the currently popular "Deep in the Heart of Texas," which offers definite exploitation possibilities. One of the more humorous arias is "Oh Woe Is Me," sung very nicely by Smiley.

Gene also takes the opportunity of saying a word or two about buying "Defense Stamps," and aiding Uncle Sam, which should add considerably to the following of both gentlemen.

Harry Grey was the associate producer and William Morgan directed.

Previewed at the home office projection room before an audience consisting largely of professional women reviewers who laughed several times at the comedy, but gave no further evidences of reaction.—IRENE SMOLEN.

Release date, March 11, 1942. Running time, 70 minutes. PCA No. 8098. General audience classification.

Gene.....Gene Autry
Frog.....Smiley Burnette
Alice Bennett.....Fay McKenzie
Connie Lane.....Edith Fellows
Mr. Lane.....Pierre Watkin
Tadpole.....Joe Strauch, Jr.
William Haade, Sarah Padden, Jean Porter, Jimmy Wakley Trio.

Rings on Her Fingers

(20th Century-Fox)

Comedy

Twentieth Century-Fox's "Rings on Her Fingers" tells the story of a shop girl transformed into an attractive lure by two thieves who mulct the men who fall in love with her. They travel extensively on the money they obtain, the girl relishing this mode of life until she falls in love with one of the victims and complicating matters until his money is returned, her confederates are arrested and she finds her way clear to marry him.

Gene Tierney is the girl; Henry Fonda, the victim with whom she falls in love. Laird Cregar, Spring Byington, John Shepperd, Frank Orth and Henry Stephenson head the supporting cast.

The plot is similar to that of "The Lady Eve," in which Paramount starred Fonda and Barbara Stanwyck.

Rouben Mamoulien directed from a screenplay by Ken Englund, who adapted the original story by Robert Pirosh and Joseph Schrank.

One of the scenes likely to excite most comment is that in which Miss Tierney, attired in a revealing bathing suit, lies on the beach while Fonda, carrying on a telephone conversation, describes a ship in such a way that the dialogue is applicable to certain portions of her anatomy."

Previewed at the Fox Uptown Theatre, Los Angeles, to an audience which found much of its comedy entertaining. The scene described above brought many whistles.—VANCE KING.

Release date, March 20, 1942. Running time, 86 minutes. PCA No. 8087. Adult audience classification.

John Wheeler.....Henry Fonda
Susan Miller.....Gene Tierney
Warren.....Laird Cregar
Tod Fenwick.....John Shepperd
Mrs. Worthington.....Spring Byington
Frank Orth, Henry Stephenson, Marjorie Gateson, George Lessey, Iris Adrian, Harry Hayden, Gwendolyn Logan, Eric Wilton, Billy Benedict, Sarah Edwards, Thurston Hall, Clara Blandick, Charles Wilson, Edgar Norton, George Lloyd, Kathryn Sheldon, Frank Sully, Mel Ruick.

Secret Agent of Japan

(20th Century-Fox)

Topical Melodrama

Fabricated from idea to finished print since December 7, this all-out spy melodrama is laid in the Shanghai of the days immediately preceding and terminating with the news of the attack on Pearl Harbor. It is a script containing more complications, twists and turns of plot, switches of suspicion, than most in its field of enterprise.

Timeliness and pertinency to the events which have transpired within the past three months are of course the film's especial salespoints.

WARNERS REISSUING TWO '33-'34 FILMS

Warner Brothers have set March 28th as the release date for two reissues, "Gambling Lady", starring Barbara Stanwyck, Pat O'Brien and Joel McCrea, and "The Kennel Murder Case", with William Powell, Mary Astor and Eugene Pallette.

"Gambling Lady" was originally released March 31, 1934, and was reviewed in MOTION PICTURE HERALD *March 10, 1934. The reviewer said of the picture: "A lively and dramatic romance having its being in an aura of chance, and with more than a tinge of active melodrama, 'Gambling Lady' is a happy selection as a vehicle for the definite and attractive personality which is Barbara Stanwyck."*

Of "The Kennel Murder Case" the HERALD *review of November 4, 1933, said that "good mystery, well developed, with William Powell in a familiar and popular role, the part played by a dog in the solution, and good name support serve to provide the exhibitor with excellent entertainment." Based on the S. S. Van Dine novel, the picture was originally released October 28, 1933.*

Preston Foster plays with vigor an American gambling house proprietor in Shanghai who is moved in upon by the Japs, forcefully and with letting of blood, for the purposes which he believes are of robbery, but which actually bear upon the planned campaign in the Pacific. Lynn Bari is a girl of some mystery who turns out to be on the right side of the international maneuvering in which British agents, Chinese operatives and an American detective also participate the snarl of misunderstanding, threat and counterthreat generators compelling suspense.

The film is from the Sol Wurtzel side of the studio with Irving Pichel directing an original screenplay by John Larkin. Momentum and clarity are maintained with cleverness and there is no sparing of the enemy in the treatment.

Previewed at the studio to a tradepress group which seemed pleased with the offering.—W. R. W.

Release date, April 3, 1942. Running time, 72 minutes. PCA No. 8126. General audience classification.

Roy Bonnell.....Preston Foster
Kay Murdock.....Lynn Bari
Noel Madison, Sen Yung, Janis Carter, Steve Geray, Kurt Katch, Addison Richards, Jan Wolfe, Hermine Sterler, Selmer Jackson, Frank Puglia, Leyland Hodgson, Leslie Denison, Jean Del Val.

Arizona Cyclone

(Universal)

Fast Western

Johnny Mack Brown still wades into 'em, and tears 'em apart. There is a final fight here, in a barroom, Johnny dropping his guns and raising his fists, and taking over his very, very tough and dirty opponent, which should have the youngsters whooping.

Indeed, the whole film executes its modest design. It is a compact, rapid western. There are flashes of brilliance and thought in the photography; it has the capable mountings and supporting cast to be given by a major studio; and Mr. Brown suffers not one whit or moment from timidity.

The musical scenes, however, are almost frequent. One sensed in the adult audience with which this was seen, annoyance at the padding. Younger audiences will probably be more frustrated over the action lost.

The story has Brown manager of the PBL freight line, for Herbert Rawlinson. He frustrates repeatedly the tricks of Dick Curtis, manager of the rival line. Curtis is backed by local banker Robert Strange, who wants first the exclusive freight franchise, secondly a hauling contract from the telegraph company; a contract for which $10,000 bond is required — $10,000 which may only be obtained by successful business for a freight line. Strange and Curtis progress from tricks to murder of Rawlinson. When Rawlinson's daughter, Nell O'Day, refuses to sell out, the villains dynamite her trucks and livestock. But Strange is caught by Brown, who with his men then goes to the town saloon, where Curtis hirelings resist vainly. Brown finishes Curtis in front of the bar, with fists and a gun accidentally fired.

Reviewed at New York City's New York Theatre, a low-priced double feature house with strictly transient, mostly male, customers, who appreciated the tense moments audibly, and Fuzzy Knight's familiar antics, loudly.—FLOYD STONE.

Release date, November 14, 1941. Running time, 57 mins. PCA No. 7598. General audience classification.

Tom Baxter.....Johnny Mack Brown
Muleshoe.....Fuzzy Knight
Claire Randolph.....Nell O'Day
Elsie Graham.....Beatrice Roberts
Dick Curtis, Robert Strange, Herbert Rawlinson, Glenn Strange.

A Close Call for Ellery Queen

(Columbia)

Blackmail with Murder

Blackmail is mixed up with the usual murders and mystery in this latest Ellery Queen whodunit, produced by Larry Darmour for Columbia. Suspense is maintained to the end as the novelist detective and his fair sidekick, Nikki, weave through tight scrapes, bafflement and death with confidence and quite a few laughs.

William Gargan replaces Ralph Bellamy in the title part, and while some may miss the familiar face of his predecessor, Mr. Gargan makes a youthful and competent sleuth who handles villainy and heart interest with ease. Margaret Lindsay again plays Nikki, his secretary and the heart interest, and Charles Grapewin is the same paternal police inspector Queen.

Two mysterious seamen come from a retired business man's past to blackmail Alan Rogers as he seeks to locate his missing daughters. Ellery is called in by Cole, Rogers' secretary to unravel the mysterious doings on the Rogers estate. One daughter is already there, and the second is expected. She proves to be Nikki, who has intercepted the real heiress and learned of a plot to swindle Mr. Rogers.

Queen and Nikki both escape mysterious assailants but the seamen are killed at a waterfront cafe after getting the blackmail money. Suspicion points to Rogers. Inspector Queen arrives to arrest the businessman. They find him dead and Ellery by some sharp deduction catches the secretary, who killed the seamen, and then his employer in order to gain the blackmail money himself. The first daughter is exposed as an imposter and the real heiress arrives as Ellery and Nikki return to writing.

James Hogan again directs skillfully from the screen play prepared by Eric Taylor.

Reviewed at the Brooklyn Strand theatre among a scant rainy morning audience, which gave intermittent evidence of amused entertainment.—JOHN STUART, JR.

Release date Jan. 29, 1942. Running time, 67 minutes. PCA No. 8002. General Audience Classification.

Ellery Queen.....William Gargan
Nikki Porter.....Margaret Lindsay
Inspector Queen.....Charley Grapewin
Alan Rogers.....Ralph Morgan
Kay Linaker, Edward Norris, James Burke, Addison Richards, Charles Judels, Andrew Tombes, Claire DuBrey, Micheline Cheirel, Ben Welden, Milton Parsons.

Kid Glove Killer

(Metro-Goldwyn-Mayer)

Crime Does Not Pay

Showmen who have played MGM's "Crime Does Not Pay" series, remember them; so do the patrons. The series is photographed cleanly, runs rapidly, tells stories realistically, and is informative, and absorbing. To say this picture is a short subject extended is a phrase of praise. Produced by Jack Chertok, long a maker of MGM shorts and of the crime series, this has all the qualities noted above. Additionally, it answers the frequent desire of the theatre patrons, that the shorts last longer.

While the end is pat, many a theatre man may regret, watching this picture, that the studio did not think of players more attractive in marquee letters. That is not to detract from them. Van Heflin, sloppy, cynical scientist, is a character; Marsha Hunt has a Gish-like appeal; Samuel Hinds reflects his satisfaction in his role; and Lee Bowman is smooth.

Heflin is a small-city police crime detection laboratory head, Hunt is his aide, and Hinds is the Mayor. Lee Bowman, who engineered the death of a predecessor, is Mayor Hinds' assistant in crushing crime. When Hinds thinks of investigating Bowman, he dies by Bowman's planted bomb. The clever special prosecutor is trapped by Hunt and Heflin. It is a blow for Hunt, who thought she loved Bowman. The denouement is at night in Heflin's laboratory, when Bowman comes to kill Heflin. Hunt watches while Heflin knocks out Bowman, with dart and fist.

Not the least facet of this film is the glimpse into the police crime laboratory.

Reviewed at the Loew-MGM home office projection room, New York, with critics of other trade papers, who were sparse and affected by an early Monday morning.—F. S.

Release date, not set. Running time, 74 minutes. PCA No. 8051. General audience classification.

Gordon McKay.....Van Heflin
Jane Mitchell.....Marsha Hunt
Gerald I. Ladimer.....Lee Bowman
Mayor Daniels.....Samuel S. Hinds
Cliff Clark, Eddie Quillan, John Litel, Catherine Lewis, Nella Walker.

Sundown Jim

(Twentieth Century-Fox)

A Western Star Is Born

The exploitation piece de resistance of "Sundown Jim," as it is of "Lone Star Ranger," is the appearance of "Jarrin' Jawn" Kimbrough, of football renown, who was twice an All-American fullback during sojourn at Texas A. & M. After viewing his performances, it is indeed difficult to believe that he ever concerned himself with a pigskin, for he acts a gun-totin' western hero as one to the manner born.

Based on the *Collier's* novel by Ernest Haycox, Kimbrough, as "Sundown Jim Majors," comes to the town of Reservation, Arizona, notorious for its lack of law and order, and infamous for its abundance of feudin'. His task is to clean up the place and establish peace, no mean achievement, but by using his head as well as his hands, he succeeds, and well.

It's a western to the hilt, with all that implies, and there is enough shooting, action and fighting to please the most rapid western fan. While not perhaps a super-colossal epic, it is a western that does not fall into the routine category, and its entertainment possibilities are definite and assured.

There are two rather well-known leading ladies in evidence, both of whom vie for the attentions of the hero, but unfortunately, Virginia Gilmore dies, and Arleen Whelan, to all appearances, is the gal who gets her man.

Mr. Kimbrough should have no difficulty in instituting a goodly following for himself, and that Texas drawl of his should help enormously.

Sol M. Wurtzel was the executive producer and James Tinling directed.

Previewed at the company projection room before an audience of trade-press reviewers who didn't take the picture too seriously, but who conveyed the impression that they thought it was "box-office."—I. S.

Release date, March 27, 1942. Running time, 58 minutes. PCA No. 8123. General audience classification.

Jim Majors.....John Kimbrough
Tony Glack.....Virginia Gilmore
Catherine Barr.....Arleen Whelan
Moffitt.....Joseph Sawyer
Broderick.....Paul Hurst
Andrew Barr.....Moroni Olson
Dobe Hyde.....Don Costello
Cliff Edwards, LeRoy Mason, Lane Chandler, James Bush, Charles Tannen, Paul Sutton, Eddy Waller, Tom Fadden, Frank McGrath.

Who is Hope Schuyler?

(20th Century-Fox)

Criminal Melodrama

In that it offers more suspects and therefore more mystification than is par for its variety and budget this mixture of mirth and murder stands apart from the average in point of interest and suspense. The humor is subordinated to the crime, but is sustained throughout as an offset to tragedy.

Again it is a girl reporter who keeps the ball rolling, but this time it is a prosecuting attorney who spars her for clues in solution of a mystery upon which rests his reputation and career. Mary Howard and Joseph Allen, Jr., handle these assignments with alacrity and a degree of conviction.

The screenplay by Arnaud D'Asseau from a novel by Stephen Ransome has to do with the tracking down of the lady of the title as a key witness in grait trial which backgrounds three successful murders and some unsuccessfully attempted ones. The scene is a metropolis, an airport, and an upstate lodge, a large number of minor characters figuring in the proceedings.

Thomas Z. Loring directed for executive producer Sol Wurtzel.

Previewed at the studio to a tradepress audience which accounted it appropriate for its running time.—W. R. W.

Release date, April 17, 1942. Running time, 57 minutes. PCA No. 8125. General audience classification.

Tom Mason.....Joseph Allen, Jr.
Diane Rossiter.....Mary Howard
Lee Dale.....Sheila Ryan
Ricardo Cortez, Janis Carter, Joan Valerie, Robert Lowery, Rose Hobart, Paul Guilfoyle, William Newell, Pat Flaherty, Charles Trowbridge, Frank Puglia, Ed Stanley, Edward Keane, Cliff Clark.

Man with Two Lives

(Monogram)

Horror-Gangster Picture

One of the best pictures to come out of Monogram in recent months is "Man With Two Lives," a picture removed from the ordinary by its unique plot. A wealthy young man who has everything to live for is killed in an auto accident, and is restored to life by a scientist at the same minute that a gangster is officially executed. A presumable transmigration of souls takes place, and the youth "inherits" the personality of the cold-blooded gangster and leads the gang on a new series of wanton murders. The effect is weakened, however, by the ending which shows that the boy has been having a "nightmare" following his accident.

Edward Norris heads the cast, which includes Marlo Dwyer, Eleanor Lawson, Frederick Burton, Edward Keane and Addison Richards.

Phil Rosen directed from an original screenplay by Joseph Hoffman. A. W. Hackel was the producer.

Previewed at the Monogram studio projection room, Hollywood, to a most favorable audience reaction.—V. K.

Release date, March 13, 1942. Running time, 65 minutes. PCA No. 8159. Adult audience classification.

Phillip Bennett.....Edward Norris
Helen Lengel.....Marlo Dwyer
Louise Hammond.....Eleanor Lawson
Hobart Bennett.....Frederick Burton
Addison Richards, Edward Keane, Hugh Sothern, Tom Seidel, Elliott Sullivan, Anthony Warde, Ernie Adams, Kenneth Duncan, George Dobbs, Lois Landon, Frances Richards, Jack Buckley, Jack Ingraham, George Kirby.

Today I Hang

(Producers Releasing Corporation)

Minor Melodrama

A bright spot in this low-budget production is Mona Barrie, who goes through difficult paces with practiced professionalism. Believeable also is Michael Raffetto as a crooked lawyer.

The story has Walter Woolf King framed by crooked partner Harry Woods, and the latter's new associate, James Craven. Woods sent King to Burma, of all places, keeping a famous $500,000 diamond necklace, for disposal through Craven. But King returns. Craven thereupon murders Woods, frames King, who goes to jail, court, and the deathhouse. His former love, Barrie, widow of Woods, enlists lawyer Raffeto to engineer King's escape. She hopes he will clear himself. He merely gets recaptured. Thereupon she traps Craven into disclosing the necklace; Raffetto attempts to blackmail both; he shoots Craven, who confesses Woods' murder, clears King.

Reviewed at the New York Theatre, New York City. A chiefly male audience seemed indifferent.—F. S.

Release date, January 30th. Running time, 63 minutes. PCA No. 7992. Adult classification.

Jim O'Brien.....Walter Woolf King
Martha Courtney.....Mona Barrie
Warden Burke.....William Farnum
Harry Woods, James Craven, Michael Raffetto, Sam Bernard, Robert Fiske, Paul Scardon.

Lone Star Ranger

(Twentieth Century-Fox)

All-American in the Saddle

Buck Duane's round-up of a gang of cattle-rustlers might be routine western fare, but John Kimbrough in pictures is news for showmen. The customers who want action will welcome the tall All-American fullback with a native Texas drawl. He's at home in the saddle and quick on the draw. And he's a fair hand with the ladies as well.

Sheila Ryan, the lady in the case, is fresh and attractive as "Barbara Longstreth," the niece of a rancher who is losing interest in his under-cover outlaw activities. George E. Stone provides some humor as "Euchre," a not-too-successful insurance agent, who is "Buck's" aide in bandit-chasing. The cast includes Jonathan Hale, William Farnum and Truman Bradley.

The film, which was produced by Sol M. Wurtzel and directed by James Tingling, contains some excellent photography, fine riding and enough entertainment values to make the customers ask for more Kimbrough.

Shown at the projection room to a small trade-press audience.—E. A. C.

Release date, March 20, 1942. Running time, 57 minutes. PCA No. 7682. General audience classification.

Buck Duane.....John Kimbrough
Barbara Longstreth.....Sheila Ryan
Judge Longstreth.....Jonathan Hale
Euchre.....George E. Stone
William Farnum, Truman Bradley, Russell Simpson, Dorothy Burgess, Tom Fadden, Fred Kohler, Jr.

The Gold Rush

(UA-Chaplin)

Yesterday's Chaplin Beguiles Again

The reviewer who wrote of "The Gold Rush" in the August 8th, 1925, edition of this publication, "it is at once a classic and a certain money maker," can say that again.

Power to amuse and entertain with undiminished effectiveness after 17 years assuredly stamps the comedy as a classic.

Earnings recorded in the files of producer, distributor and exhibitor still on the scene complete the authentication of reviewer George T. Pardy's forecast.

Audience response to the 1942 edition of the 1925 comedy on the occasion of its previewing was of a character to warrant your present reporter in directly quoting the Pardy pronuncia-

SHORTS CHART

Production Numbers
Release Dates
Running Time

COLUMBIA

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	INTERNATIONAL FORUM (Two Reels) 1941-42		
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3452	Will England Be Invaded?	5-27-41	199
3453	Will Democracy Survive?	10-17-41	365
	RAYMOND GRAM SWING—HISTORICAL REELS (8 Minutes) 1941-42		
3981	Broken Treaties	8-1-41	290
3982	How War Came	11-7-41	411
	ALL STAR COMEDIES (Average 17 Min.) 1941-42		
3421	Love in Gloom (Youngman-Radio Rogues)	8-15-41	236
3401	An Ache in Every Stake (Stooges)	8-22-41	265
3422	Half Shot at Sunrise (Karns)	9-14-41	322
3423	General Nuisance (Keaton)	9-18-41	322
3424	The Blitzkiss (El Brendel)	10-2-41	333
3402	In the Sweet Pie and Pie (Stooges)	10-16-41	322
3425	Lovable Trouble (Clyde)	10-23-41	352
3409	Mitt Me Tonight (Glove Slingers)	11-6-41	375
3426	She's Oil Mine (Keaton)	11-20-41	397
3103	Some More of Samoa (Stooges)	12-4-41	453
3427	Sweet Spirits of Nighter (Brendel)	12-25-41	453
3410	The Kink of the Campus (Glove Slingers)	12-25-41	477
3404	Loco Boys Make Good (Stooges)	1-8-42	465
3428	Three Blonde Mice (Mowbray)	1-22-42	509
3429	Sappy Birthday (Clyde)	2-5-42	..
3411	Glove Birds (Glove Slingers)	2-12-42	..
3405	Cactus Makes Perfect (Stooges)	2-26-42	..
3430	Yoo Hoo General (Billy Vine)	3-12-42	..
3431	What Makes Lizzy Dizzy (Langdon-Ames)	3-26-42	..
	COLOR RHAPSODIES (7 Minutes) 1941-42		
3501	Who's Zoo in Hollywood	11-15-41	397
3502	The Fox and the Grapes	12-5-41	397
3503	Red Riding Hood Rides Again	12-25-41	477
3504	A Hollywood Detour	1-23-42	497
3505	Wacky Wigwams	2-22-42	554
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3752	The Tangled Angler	12-26-41	497
3753	Under the Shedding Chestnut Tree	2-22-42	..
3754	Wolf Chases Pig	4-1-42	..
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3971	Exploring Space	8-8-41	265
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3973	The World of Sound	10-3-41	352
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3656	No. 6 (Goodfellowship Songs)	1-23-42	..
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3658	No. 8 (Sweetheart Songs)	3-27-42	..
	QUIZ REELS (Average 10 Min.) 1941-42		
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	236
3602	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	12-12-41	435
3604	Kitchen Quiz, No. 3	2-12-42	519
3605	So You Think You Know Music No. 2 (Series 2)	3-13-42	..
	PANORAMICS (10 Minutes) 1941-42		
3901	A City Within a City	8-8-41	265
3902	The Gallup Poll	10-17 41	352
3903	New York's Finest	12-11-41	477
3904	Spare Time in the Army (Private Potts)	2-12-42	519
3905	Health for Defense (Gallup Poll No. 2)	3-6-42	..
	TOURS (10 Minutes) 1941-42		
3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Today	10-10-41	323
3553	Alaska Tour	11-7-41	375
3554	The Great American Divide	2-12-42	..
	SCREEN SNAPSHOTS (Series 21) (10 Minutes) 1941-42		
3851	No. 1	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	11-7-41	377
3854	No. 4	12-5-41	411
3855	No. 5	1-2-42	..
3856	No. 6	2-12-42	511
3857	No. 7		
	WORLD OF SPORTS (9 Minutes) 1941-42		
3801	Tee Up	8-1-41	238
3802	Show Oogs	9-12-41	265
3803	Jungle Fishing	10-10-41	322
3804	Polo Champions	11-11-41	397
3805	Rack-em Up	12-19-41	477
3806	College Champions	2-12-42	519
3807	(Untitled)	3-12-42	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS (20 Minutes) 1941-42		
A-301	The Tell-Tale Heart	10-25-41	352
A-302	Main Street on the March	1-10-42	477
A-303	Don't Talk	2-28-42	..
	SPECIAL SUBJECT (21 Minutes) 1941-42		
X-310	War Clouds in the Pacific	12-24-41	495
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes) 1941-42		
T-311	Glimpses of Florida	9-6-41	353
T-312	The Inside Passage	10-4-41	333
T-313	Georgetown, Pride of Penang	11-15-41	397
T-314	Scenic Grandeur	12-13-41	477
T-315	Historic Maryland	12-27-41	477
T-316	West Point on the Hudson	1-10-42	497
T-317	Minnesota, Land of Plenty	1-31-42	511
T-318	Colorful North Carolina	2-21-42	..
T-319	Land of the Quintuplets	3-14-42	..
	PETE SMITH SPECIALTIES (10 Minutes) 1941-42		
S-361	Army Champions	10-11-41	322
S-362	Fancy Answers	11-1-41	377
S-363	How to Hold Your Husband—Back	12-13-41	433
S-364	Aqua Antics	1-24-42	497
S-365	What About Oaddy?	2-28-42	..
	PASSING PARADE (10 Minutes) 1941-42		
K-381	Strange Testament	11-15-41	433
K-382	We Do It Because	1-24-42	497
K-383	Flag of Mercy	1-31-42	..
	MINIATURES (10 Minutes) 1941-42		
M-331	Changed Identity	11-8-41	365
M-332	The Greenie	1-24-42	497
	OUR GANG COMEDIES (Average 11 Min.) 1941-42		
C-391	Helping Hands	9-27-41	322
C-392	Come Back Miss Pipps	10-25-41	352
C-393	Wedding Worries	12-13-41	477
C-394	Melodies, Old and New	1-24-42	497
	TECHNICOLOR CARTOONS (9 Minutes) 1941-42		
W-341	The Night Before Christmas	12-6-41	435
W-342	The Field Mouse	12-27-41	477
W-343	Fraidy Cat	1-17-42	497
W-344	The Hungry Wolf	2-21-42	..
W-345	The First Swallow	3-14-42	..

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL COLOR CARTOON (Two Reels) 1941-42		
FFI-1	The Raven	4-3-42	..
	UNUSUAL OCCUPATIONS (Color) (11 Minutes) 1941-42		
LI-1	No. 1	10-3-41	323
LI-2	No. 2	12-5-41	411
LI-3	No. 3	2-27-42	529
LI-4	No. 4	5-1-42	..
	BENCHLEY COMEDIES (10 Minutes) 1941-42		
SI-1	How to Take a Vacation	10-10-41	323
SI-2	Nothing But Nerves	1-9-42	433
SI-3	The Witness	3-20-42	..
	FASCINATING JOURNEYS (Color) (10 Minutes) 1941-42		
MI-1	Road in India	10-24-41	377
MI-2	Indian Temples	4-3-42	..
	SUPERMAN COLOR CARTOONS (8 Minutes) 1941-42		
WI-1	Superman	9-26-41	251
WI-2	Superman in the Mechanical Monsters	11-21-41	435
WI-3	Superman in the Billion Dollar Limited	1-9-42	486
WI-4	Superman in the Arctic Giant	2-27-42	..
WI-5	Superman in the Bulleteers	3-27-42	..
WI-6	Superman in the Magnetic Telescope	4-24-42	..
	HEDDA HOPPER'S HOLLYWOOD (10 Minutes) 1941-42		
ZI-1	No. 1	9-12-41	290
ZI-2	No. 2	12-5-41	411
ZI-3	No. 3	2-20-42	529
ZI-4	No. 4	4-24-42	..
	HEADLINERS (10 Minutes) 1941-42		
AI-1	Beauty and the Beach	9-26-41	322
AI-2	The Copacabana Revue	11-28-41	397
AI-3	Carnival in Brazil	3-6-42	..
	MADCAP MODELS (Color) (9 Minutes) 1941-42		
UI-1	Rhythm in the Ranks	12-26-41	453
UI-2	Jasnar and the Watermelons	2-6-42	486
UI-3	The Sky Princess	3-27-42	..
	POPEYE THE SAILOR (7 Minutes) 1941-42		
EI-1	I'll Never Crow Again	9-19-41	322
EI-2	The Mighty Navy	11-14-41	397
EI-3	Nix-on Hypnotricks	12-19-41	435
EI-4	Kickin' the Conga Round	1-16-42	486
EI-5	Blunder Below	2-13-42	529
EI-6	Fleets of Strength	3-13-42	..
EI-7		4-10-42	..
	POPULAR SCIENCE (Color) (10 Minutes) 1941-42		
JI-1	No. 1	9-19-41	322
JI-2	No. 2	11-7-41	375
JI-3	No. 3	1-30-42	486
JI-4	No. 4	4-3-42	..
	SPEAKING OF ANIMALS (8 Minutes) 1941-42		
YI-1	In a Pet Shop	9-5-41	290
YI-2	In the Zoo	10-31-41	377
YI-3	At the County Fair	1-23-42	477
YI-4	In the Circus	4-10-42	..
	SPORTLIGHTS (9 Minutes) 1941-42		
RI-1	Shooting Mermaids	9-5-41	290
RI-2	Meet the Champs	10-3-4-	323
RI-3	Sittin' Pretty	10-31-41	377
RI-4	Quick Returns	11-28-41	411
RI-5	Buying a Oog	12-26-41	433
RI-6	Better Bowling	1-23-42	486
RI-7	Lure of the Surf	2-20-42	..
RI-8	Top Flight Juggling	3-20-42	..
	QUIZ KIOS (11 Minutes) 1941-42		
QI-1	No. 1	9-12-41	290
QI-2	No. 2	12-5-41	411
QI-3	No. 3	2-6-42	519
QI-4	No. 4	4-17-42	..

RKO

MARCH OF TIME
(Average 20 Min.)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
23,102	Norway in Revolt	9-26-41	309
23,103	Sailors with Wings	10-24-41	331
23,104	Main Street, U.S.A.	11-21-41	375
23,105	Our America at War	12-19-41	420
23,106	When Air Raids Strike	1-16-42	451
23,107	Far East Command	2-13-42	495
23,108	The Argentine Question	3-13-42	554

SPECIAL
(22 Minutes)
1941-42

.....	Battlefields of the Pacific (March of Time)	12-17-41	420

WALT DISNEY CARTDDNS (Color)
(8 Minutes)
1940-41

14,111	Lend a Paw	10-3-41	323
14,112	Donald's Camera	10-24-41	352
14,113	The Art of Skiing	11-14-41	397
14,114	Chef Donald	12-5-41	433
14,115	The Art of Self Defense	12-26-41	465
14,116	The Village Smithy	1-16-42	486
14,117	Mickey's Birthday Party	2-7-42	529
14,118	Pluto Junior	2-28-42	..

INFDRMATION PLEASE
(Average 11 Min.)
1941-42

24,201	No. 1 John Gunther	9-19-41	333
24,202	No. 2 Howard Lindsay	10-17-41	352
24,203	No. 3 Cornelia Skinner	12-12-41	453
24,204	No. 4 John Gunther	1-16-42	497
24,205	No. 5 Alexander Woollcott	3-27-42	..
24,206	No. 6 Howard Lindsay	4-24-42	..

SPORTSCOPE
(Average 9 Min.)
1941-42

24,301	Pampas Paddock	9-5-41	309
24,302	Dog Obedience	10-3-41	333
24,303	Gaucho Sports	10-31-41	377
24,304	Crystal Flyers	11-28-41	411
24,305	Fighting Fish	12-26-41	465
24,306	Ten Pin Parade	1-23-42	519
24,307	Jungle Jaunt	2-20-42	..
24,308	Cruise Sports	3-20-42	..

PICTURE PEDPLE
(10 Minutes)
1941-42

24,401	No. 1 Stars in Defense	9-12-41	322
24,402	No. 2 Hollywood Sports	10-10-41	333
24,403	No. 3 Hobbies of the Stars	11-7-41	375
24,404	No. 4 Stars Day Off	12-5-41	453
24,405	No. 5 How to Be a Star	1-2-42	465
24,406	Hollywood War Effort	1-30-42	519
24,407	Children of the Stars	2-27-42	..
24,408	Palm Springs Weekend	3-27-42	..

EDGAR KENNEDY
(Average 18 Min.)
1941-42

23,401	Westward Ho-Hum	9-5-41	251
23,402	I'll Fix It	10-7-41	352
23,403	A Quiet Fourth	12-19-41	453
23,404	Heart Burn	2-20-42	529

LEDN ERRDL
(Average 19 Min.)
1941-42

23,701	Man-I-Cured	9-26-41	322
23,702	Who's a Dummy	11-28-41	411
23,703	Home Work	1-9-42	477

RAY WHITLEY
(Average 15 Min.)
1941-42

23,501	California or Bust	11-11-41	365
23,502	Keep Shooting	1-30-42	497

20TH CENTURY-FOX

AOVENTURES NEWSCAMERAMAN
(Average 9 Min.)
1941-42

2201	Soldiers of the Sky	8-1-41	309
2202	Highway of Friendship	10-24-41	365
2203	Wonders of the Sea	11-21-41	435
2204	Men for the Fleet	1-16-42	486
2205	Wings of Oefense	4-10-42	..

FATHER HUBBARD ALASKAN AOVENTURES
(9 Minutes)
1941-42

2105	Secret of the Fjord	2-13-42	..

MAGIC CARPET
(9 Minutes)
1941-42

2101	Sagebrush and Silver	8-15-41	309
2102	Glacier Trails	9-26-41	352
2103	Call of Canada	12-5-41	..
2104	Jewel of the Pacific	3-27-42	511
2107	Gateway of Asia	5-8-42	..
2106	Heart of Mexico	5-22-42	..

SPDRTS REVIEWS
(8 Minutes)
1941-42

2301	Aristocrats of the Kennel	9-12-41	352
2302	Life of a Thoroughbred	11-7-41	435
2303	Playtime in Hawaii	12-19-41	477
2304	Evergreen Playland	1-30-42	486
2305	Snow Trails	2-27-42	..
2306	Setting the Pace	4-24-42	..

TERRYTDDNS (Color)
(7 Minutes)
1941-42

2551	The Old Daken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	264
2554	Slap Happy Hunters	10-31-41	365
2555	The Bird Tower	11-28-41	375
2556	A Torrid Toreador	1-9-42	453
2557	Happy Circus Days	1-23-42	465
2558	Cat Meets Mouse	2-20-42	509
2559	Sham Battle Shenanigan	3-20-42	529
2560	Gandy Goose in Lights Out	4-17-42	..
2561	Neck and Neck	5-15-42	..

TERRYTDDNS (Black & White)
(7 Minutes)
1941-42

2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town	9-19-41	265
2503	The Frozen North	10-17-41	353
2504	Back to the Soil	11-14-41	375
2505	A Yarn About a Yarn	12-12-41	433
2506	Flying Fever	12-26-41	453
2507	Funny Bunny Business	2-6-42	519
2508	Eat Me Kitty Eight to the Bar	3-6-42	509
2509	Oh Gentle Spring	4-3-42	..
2510	Gandy Goose in Tricky Business	5-1-42	..
2511	The Stork's Mistake	5-29-42	..

THE WDRLD TDDAY
(9 Minutes)
1941-42

2401	American Sea Power	8-29-41	309
2402	Uncle Sam's Iron Warriors	10-10-41	433
2403	Dutch Guiana	1-2-42	477
2404	Hub of the World	3-13-42	..

UNITED ARTISTS

SPECIAL
(16 Minutes)
1941-42

....	A Letter from Home	11-28-41	420

WDRLD IN ACTIDN
(TWD REELS)
1941-42

....	Churchill's Island		..
....	The Battle for Oil		539
....	This is Blitz		539

UNIVERSAL

TWD REEL SPECIALS
1941-42

6110	Cavalcade of Aviation	12-17-41	442
6111	Menace of the Rising Sun	4-8-42	..

CDLDR CARTUNE
(Average 7 Min.)
1941-42

6241	Boogie, Woogie Bugle Boy of Co. B	9-1-41	251
6242	Man's Best Friend	10-20-41	333
6243	Pantry Panic (Formerly What's Cookin')	11-24-41	353
6244	$21 a Day Once a Month	12-1-41	397
6245	Under the Spreading Blacksmith's Shop	1-12-42	453
6246	Hollywood Matador	2-9-42	486
6247	The Hams That Couldn't Be Cured	3-2-42	..
6248	Mother Goose on the Loose	4-13-42	..

STRANGER THAN FICTIDN
(9 Minutes)
1941-42

6371	Shampoo Springs	9-8-41	265
6372	The Hermit of Oklahoma	10-6-41	333
6373	The Candy Kid	10-27-41	333
6374	Junior Battle Fleet	11-17-41	353
6375	Blacksmith Dentist	12-15-41	435
6376	Barnyard Steam Buggy	1-19-42	465
6377	Sugarbowl Humpty Dumpty	2-16-42	..
6378	Desert Ghosts	3-9-42	..
6379	Pussy Cat Cafe	4-20-42	..

VARIETY VIEWS
(9 Minutes)
1941-42

6351	Moby Dick's Home Town	9-15-41	251
6352	Northern Neighbors	10-13-41	333
6353	George Washington, Country Gentleman	11-10-41	375
6354	Trail of the Buccaneers	1-26-42	433
6355	Annapolis Salutes the Navy	12-18-41	438
6356	Peaceful Quebec at War	1-5-42	453
6357	Keys to Adventure	2-2-42	486
6358	Flashing Blades	2-23-42	..
6359	Sky Pastures	3-23-42	..
6360	Thrills of the Deep	3-30-42	..
6361	Sports in the Rockies	4-6-42	..

MUSICALS
(Average 16 Min.)
1941-42

6221	Is Everybody Happy?	9-3-41	251
6222	In the Groove	10-8-41	333
6223	Skyline Serenade	11-5-41	353
6224	Doin' the Town	11-26-41	365
6225	Winter Serenade (Jingle Belles)	12-24-41	433
6226	Campus Capers	1-7-42	453
6227	Rhumba Rhythms	2-25-42	486
6228	Tune Time	3-18-42	554
6229	Gay Nineties	4-15-42	509

VITAPHONE

TECHNICDLDR SPECIALS
(Average 20 Min.)
1941-42

7001	The Tanks Are Coming	10-4-41	265
7003	Gay Parisian	1-10-42	453
7002	Soldiers in White	2-7-42	497

BRDADWAY BREVITIES
(20 Minutes)
1941-42

7101	Minstrel Days	9-6-41	265
7104	Perils of the Jungle	10-18-41	353
7103	At the Stroke of 12	11-15-41	352
7105	West of the Rockies	11-29-41	465
7102	Monsters of the Deep	12-13-41	453
7106	Calling All Girls	1-24-42	465
7107	Wedding Yells	3-7-42	..
7108	Maybe Darwin Was Right	3-21-42	..

HDLLYWDDD NDVELTIES
(10 Minutes)
1941-42

7301	Polo with the Stars	9-20-41	265
7302	White Sails	11-8-41	365
7303	Points on Arrows	12-20-41	375
7304	Miracle Makers	1-31-42	465
7305	Then and Now	2-21-42	..

THE SPDRTS PARADE
(10 Minutes)
1941-42

7401	Kings of the Turf	9-27-41	265
7403	Water Sports	11-1-41	365
7402	King Salmon (color)	12-27-41	465
7404	Rodeo Roundup (color)	1-31-42	..
7405	Hunting Dogs at Work	2-28-42	..
7406	Shoot Yourself Some Golf	4-4-42	..

MELDDY MASTERS BANDS
(10 Minutes)
1941-42

7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carioca Serenaders	10-25-41	365
7503	Forty Boys and a Song	12-6-41	375
7504	Carl Hoff and Band	1-3-42	465
7505	The Playgirls	2-21-42	..
7506	Leo Reisman & Drch	2-28-42	..
7507	Richard Himber & Drch	4-11-42	..

LDONEY TUNES CARTDDNS
(7 Minutes)
1941-42

7601	Notes to You	9-20-41	333
7602	Robinson Crusoe, Jr.	10-25-41	365
7604	Porky's Midnight Matinee	11-22-41	433
7603	Porky's Pooch	12-27-41	453
7605	Porky's Pastry Pirates	1-17-42	519
7606	Who's Who in the Zoo	1-31-42	519
7607	Porky's Cafe	2-21-42	..
7608	Saps in Chaps	3-28-42	..

MERRIE MELODIES CARTDDNS (Color)
(7 Minutes)
1941-42

7701	All This and Rabbit Stew	9-13-41	265
7702	The Brave Little Bat	9-27-41	352
7703	The Bug Parade	10-11-41	352
7704	Rookie Revue	10-25-41	377
7705	Saddle Silly	11-8-41	433
7706	The Cagey Canary	11-22-41	435
7707	Rhapsody in Rivets	12-6-41	465
7708	Wabbit Twouble	12-20-41	465
7709	Hop, Skip and a Chump	1-3-42	519
7710	The Bird Came C.D.D.	1-17-42	529
7711	Aloha Hooey	1-31-42	519
7712	Conrad the Sailor	2-14-42	..
7713	Crazy Cruise	2-28-42	..
7714	The Wabbitt Who Came to Supper	3-28-42	..
7715	Horton Hatches the Egg	4-11-42	..

DFFICIAL U. S. DEFENSE FILMS
(Distributed by Various Majors' Exchanges)

Bomber	509
Pots to Planes	509
Food for Freedom	509
Red Cross Trailer	509
Women in Defense	509
Safeguarding Military Information	509
Tanks	509

U. S. TREASURY DEPT.
(Released Through National Screen)

The New Spirit	529

MISCELLANEDUS

Defense of Moscow (Artkino)	518
Hidden Hunger (Film Center)	518
Kaltenborn Edits the News (Newsreel Oistributors)	497
Listen to Britain (British MOI)	554
Movie Quiz No. 1 (R. U. McIntosh)	375
Your Ringside Seat with Tex McCrary (Newsreel Distributors)	497

SERIALS

COLUMBIA

1941-42

3120	Holt of the Secret Service (15 Episodes)	11-21-41	397
3140	Captain Midnight (15 Episodes)	2-15-42	519

REPUBLIC

1941-42

181	King of the Texas Rangers (12 Episodes)	10-4-41	264
182	Dick Tracy vs. Crime, Inc. (15 Episodes)	12-27-41	377
183	Spy Smasher (12 Episodes)		..

UNIVERSAL

1941-42

6781-95	Riders of Death Valley (15 Episodes)	7-1-41	92
6881-92	Sea Raiders (12 Episodes)	10-14-41	264
6681-92	Don Winslow of the Navy (12 Episodes)	1-6-42	365
6581-93	Gang Busters (13 Episodes)	3-31-42	529

mento with respect to the present market and the audiences of this year.

It was a new generation, in the main, which witnessed the previewing, given at a theatre situated in a college community and it is to be reported that these young folks had themselves such a time as did their parents back in that other era when the little man with the baggy britches and the eloquent eyebrows braved the rigours of the Klondike.

On hand, too, were a plenty of those who had seen the film before, remembering some of it and forgetting some, and the laughter of these mingled with the laughter of those in a chorus of unadulterated approval.

It is the original and still incomparable Chaplin who paces the screen, performing again his dance of the Vienna rolls, his dining on stewed shoe, the escape from the tottering cabin and the many related bits of business. all now in film history and tradition.

It is the new and oral Chaplin who speaks a running commentary, written by himself, which supplies something more effective than dialogue to the refurbished version of the silent success, a music score scored by himself and Max Terr supplementing the narration as if a part of it.

It is the showmanly Chaplin of then and now who places this comedy of comedies at disposal of a trade and public demanding comedy on the screen as an offset to tragedy in the world.

The film was a hit in every type of theatre in 1925.

There are in evidence no reasons for doubting that it may duplicate that success this year 1942.

Previewed at the Village Theatre, Westwood, hard by the campus of U.C.L.A. to a turnout of youngsters and oldsters, public, press and profession, which demonstrated in unmistakable terms a complete enjoyment of the attraction.—W. R. W.

Running time, 72 minutes. Release date, April 17th. P.C.A. No. 7947R. General audience classification.

Lone Prospector.....Charlie Chaplin
Mark Swain, Tom Murray, Georgia Hale, Henry Bergman, Malcolm Waite.

(*Review reprinted from last week's* HERALD)

Sleepytime Gal

(Republic)

Judy Canova in Humor and Song

Judy Canova offers a variety of comedy routines and a number of musical numbers, the last one something of a sizzler, in this headlong telling of a tall tale about a song contest winner, some gangsters, some bandsmen and a lot of friends, enemies and casual associates of all of these.

Backgrounding the enterprise, musically, is the Skinnay Ennis danceband, with Ennis also playing a principal role in the plot. Associated entertainers are Tom Brown, Billy Gilbert and Jerry Lester, carrying the male side of the comedy load, while Ruth Terry as the singer the star is supposed to be, or vice versa, contributes pulchritude and some additional singing talent.

Art Arthur, Albert Duffy and Max Lief wrote the script, which has at least that many plots running through it, and Albert J. Cohen gave the enterprise impressive production. Director Albert S. Rogell had to pull some pretty fast and abrupt switches to keep the story lines unsnarled, but maintained a swift pace withal.

The scene is Miami and the settings are kind to the eye.

Previewed at the studio for a press audience which manifested reaction neither pro nor con. —W. R. W.

Release date, March 5, 1942. Running time, 82 minutes. PCA No. 8060. General audience classification.

Bessie Cobb.....Judy Canova
Chick Patterson.....Tom Brown
Chef Popodopolis.....Billy Gilbert
Bruce Carey, Thurston Hall, Elisha Cook, Jr., Jerry Lester and Mildred Coles.

(*Review reprinted from last week's* HERALD)

Almost Married

(Universal)

Pre-marital Farce

Universal presents a farce, the plot of which deals with what happens when a rich young man represents a would-be night club singer as his wife to get out of a betrothal to a woman he does not love, only to have the entertainer turn around and use his name to get a night club job. Because of the possible scandal and of their respective relatives, they do get married, intending to become divorced, but after frequent battles find they really love each other. Much of the comedy is derived from dialogue and incidents pointing out that the marriage, fake or otherwise, is not consummated.

Jane Frazee as the singer and Robert Paige as the wealthy youth head the cast, supported by Eugene Pallette, Elizabeth Patterson, Charles Coleman, Maude Eburne, Slim and Slam and others.

Miss Frazee sings three songs "After All These Years," "Take Your Place in the Sun" and "The Rhumba," with Slim and Slam contributing two others.

The screenplay was concocted by Hugh Wedlock, Jr., and Howard Snyder from an original story by Theodore Reeves. Charles Lamont directed for associate producer Ken Goldsmith.

Seen at opening matinee performance at Hollywood Pantages Theatre, Hollywood, where a sparsely filled house found much of its comedy to its liking.—V. K.

Release date, May 22, 1942. Running time, 65 minutes. PCA No. 8001. Adult audience classification.

Jane Frazee, Robert Paige, Eugene Pallette, Charles Coleman, Elizabeth Patterson and Charles Lane

(*Review reprinted from last week's* HERALD)

Bullet Scars

(Warner Brothers)

Gangster Melodrama

The late John Dillinger's career brought into the field of melodrama, as one of its most fascinating plot factors, the situation in which the wounded criminal, having compelled a doctor to attend him, is faced with the problem of what to do with the physician who, thereafter, knows too much about him.

It is this key situation which is dealt with in straightaway fashion in Robert E. Kent's original screenplay, directed by D. Ross Lederman. The endangered medico devises a means of effecting rescue in this case by writing a supposed prescription which turns out to be a message in Latin to the forces of law and justice.

Regis Toomey portrays the doctor in the story and Howard DaSilva the gangster, both in the tradition of the swift Warner crime film. Adele Longmire is the girl in the romantic equation.

Previewed at the studio for a press audience which appeared to regard it as satisfactory within its budgetary boundaries and running time.—W. R. W.

Release date, March 7, 1942. Running time, 59 minutes. PCA No. 8045. General audience classification.

Dr. Steven Bishop.....Regis Toomey
Nora Madison.....Adele Longmire
Frank Dillon.....Howard da Silva
Ben Welden, John Ridgely, Frank Wilcox, Michael Ames, Hobart Bosworth, Roland Drew and Walter Brookes.

(*Review reprinted from last week's* HERALD)

THE ARGENTINE QUESTION (RKO)

March of Time (23,108)

The latest issue of March of Time pleads the case of Argentina. After an introductory view of the small, trim military forces of Argentina and a statement of the country's attitude that these and her neutral position are sufficient for her defense, the commentary is taken up by a South-American voice, preumably Argentinian, explaining the basis of this position. Argentina's industrialization, the shipping and cargoes which furnish her subsistence and prosperity, the people who own the pampas and decide the national policies, are pictured as the persuasive voice continues. That Argentina's government is pro-democratic, that the motives of her leaders are misunderstood, that neutrality is an economic necessity in a country which lives by exports—largely to European nations—is reiterated as views of Buenos Aires and its environs are shown on the screen. As an epilogue, the regular commentator returns with the terse suggestion that other nations with trim armies have thought the same, and are no more.—E. A. C.

Release date, March 13, 1942. 19 *Minutes*

LISTEN TO BRITAIN

Crown Film Unit—British M. O. I.

British propaganda films nowadays can be graded into two classes—ambitious and routing productions. This is one of the former, though it is questionable whether it achieves as much as the average among the latter. As an essay in modern documentary screencraft it will please the 1942 equivalent of the *avant garde*. It is clear that the CFU boys thoroughly enjoyed making it; the experimental manipulation of sound-track and picture, the cutting, and the atmosphere of nostalgia are characteristic.

What the picture presumably seeks to depict is the work of the BBC in disseminating news at home and propaganda abroad, in entertaining the men in uniform and the women at the machine bench. Humphrey Jennings and Stewart McAlister have used the theme as canvas on which to weave an attenuated pattern of life in Britain during wartime. The cornfields rustling and the lark on high mingling with the whine of the Spitfire's supercharger, soldiers marching through a street, girl machinists singing at the bench, Flanagan and Allen, entertaining war workers, dancers in Blackpool Tower, town and country, night and day. . . . It is a pretty picture album of wartime Britain with a realistic soundtrack, not without its moments, nor devoid of appeal outside these islands, but as propaganda obscure and scanty. —A. F.

Release date, not set 20 *minutes*

SHORTS SYNOPSES

LURE OF THE SURF (Par.)

Sportlight (*R*1-7)

This Sportlight shows sand yachting at Sea Island, Ga.; gymnasts and their outdoor playground at Santa Monica Beach, Cal.; surf fishing at Montauk Beach, Long Island, where the anglers catch game fish from the Atlantic; a visit to Daytona Beach, Fla., where a young group stage a bicycle race on the Marine Highway; Oregon's Cannon Beach with a frolicsome bunch of equestrians; bathing girls at Miami Beach; Wildwood Beach in New Jersey, and finally Waikiki Beach, adjoining Pearl Harbor at Hawaii.

Release date, February 20, 1942 10 *Minutes*

WACKY WIGWAMS (Col.)

Color Rhapsody (3505)

This is a satire of Indian life on and off the reservation with kidding of well-known characters from Indian history. Also gags about weaving of rugs, the making of pottery, and carving of totem poles. There is a running gag about the snake dance which brings rain, and the medicine man, trying to make rain, who resorts to the theory that if you polish up the flivver, sure enough it will bring a downpour of rain.

Release date, February 22, 1942. 7 *Minutes*

TUNE TIME (Univ.)

Musical (6228)

In this subject, Jan Garber and his orchestra play two of the tunes that are sweeping the nation, "White Cliffs of Dover" and "Elmer's Tune." Entertainers include June Haver, radio singer; Vivian Fay, ballerina; Marvel Maxwell, singer; Lee Bennett and Donald Novis, and the Kings Men, nationally known radio quartette.

Release date, March 18, 1942 16 *Minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 552-553.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 540-541.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	...	.....	....	....	....
Adventures of Martin Eden	Rep.	....	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	....	Dennis O'Keefe-Gloria Dickson	Mar. 27,'42	...	.....	....	....	....
Alias Boston Blackie	Col.	....	Chester Morris-Adele Mara	Apr. 2,'42	...	.....	....	....	....
All American Co-Ed	UA	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p528
Always in My Heart	WB	124	Kay Frances-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	....
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 6,'42	...	.....	....	p527	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	...	.....	....	....	....
Aunt Emma Paints the Town	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	...	.....	....	....	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., '42	118m	Dec. 6,'41	p393	p363	p528
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p528
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p528
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	....	Lum and Abner	Mar. 20,'42	...	.....	....	p487	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	....
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Not Set	...	.....	....	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	....	....
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	Not Set	...	.....	....	....	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	.....	....	p376	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	.....	....	p467	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Curtin, The	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	.....	....	....	....
Black Dragons	Univ.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	....	Penny Singleton-Arthur Lake	Apr. 9,'42	...	.....	....	....	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,'41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Broadway	Univ.	....	George Raft-Pat O'Brien	Not Set	...	.....	....	....	....
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20,'41	p417	p387	p496
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	.....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	...	.....	....	....	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	.....	....	p409	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	....
Canal Zone	Col.	....	Chester Morris-John Hubbard	Mar. 19,'42	...	.....	....	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p528
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb.27,'42	63m	Feb. 7,'42	p494	p476	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov., '41	102m	Oct. 18,'41	p317	p289	p528
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Cobana	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	.....	....	....	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 12,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	...	.....	....	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar., '42	93m	Feb. 14,'42	p505	p476	....
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
DANGER in the Pacific	Univ.	....	Dick Foran-Leo Carrillo	Apr. 3,'42	...	.....	....	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Dawn Express	Prod.	211	Michael Whalen-Anne Nagel	Apr. 3,'42	...	.....	....	p542	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	....	William Gargan-Margaret Lindsay	Not Set	..	.....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Trail, The	Col.	....	Bill Elliott-Tex Ritter	May 14,'42	61m	.....	....	....	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Not Set	..	.....	....	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	.....	Charles Starrett-Russell Hayden	Apr. 23,'42	...	.....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 15,'42	...	.....	....	....	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	...	.....	....	....	....
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p496
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	...
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	May 29,'42	..	.....	....	....	....
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
FALCON Takes Over	RKO	....	George Sanders-Lynn Bari	June 5,'42	...	.....	....	....	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 3,'42	81m	Nov. 16,'40	p494	p2	p286
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec.27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	.....	....	p364	....
Fingers at the Window	MGM	....	Lew Ayres-Laraine Day	Not Set	80m	Mar. 14,'42	p549	p526	....
Fleet's In, The	Para.	....	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	....
Fly By Night	Para.	....	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	.....	....	p396	....
Friendly Enemies	UA-Small	....	Charles Winninger-Charles Ruggles	Not Set	...	.....	....	....	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GAMBLING Lady (Reissue)	WB	127	Barbara Stanwyck-Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	...	.....	....	....	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	...	.....	....	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	...	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Ghost of Frankenstein, The	Univ.	...	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	....
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	...	.....	....	p542	....
Girl from Alaska	Rep.	....	Ray Middleton-Jean Parker	Apr. 17,'42	..	.....	....	....	....
Girl from Leningrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Renee Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	.....	....	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Gold Rush, The	UA	....	Chapin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	...	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joe McCrea	Block 5	...	.....	....	p396	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Hard Way, The	WB	....	Ida Lupino-Joan Leslie	Not Set	...	.....	....	....	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arlene Judge	Dec. 18,'41	64m	.....	....	p376	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Hayfoot	UA	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	....	Jean Parker-Tom Brown	Not Set	...	.....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p528
Hennes Melodie (Her Melody)	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	....	Jimmy Lydon-Charlie Smith	Block 5	...	.....	....	p443	....
Her Cardboard Lover	MGM	....	Norma Shearer-Robert Taylor	Not Set	...	.....	....	....	....
Highly Irregular	Col.	....	Joan Bennett-Franchot Tone	Apr. 30,'42	...	.....	....	....	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob's Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	.....	....	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42		.....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Huricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I AM an American	Mono.	....	East Side Kids	Apr. 24,'42	...	.....	....	....	....
In This Our Life	WB	....	Better Davis-Olivia De Havilland	Not Set	...	.....	....	....	....
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p452
Invaders, The (British) (formerly 49th Parallel)	Col.	....	Howard-Massey-Olivier	Not Set	104m	Mar. 7,'42	p537	....	....
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Married an Angel	MGM	....	Jeannette MacDonald-Nelson Eddy	Not Set	...	.....	...	p507	....
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	...	.....	....	....	....
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Apr. 3,'42	...	.....	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	....
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p528
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p528
Journey Into Fear	RKO	....	Joseph Cotten-Dolores Del Rio	Not Set	...	.....	....	....	....
Juke Box Jennie	Univ.	6026	Ken Murray-Harriet Hillard	Mar. 27,'42	61m	.....	....	....	....
Juke Girl	WB	....	Ann Sheridan-Ronald Reagan	Not Set	...	.....	....	p464	....
Jungle Book, The (color)	UA	....	Sabu	Apr. 3,'42	...	.....	....	p396	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'41	p362	p351	p528
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	....	Van Heflin-Marsha Hunt	Not Set	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	127m	Dec. 27,'41	p429	p320	....
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	...	.....	....	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'41	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	....	Faye Emerson-Julie Bishop	Not Set	...	.....	....	....	....
Lady Has Plans, The	Para.	....	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	....	Irene Dunne-Patric Knowles	Apr. 24,'42	...	.....	....	....	....
Lady In Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb.12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land of the Open Range	RKO	284	Tim Holt	Apr. 10,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsman	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	.....	....	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	.....	....	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	...	.....	....	p409	....
Lne Rider ir Ch enne	Prod.	264	George Houston-Al St. John	Mar. 13,'42	59m	.....	....	p507	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	.....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p528
Louisiana Purchase (Color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p528
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,'42	61m	Jan. 10,'42	p451	p432	....
Mad Martindales	20th-Fox	....	Jane Withers-Marjorie Weaver	Not Set	...	.....	....	....	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Mar. 27,'42	...	.....	....	p507	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p353
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, 41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p528
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	..
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	...
Marshal of Sundance	Mono.	....	King-Corrigan-Terhune	Apr. 10,'42	...	.....	....	....	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	....	John Loder-Leueen MacGrath	Jan. 26,'42	73m			p476	....
Mayor of 44th St.	RKO	....	George Murphy-Anne Shirley	May 8,'42	...	.....	....	p487	....
Meet the Stewarts	Col.	....	William Holden-Frances Dee	Not Set	...	.....	....	....	....
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 8,'42	...	.....	....	....	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire and the Ghost	RKO	....	Leon Errol-Lupe Velez	June 26,'42	...	.....	....	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Anne Rooney	UA-Small	....	Shirley Temple-William Gargan	Not Set	...	.....	....	....	....
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	.....	....	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p528
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11,'41	p307	p289	....
Mokey	MGM	....	Dan Dailey, Jr.-Donna Reed	Not Set	...	.....	....	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moontide	20th-Fox	....	Jean Gabin-Ida Lupino-Claude Rains	Not Set	...	.....	....	....	....
Morning After, The (formerly Night in New Orleans)	Para.	....	Preston Foster-Patricia Morison	Not Set	...	.....	....	p527	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p496
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan, '42	67m	Dec. 20,'41	p418	p387	....
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	...	.....	....	p527	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	...	.....	....	....	....
Musical Story, A (Russian)	Artkino	...	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	....	Bob Hope-Madeleine Carroll	Block 5	...	.....	...	p542	....
My Favorite Spy	RKO	....	Kay Kyser-Ellen Drew	June 19,'42	...	.....	....	....	....
My Gal Sal	20th-Fox	....	Rita Hayworth-Victor Mature	Not Set	...	.....	....	....	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
Mystery of Marie Roget	Univ.	....	Patric Knowles-Marie Montez	Not Set	...	.....	....	p507	....
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16'41	p249	p205	p452
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	....
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Niagara Falls	UA	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	....	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	.....	....	....	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	....	Paul Kelly-Fay Wray	Apr. 23,'42	...	.....	....	....	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
On the Sunny Side	20th-Fox	232	Roddy McDowall-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p528
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287		....
PANAMA Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	...	.....	....	p396	....
Pacific Blackout (formerly Midnight Angel)	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	May 15,'42	...	.....	....	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p528
Powder Town	RKO	....	Victor McLaglen-Edmond O'Brien	May 29,'42	...	.....	....	....	....
Pride of the Yankees, The	Goldwyn	...	Gary Cooper-Teresa Wright	Not Set	...	.....	....	....	....
Prime Minster, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	...

Title	Company	Prod. Number	Stars	Date Release	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Section	Advance Synopsis	Service Data
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith (formerly Snuffy Smith, Yard Bird)	Mono.	...	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps Consolidated	Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	...	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386		
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 20,'42	..	.....	...		
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	.....	...	p432	....
Reap the Wild Wind (color)	Para.	....	Ray Milland-Paulette Goddard	Not Set	...	.....	....	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Remarkable Andrew, The	Para.	....	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	
Remarkable Mr. Kipps	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'42	p538		
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20'41	p417	p408	p452
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	....
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	....	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	....
Rio Rita	MGM	....	Abbott and Costello	Not Set	91m	Mar. 14,'42	p549		....
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13'41	p407		..
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	....
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	...	
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	...	.....	....	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	.....	....	p526	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p539
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
SABOTEUR, The	Univ.	....	Robert Cummings-Priscilla Lane	Apr. 3,'42	...	.....	....	p508	....
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides High	RKO	....	Guy Kibbee-Dorothy Moore	Apr. 24,'42	...	....		p542	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	....	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p495
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov., '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	...	.....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	....	Weaver Brothers-Elviry	Apr. 10,'42	...	.....	....	....	....
Ship Ahoy	MGM	....	Eleanor Powell-Red Skelton	Not Set	...	.....	....	....	....
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	...	Dec. 20,'41	p419	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov.15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	...	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	....
Sons of the Sea (British) (formerly Atlantic Ferry)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	....	Marlene Dietrich-John Wayne	May 8,'42	...	.....	....	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	59m	.....	....	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	...	.....	....	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	....	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 19,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 10,'42	66m	.. ..			....
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Mar. 27,'42	...	.....	....	....	....
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p452
Sunday Punch	MGM	....	William Lundigan-Jean Rogers	Not Set	...	.....	....	....	....
Sundown	UA		Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Mar. 30,'42	...	.....	....	....	....
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct.18,'41	p318	p299	p528
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	...	.....	....	p527	....
Sweetheart of the Fleet	Col.	....	Joan Davis-Jinx Falkenburg	Not Set	...	.....	....	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	....	Adolphe Menjou-Jackie Cooper	May 15,'42	...	.....	....	p487	....
TANKS a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p495
Tarzan Against the World	MGM	...	Johnn Weissmuller-Maureen O'Sullivan	Not Set	...	.....	...	....	....
Tarzan's Secret Treasure	MGM	214	Johnny Weismuller-Maureen O'Sullivan	Dec., '41	80m	Nov. 15,'41	p375	p289	p528
Ten Gentlemen from West Point	20th-Fox	....	Maureen O'Hara-Geo. Montgomery	Not Set	...	.....	....	....	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	.....	....	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p528
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	....	Veronica Lake-Robert Preston	Block 5	...	.....	....	p527	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar., '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
This Above All	20th-Fox	....	Tyrone Power-Joan Fontaine	Not Set	...	.....	....	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three's a Crowd	Col.	....	Cary Grant-Jean Arthur	Not Set	...	.....	....	....	....
Thunder River Feud	Mono.	....	Range Busters	Jan. 9,'42	51m	.....	...	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	....
Today I Hang	Prod	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	.....	....	p508	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	....	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	....	Spencer Tracy-Hedy Lamarr	Not Set	...	.....	....	....	....
To the Shores of Tripoli	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	....
Tough as They Come	Univ.	....	Billy Halop-Bernard Punsley	Not Set	...	.....	....	p508	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	....	Jackie Gleason-Jack Durant	Mar. 12,'42	...	.....	....	p507	....
Treat 'Em Rough (formerly Panama Kid)	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	....	Judy Canova-Allan Jones-Ann Miller	Block 5	...	.....	....	p527	....
Tuttles of Tahiti	RKO	....	Charles Laughton-Jon Hall	Apr. 17,'42	...	.....	....	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	....
Twilight on the Trail	Para.	....	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	...	.....	....	p442	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melvyn Douglas	Nov., '41	94m	Oct. 25'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	....	Pat O'Brien-Brian Donlevy	Mar. 26,'42	...	.....	....	p508	....
UNDER Cover Man	Para.	...	William Boyd	Not Set	...	.....	....	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov., '41	94m	Oct. 18,'41	p318	p289	p421
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	...	.....	....	....	....
VALLEY of the Sun	RKO	216	Lucille James-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	..
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb., '42	97m	Dec. 6,'41	p394	p387	p528
WAVELL'S 30,000 (British)	Crown Film		War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar., '42	94m	Jan. 17,'42	p461	p443	....
Western Mail	Mono	....	Tim Keene-Jean Trent	Feb. 13,'42	...	.....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	60m	Feb. 21,'42	p517	....	....
What's Cookin'	Univ.	....	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	....
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	.....	....	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings of Victory (Russian)	Artkino	..	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	..	p539
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb., '42	112m	Jan. 17,'42	p461	p376	....
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	...	.....	....	....	....
Yank on the Burma Road, A (formerly China Caravan)	MGM	224	Laraine Day-Barry Nelson	Feb., '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	..	.....	....	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m			p508	....
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,42	73m	Jan. 10,'42	p451	p432	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 540.

IMPORTANT NOTICE

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WAR requirements have sharply curtailed the supply of metal and plastics needed to manufacture 35-mm. motion-picture film cans and cores. Consequently, the Eastman Kodak Company urges the prompt return of these essential supplies. They must be used over and over again.

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VOL. 146, NO. 12 MARCH 21, 1942

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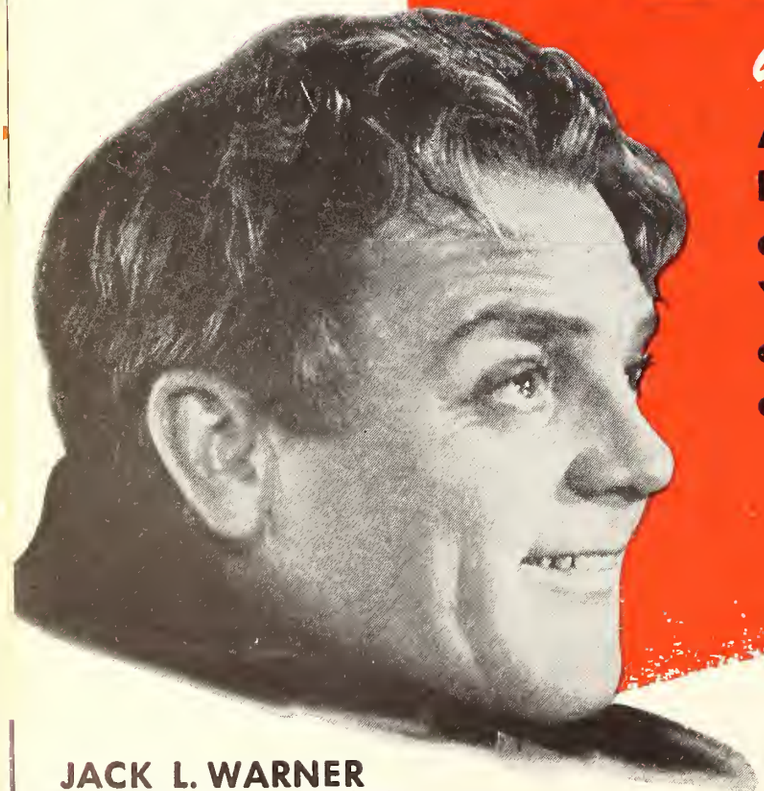
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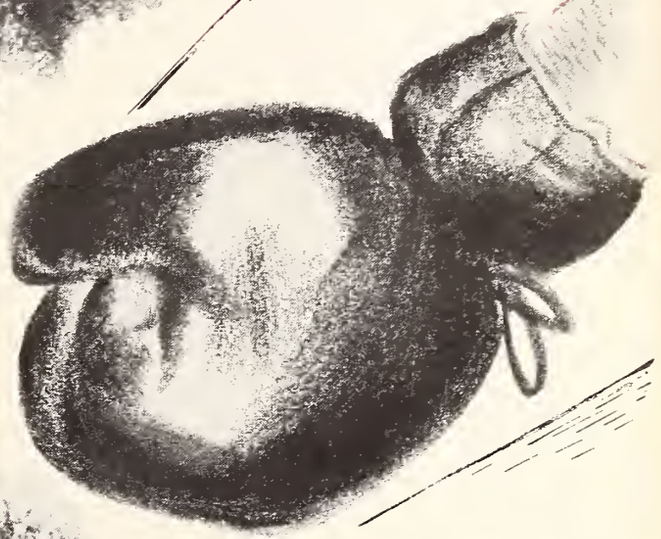
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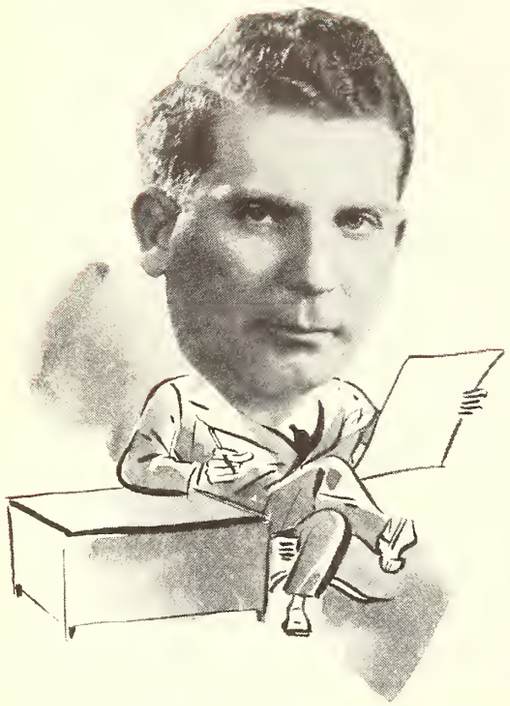
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 146, No. 12 — March 21, 1942

THE WAR JOB

AGGRESSIVE and earnest young men, and some not so young, are getting rather irked and impatient about the war job. Inevitably they cast about with ideas about what can be done, might be done and by whom. So it comes that in the New York Sunday *Times* one discovers Mr. Bosley Crowther, picture editor, devoting much attention to what he thinks the organized motion picture industry ought to do about the war. That becomes the more interesting since kindred expressions have been had and are being had elsewhere.

It has been observed in high places in Washington that the motion picture can serve best by doing what it is equipped to do—entertain the multitudes.

Probably Mr. Crowther is not disputing that, but he seems to want a flow of pictures, maybe fifty-two a year, that "should be fashioned according to a thoughtful and orderly plan to convey to the public information of both a general and specific nature . . . which would not only help the people to prepare and adapt themselves to wartime circumstances but would give them vital awareness of the scope of this grave thing we're up against. . . . " He would "coalesce morale" but disclaims any notion of the application of totalitarian controls.

One is reminded that only a couple of years ago the screen was beset by a number of pressure groups which decided that the theatre was to be used for making the nation over by the promulgation of sundry ideologies, and that some pictures, now so easily forgotten, were made under such influences. The movement was not a success, because the audience was not looking to the screen for "message".

In Britain, where the pressures of war have been felt much more acutely and far longer than here, and where government activities in film have long been crystallized into a pattern of performance, the theatre screen is still dominated by entertainment, and entertainment with American pictures.

THERE is certainly no denying that the war has and will have a place on the American screen, but the contribution to be made there will be governed and measured by the nature of the public interest. The consumers will be deciding, as usual.

As to a coordinated procedure of war program pictures by a unified industry, one might quite as well suggest such a studied collaboration by the press. Of motion picture organizations which can control the product from studio-stage to screen there are five, major corporations engaged in production, distribution and exhibition. There are, selected casually, five widely popular media of the press—*The Saturday Evening Post*, *Collier's Weekly*, *Liberty*, *This Week*, and *American Weekly*. Now, it would be a rather daring and probably highly impractical suggestion to ask the publishers and editors of those five media to sit down together and arrange between them a coordinated program for telling America about the war and selling it to America. In some fashion each of these publications is doing something in that order of effort, but it is being done by each of them in their own interpretations of what their readers will find interesting and will accept.

That seems to be the American way.

THE problem of the war on the screen and the printed page alike is one for individual showmanship and individual editorship. There is no blanket formula and, if there were, it would defeat its own purpose.

What the screen does about the war, aside from the presentation of certain official releases, mainly shorts, will be determined by the progress of events, the developments of public interest and the inspirations which they give to the field of production.

The motion picture theatre screen lives and functions by the service of the emotions of the audience. They are not to be regimented, even for war. That is not what the theatre is for.

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FOR THIRTY YEARS

NOW is the season of thirtieth anniversaries for the institution that is Paramount, also for Mr. Adolph Zukor and Mr. Cecil B. DeMille.

To Mr. Zukor with his imported "Queen Elizabeth" and Mr. DeMille with his "Squaw Man" project, back there in the beginning, it must seem, as it does to many of us who early joined the flow of screen development, that these three last decades have gone very swiftly indeed.

Of both of them it is important to observe that they from their very initial steps have been committed to policies of progressive maintenance of quality and the higher standards of picture production. That is a long record of performance and contribution.

Among the many able creative figures in picture making, Mr. DeMille is unique in his survival in the top rank and the position which he attained substantially at the beginning of the feature era.

Down the years and through the cycles from the days when picture dramas cost thousands into the immediate today when costs run to millions The DeMille has ridden always on the crest and all the way along, with but few dips in the curve, has been what the exhibitor calls "box office".

For all of three decades the art of the motion picture has been well served. That basic initial concept of famous players in famous plays has been demonstrated a vitally sound foundation. There was no leadership ahead when these men started and the idea was born. They had to lead, themselves.

△ △ △

QUIGLEY AWARDS

THIS week's Associated Motion Picture Advertisers' overflowing show of showmanship and the presentation of the Quigley Grand Awards to the winners of the annual competition in theatre exploitation landmarks growing attainment through eight strenuous years.

This competition of and by the contributors to the exploita-

[*Continued on following page, bottom of column* 1]

This Week

in the News

Space Jockeying

DEPARTMENT STORE magnate Marshall Field's Chicago *Sun,* which has had the largest motion picture section of any Chicago newspaper, has cut down the space for films and dropped several Hollywood columns. With the change Sidney Carroll's coast column; Jack Lait, Jr., and Lee Mortimer's Hollywood-New York column, and George Hurrell's photo coverage have disappeared. Sidney Skolsky's and Frederick C. Othman's columns are being retained.

Wolfe Kaufman, the *Sun's* motion picture editor, explains the move as one of adjustment, saying that the paper really went overboard originally on space and columns for the section until they found out the most popular. There is to be no change in local procedure. Mr. Kaufman will continue to print reviews of pictures the day following their opening in Loop theatres and vaudeville shows will also be reviewed. The *Sun* is the only Chicago paper regularly reviewing stage shows in motion picture houses. This is done by John Hurley.

The Chicago *Times* has also tightened up on film space. Until recently both Jimmy Fidler and John Truesdale's columns were used daily. Truesdale's is now used only in the Sunday edition. On Wednesday, price of the tabloid *Times* was raised from two to three cents the copy.

In Kansas City, *The Star* is reversing the Chicago action, and in a unique manner.

Initiated with its issue of last Sunday is a new feature pertaining to motion pictures, in *The Star;* a forum for patrons, captioned: "The Wailing Wall." It is described in an introductory paragraph as "a repository for your comments on anything regarding the movies.

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EXHIBITORS in the field say unity plan is not enough Pages 23–24
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IATSE reform program would bar ex-convicts from office Page 31
ARMY camps getting circuit of 16mm. mobile shows Page 37
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THE QUIGLEY AWARDS

[*Continued from preceding page*]

tion pages of Motion Picture Herald's Round Table section has a significance as wide as the map of motion picture exhibition.

The awards of these competitions through the years have ever been to efforts that were not only outstanding in their achievements, but also, and importantly, representative of the skill and diligence of the managers behind the box offices where the motion picture gathers the preponderance of its revenues. The awards and the winners have their largest meaning in the over-all activity from which those winners are chosen.

It is pleasant, too, to realize that this activity of showmanship is one of the functions of industry which is not required to be made over in the time of war effort. The best that the motion picture can do is to do a good job of serving the same public it has always served, and with the same general purpose of entertainment. In war and in peace the human wishes and emotions to be served by art remain unchanged, save perhaps in emphasis. In war and in peace alike the chief concern of the individual is the business of living, and the motion picture has become an established part of his life and environment. The pictures can grow, but they are not to be revolutionized. The showman's job has entire continuity. Exhibition will always be exhibition.

Never elsewhere than in the collections of the Round Table, such as that displayed at the Hotel Edison function this week, is there available a genuinely representative and documented picture of the nature of the work and works of the art of showmanship. This is an institutional activity in behalf of the whole motion picture which it is Motion Picture Herald's honor and privilege to conduct, in pursuit of its total policy of service to the industry with which it is identified.

—*Terry Ramsaye*

Shifting Markets

SHIFTING war workers and the building of a new army have brought population changes to practically every U. S. city and hamlet with the greatest influxes of new residents taking place in the industrial areas of both seaboards, according to a survey of population changes and the box-office prepared by 20th Century-Fox. Almost 20,000,000 persons have changed their addresses for reasons connected with war and defense work during the last, Post Offices sources are quoted as saying.

While small towns have suffered population losses, there has been a major increase in potential patrons in cities along the east and west coasts and in certain midwest industrial centers, it is calculated. Census, state, federal and local housing authorities and other sources provided the estimates of population changes. Rural areas near defense plants have also had huge population increases, according to commuter surveys. Railroads in the northeast Atlantic area have reported 200 per cent commuting increases in the last four months in some instances.

Defense work in areas around Baltimore, Md., southern California, south Michigan, throughout Pennsylvania, and Delaware, Massachusetts and the Northwest Pacific cities has attracted thousands of residents. Washington and the New Haven exchange territories have seen the largest proportional gains.

Still greater population changes in urban and rural districts, with an inevitable effect on film patrons' habits and the box office were forecast.

Remember Mae West?

NATIONAL morale has a connotation, according to radio executives. It is "national morals." Asserting good taste is a "cardinal point," they are worried over what they describe as a lowering of the moral tone of certain radio programs.

Their spokesman was Paul W. Morency, chairman of Region Number One of the National Broadcasting Company Advisory and Planning Board, who said in New York this week:

"We express grave concern over the current tendency on the part of certain comedians and comic show writers to use situations, inferences and 'double entendres' not consistent with good taste."

He added the 11 stations in his group felt that unless this philosophy of program content was remedied, they could not be expected to continue the offending shows.

Not named were the comedians or comic show writers. New York radio circles recalled this week the Mae West appearances for Chase and Sanborn two years ago; one such, loosing a storm of protest, caricatured the Biblical story of Adam and Eve.

Lighting the Way

USE OF self-luminous ticket booth signs to reduce the adverse effect of blackouts on theatre admissions has proved effective in two trials made by RKO Theatres. The experiments were made during blackouts conducted in Westchester County just north of New York City, first in the city of Yonkers, and last Sunday night throughout the county.

In the Sunday night test, at Proctor's theatre in New Rochelle, a fluorescent sign was used, stating that tickets were on sale in the lobby. In Yonkers the sign, bearing the same message was of luminescent type, which has to be activated by light before use in darkness. The latter retains its luminosity about 30 minutes, whereas the fluorescent kind, which costs a little more, is self-luminous for an indefinite time. The tests were made in collaboration with the National Theatre Supply Company's New York branch.

Aussies Cheer

WEDNESDAY MOTION PICTURE HERALD received this cable from Eric Solomon, of *Film Weekly*, Sydney, Australia:

All sections of the film industry in Australia thrilled with appointment of General MacArthur as supreme commander of Anzac area. All in Aussie are flat out to welcome your men of the fighting forces who join with Anzac troops to defend our common institutions and heritage. This nation geared for an all out war effort. Deeply appreciate U. S. cooperation.

SIDNEY KENT DIES

SIDNEY R. KENT died of a heart attack at 3 o'clock Thursday morning at his home in New York, 39 East 79th street. He was 56.

For more than twenty years Mr. Kent had occupied a position of rank and leadership in the world of the motion picture, in a career of continuous development in executive functions up to his post as president of Twentieth Century-Fox Film Corporation, where he died in service.

Mr. Kent had been in impaired health for some time, taking a number of vacations in behalf of recuperation, returning always to the strenuous affairs of his office. More recently, under the special advice of physicians he had been on a light schedule and had arranged to delegate some of his labors. But taking new encouragements he had been of late again putting in full time.

Mr. Kent's last public appearance was at the three-day session of Twentieth Century-Fox home office executives, district and branch managers in Chicago, February 28 to March 1, when he announced in optimism that he had recovered and again would be "full time president."

Mr. Kent was born July 30, 1885, at the village of Marysville on the prairies of mid-Kansas. His formal education ended with grammar school when he was fourteen, and went to work stoking a boiler for $5 a week.

By the time Mr. Kent was twenty he had a job of responsibility with the Colorado Coal and Iron Company and a pioneering assignment in the wilds of Wyoming. There the map still bears the name of the little town of Kent, which took its name from the aggressive young engineer. In 1912, Mr. Kent went into the service of the American Druggists' Syndicate.

It came about that a friend told the energetic Mr. Kent about the rising and struggling motion picture industry, and he went to the old Vitagraph company, and thence to the General Film Company, which was then fading away. Frank Hitchock, who had been postmaster general, was in charge of the company's tangled affairs. Eventually General Film closed down and Mr. Kent went out exploring.

At the office of Adolph Zukor, at Famous Players, Mr. Kent announced that he had come to work.

"At what salary?" inquired Mr. Zukor, impressed at the daring.

"No salary now," replied Mr. Kent, "we will get to that later."



At the end of eight months Mr. Kent was getting $250 a week.

His first work, in the distribution department, was as special district manager of the territory, which included Kansas City, St. Louis, Omaha and Des Moines, and which position he held until May, 1919, when he was called to the home office to become general sales manager. On January 8, 1921, Mr. Zukor appointed him general manager of distribution, and a year later he was elected to the company's board of directors. In 1927 he was made general manager and vice-president. He resigned in January, 1932, to become president of the Fox Film Corporation. With the merging of Fox Film Corporation with Twentieth Century Pictures, Inc., in August, 1935, into Twentieth Century-Fox Corporation, he continued in the post of president.

While well established in his status as a major executive before, the position and status of Mr. Kent as a leader was made conspicuous and emphatic in the now historic days of the 5-5-5 trade practice conferences of the late 1920's.

Mr. Kent was noted in this industry for his faith in and adherence to those close to him in his work and what came to be known as "the Kent organization."

Mr. Kent is survived by his wife, Lillian, and a daughter by his first marriage, Peggy, now Mrs. Don Wilson.

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This Week

▪ ▪ ▪ the Camera observes



IN the barn where it all started, two fathers of filmland sit during the celebration of Paramount's 30th Anniversary. Cecil B. DeMille, left, discusses those early days with Louis B. Mayer, right, himself quite a pioneer, while Y. Frank Freeman, center, vice-president in charge of operations at Paramount, listens. The scene is the studio gymnasium, once the Hollywood barn where De Mille production began. Mr. De Mille's 66th motion picture, "Reap the Wild Wind," had its premiere Wednesday. See pages 30 and 34.



SERVICE stars for each employee of the Tri-States Circuit now in the forces adorn this flag in the Des Moines office. Don Knight, above, and Robert Lowe, manager and assistant of the Paramount, Des Moines, pin their own emblems on as they leave for army service.





A DINNER for the boss is given Edmund Reek, new vice-president in charge of Movietone News production, by his staff in the Stork Club, New York, after they had put the weekend release to print last Thursday. On hand are Lowell Thomas, Ben Loweree, E. I. Sponable, Steve Fitzgibbon, Jack Darrock, Harry Lawrenson and Jack Haney.

J. C. LAVENE, operator of the Academy theatre, Buffalo, received a gold plaque making him "life Chief Barker" at a testimonial dinner from Variety Tent No. 7. He was three times local chief barker and twice a National Variety director.



TO Chicago for the first United Artists sales convention under the new regime come Gradwell L. Sears, left, vice-president in charge of distribution, and Hal Roach, producer. Convention activities are reported on page 38.



NINE charter members of Local 325, IATSE and MPMO, Wilkes-Barre, Pa., have been active in the union since it began in 1913. The group, includes, seated, Edward Parsons, vice-president; William Piatt, business agent; Cummie Piatt; standing, William Bohn, Joseph Mosier, Wesley Knetter, Raymond Conrad, president; Robert Piatt, Jr., recording secretary and Robert Fine.



By Staff Photographer

LEAVING the crossroads hard by the Radio City Music Hall after 12 years of directing traffic in front of the world's busiest theatre, Maurice Leahy, above, retired in January at 63 from New York's police force to become "house detective" for Rockefeller Center, Inc. He seldom took advantage of easy access to the Music Hall and never became a movie fan, Mr. Leahy said. But he did come to know and like the hordes of outlanders who crossed his intersection.



ACTION in the sea off Acapulco is depicted in this still from "La Isla de la Pasion" (The Passion Island), forthcoming production of EMA films (Espana Mexico, Argentina, S. A.). The film is described as an action history of patriotic relevance to the defense of the Americas.





By Staff Photographer

To sales posts in RKO's home office last week came Frank Drumm, right, from the New York exchange as assistant eastern sales manager, while Harry Gittleson, far right, left the house organ "RKO Flash" to become assistant western sales manager.

AMPA & INDUSTRY HONOR QUIGLEY AWARD WINNERS

by TERRY RAMSAYE
Editor of MOTION PICTURE HERALD

EXHIBITOR showmanship and the winners of the eighth annual Quigley Awards had their day before the motion picture industry in New York Tuesday at a luncheon of the Associated Motion Picture Advertisers at the Hotel Edison.

An attendance of more than six hundred, representatives of all branches of the industry and including exhibitors covering the land from Canada to the deep South, saw the honors of Motion Picture Herald's Round Table competition awards bestowed on the winners, with addresses emphasizing their significance and the vital contribution of the theatreman.

The Quigley award was described by Barney Balaban, president of Paramount Pictures Corporation, as "the highest honor that can be achieved by a theatreman".

Adolph Zukor, chairman of Paramount's board, made emphatic the function of the trade press, with: "Study and see and you will find your shortcomings. . . . Don't let the picture do the work you have to do".

To the competitions of the Herald's Round Table, Ned E. Depinet, vice-president in charge of sales of RKO Radio Pictures, credited the fact that "these men are every week being lifted from the obscurity of regimentation. . . . What this industry needs is showmen, not human juke boxes. . . . "

Martin Quigley, publisher and editor-in-chief of Quigley Publications, pointed with emphasis to the great gathering as "a gratifying recognition of the industry's appreciation of the essential character of the function of advertising and exploitation to the public". He urged, too, realization of the inevitable loss on "many pictures, if left unaided, on their own resources, alone. . . . "

The especially honored guests of the occasion, the award winners, were:

ARNOLD STOLTZ, Silver Grand Award, earned in the service of Warner's Avon theatre in Utica, New York, and
FRANK BICKERSTAFF, Bronze Grand Award, city manager of the Lucas & Jenkins theatres in Athens, Georgia.

Vincent Trotta, president of AMPA, presided and opened the session with the observation that in all the years of that organization this was the first occasion to be devoted to the exhibitor and the direct functions of box office. This luncheon with its large attendance and enthusiasm, to which Mr. Trotta had contributed so much in organization and attention, becomes a landmark in the crescendo course of his administration of AMPA.

Mr. Trotta introduced as the toastmaster of the day A. M. Botsford, director of advertising and publicity of Twentieth Century-Fox Film Corporation.

Mr. Botsford, poignantly sage in the affairs of the motion picture industry, from hectic New York to sun-kissed Hollywood, and back again, took over the meeting with a certain assured nonchalance calculated to make his lightsome remarks and parables sound even more innocent than they were. Mr. Botsford brought the only touch of sex into the picture with discussion of a production which he entitled "Priorities in Passion." He maintained a scholarly and academic attitude toward the subject, however, finding it useful only to limn for his audience the processes of advertising and the nature of conferences, the art of slogan making and catchline manufacture, all on a high technical plane. The meeting closed before Mr. Botsford announced a trade show and release date for "Priorities in Passion," but inquiries will be transmitted to him.

Typical of the earnestness of Mr. Botsford's presentation was his suggestion that he was reliably informed that "the banks are now planning to hold theatre night." Some in the audience had had an impression that the banks had been doing that a long time, without a title.

The presentation of the Silver Grand Award to Arnold Stoltz was made by Mr. Depinet who urged and argued for the competent exploitation of the values in the product, with aggressive observations about the inhibitive effects of a flow of too many pictures.

"Abundance," said Mr. Depinet, "is frequently a dangerous thing. We never miss the water until the well is dry. There was no thought of sugar until rationing set in. Tires were to most of us just something that occasionally went flat and annoyed us . . . but now we realize that the world moves on rubber.

"As an industry, we have been profligate with films. They roll in and they roll out of theatres with only the top cream skimmed off of their box office possibilities. The waste in unreclaimed revenues is prodigious.

"But there has been abundance in the past. Nearly always there has been a new film to replace the one that didn't quite measure up to all the natural draw that was expected. All too few in this industry have given thought to the dollars that got away.

"I have noticed that the theatre without an abundance of product invariably does better with the in-between pictures than the house with a great backlog of sure-fire stuff. The theatre manager who has to look a payroll in the eye every Saturday and scratch his head and dig like hell for his next show can't afford to be a waster. He has to hustle, he has to use his noodle and that extra something that is the difference

highest honor to a theatreman"— Balaban

(Continued from preceding page)

etween being just a manager or a showman.

"Now if this fellow can squeeze profits ut of so-called 'lemons' and get dinner or his family from the so-called 'turkeys,' n't it logical to suppose that the more ortunate fellow can at least scrape up a ubstantial sandwich from the piece of heese he has booked. Fortunately, most f these pictures do not belong in such ategories, most of them are good, saleble product with a market. Naturally, very picture hasn't the same value or the ame draw . . . that can't be expected . . . ut I do maintain that lack of showmanhip is costing exhibitors and this industry fortune every year.

"When I entered this business years ago xhibition was a very important part of it. here were many outstanding theatres and utstanding personalities in management, nen we were proud to call showmen, men n every territory to whom we were glad o entrust our product. I believe that there re still hundreds of such men in our industry and it is to the credit of MOTION PICTURE HERALD, The Managers' Round Table, and to my friend, A-Mike Vogel, hat these men are every week being lifted rom the obscurity of regimentation. What his industry needs is showmen—not human uke boxes!

Incentive Needed for Extra Profit

"That individual showmanship does pay s demonstrated every day—even on the great circuits. It is true that Warner's pictures generally do better in Warner houses than in others. The same thing applies to other circuits playing their own pictures. What's the reason? It's simple incentive! . . . the natural urge to do something special for that particular show.

"That there is extra profit is graphically demonstrated in the short product field. Most theatres simply ignore these film orphans, never try to make them earn a profit. Yes, it's difficult to measure the draw of a short—but we do know that when a March of Time, for instance, is booked into a newsreel theatre that business will double. Now, that proves drawing power and if a film has the ability to double one theatre's gross, it certainly has a value worth advertising and exploiting. I'm sure there are extra dollars to be gotten from every film—long or short—that's exhibited.

"It is my good fortune to have been selected to present the Quigley Silver Grand Award Plaque to Arnold Stoltz, manager of Warner's Avon Theatre, Utica, N. Y. This award is given for outstanding showmanship throughout the year 1941. It is recognition for the consistency of his week-to-week efforts in putting pictures over—and that's what counts . . . that's where the profit lies. Arnold's Avon Theatre at Utica doesn't get the important 'sell-themselves' pictures. Warner's Stanley Theatre at Utica enjoys first choice and the Avon is left with the pictures that are hard to sell. His house must live on advertising and exploitation. In other words, month after month throughout the year 1941, Arnold rolled up Class A business with so-called Class B pictures. The record proves that he is a showman."

> *"I am convinced that for too long this business has minimized the importance of the individual manager and of showmanship within the theatre. Let's take the handcuffs off the boys!"*
>
> —NED E. DEPINET

Balaban Presents Bronze Award

The Bronze Award to Mr. Bickerstaff was made by Mr. Balaban whose expression to the assemblage was both official and pleasantly intimate and personal.

"Yesterday afternoon I met for the first time the young theatre men whom Bill Jenkins had brought to New York to attend this luncheon," said Mr. Balaban. "I was genuinely proud of this representation of the manpower of our Lucas-Jenkins organization in Georgia, and it was easy to understand why a man from that outfit had been chosen as one of the outstanding showmen of the year.

"The Quigley award is regarded as the highest honor that can be achieved by a theatre man. This year, from what I have heard, the award is of special significance because of the keen competition among the hundreds of theatre men all over the world.

"We, at Paramount, are therefore very proud that one of our showmen was honored with a Quigley Grand Award."

Quigley Emphasizes Recognition of Merit

Mr. Quigley's address to the assembled showmen was a reiteration of MOTION PICTURE HERALD's policy of encouragement and recognition to the working showmen behind the box office where all the dollars of the industry must be collected.

"No motion picture, however great, is capable of obtaining, unaided and on its own resources, alone, the greatest possible public acceptance," he said. "Many motion pictures if left unaided and on their own resources, alone, are bound to suffer a lack of attention which may in no way be justified by an insufficiency of merit.

"The obvious reason for this is that every motion picture faces a condition under which there is great competition for the public's interest and attention. Unless a motion picture is so presented and so advertised as to command the public's interest and attention, it is certain to fail to rise over the competing interests which surround it and, consequently, fail to obtain the public acceptance to which it is entitled.

"Thus, rightly presenting and rightly advertising motion pictures to the public is an essential requisite for a successful industry and it is a function which the public has a right to expect from the industry.

Stresses Function of Advertising

"This luncheon event is a gratifying recognition of the industry's appreciation of the vital and essential character of the function of advertising to the public.

"For MOTION PICTURE HERALD and its staff, I wish to express thanks to the Associated Motion Picture Advertisers for the invitation to make this luncheon the scene for the presentation of the annual awards for meritorious performance on the part of exhibitors in advertising to the public. The purpose of this contest, which has been conducted for the past eight years by MOTION PICTURE HERALD, is to encourage better performance in this work and to make appropriate recognition of especially successful performance.

"And, finally, now I wish to offer my personal congratulations to the winners of the 1941 contest."

Zukor Recalls Early Lack of Tools

Mr. Zukor, rising to the plaudits of his audience, squared to the microphone with a gesture of that resolution and vigor that the motion picture industry first began to hear about in 1912. He was thinking of those days, too.

"As I stand here and look around, I realize there are many faces that are familiar to me and I have been trying to associate them with the picture industry as far back as my memory goes. It is sad, but true, my old associates are gone."

To the members of the audience who remember, one would be knowing that Mr. Zukor was thinking of such figures as Dan Frohman and Edwin S. Porter, so identified with his beginnings, mayhap Hiram Abrams, Marcus Loew, L. J. Selznick, too.

"They were responsible for putting the showmanship of the motion picture across.

"Way back when we first showed pic-

(Continued on page 18)



Distribution and Exhibition honor Award Winners



Martin Quigley and Adolph Zukor.



Pictures by Staff Photographer

Terry Ramsaye, Barney Balaban and Frank Bickerstaff.



By Standard Flashlight

The ballroom of the Hotel Edison and some of the 570 guests at the luncheon and Show of Showmanship.



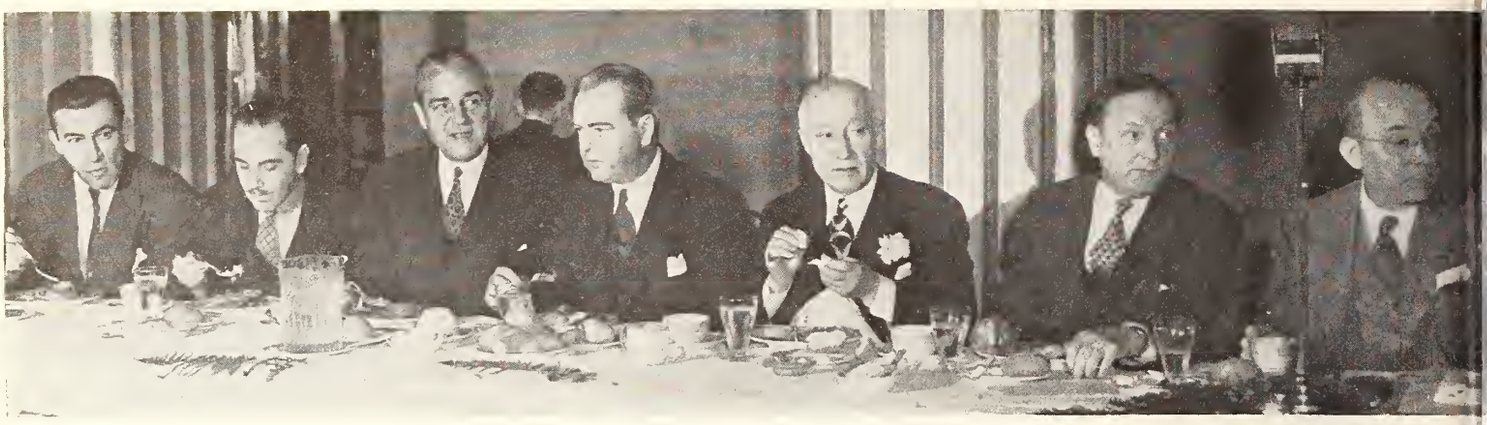
Barney Balaban presents the Bronze Plaque to Frank Bickerstaff.

Harry Kalmine.





Arnold Stoltz receives the Silver Plaque from Ned Depinet. Seated, A. M. Botsford.



Executives Applaud Showmanshi at AMPA-Quigley Luncheon



Colvin Brown and Gus Eyssell.

Adolph Zukor, principal speaker at the luncheon.





The present and some former winners of the Quigley Grand Awards: Harry Goldberg, Frank Bickerstaff, A-Mike Vogel, chairman of the Managers Round Table; Arnold Stoltz, Everett Callow and Lige Brien.

Pictures by Staff Photographer



By Cosmo-Slleo

At the dais during the luncheon, reading across from the left page: Paul Lazarus, Arnold Stoltz, Ned E. Depinet, Martin Quigley, Adolph Zukor, A. M. Botsford, Vincent Trotta, Terry Ramsaye, Barney Balaban, Frank Bickerstaff, Colvin Brown, Gus Eyssell and Leon Bamberger.



■ Seated: E. A. Williford, Herbert Foster, H. D. Bradbury, E. B. Johnson, E. Hartley, Nick Tronolone. Standing: Ray Gallo, E. A. Meyer, Rudy Allen, George Schutz.



J. J. Fitzgibbons, Leon Netter, William K. Jenkins.

Circuit managers: Maurey Ashman, Al Greene, Marty Rosenberg, Paul Binstock, Lew Preston, Gertrude Merriam, assistant chairman of the Managers' Round Table, and Sam Rose.





Harvey Everett, George Miner, Jim Grady, Charles Burns, Harry Rosenbaum, Loew.



New York circuit managers: Bill Price, Edward Rugoff, Paul Binstock, Erwin Breuer.



Looking at the campaigns: Jack Weinstein, Mike Segal, Dick Trettler, Wally Smith, Bill Applegate, New York circuit managers.

600 AT AWARDS LUNCHEON

(*Continued from page* 13)

tures we had nothing to show—no lithographs with which to get the public to come into our theatres. Now we have resorted to many things. We used bills made by hand. Not only did we have trouble to sell our wares but we were not regarded as people who were engaged in a respectable or legitimate business. That was our handicap.

"At this luncheon given for showmanship are two gentlemen who have proven themselves real showmen.

"Use your head and all the opportunities you have at this time to serve your industry and country. You have every facility, publicity departments, trade journals. They give you ideas and cues. They tell you of showmanship your colleagues use thousands of miles away. Study and see and you will find out your shortcomings. Follow through and realize what you have to sell, regardless of stars in the picture, regardless of subject matter. Don't let the picture do the work you have to do.

"Preach Freedom from the Screen"

"Now, at this time, I feel that this industry has a tremendous opportunity to earn respect and appreciation of the American public by the way it serves and renders to our country and this is, at this time, uppermost in my mind and closest to my heart. Let's all get together to sell pictures and we will if we make up our minds to do it. Let's sell our country and liberty from the screen and box office to the people who attend our theatres daily. Let's preach to them what we are fighting for and to win and uphold our liberty."

Your editor was remembering then that Adolph Zukor of 1915, who, faced with the Mutual Film Corporation's $670,000 contract with Charles Chaplin, met the competitive offer of Mutual of $14,000 a week for Mary Pickford with $7,000 a week cash and a percentage. On that occasion, as Mr. Zukor described it years after, "I was sitting with my bet on one ace."

It was that same Zukor, indomitable, who spoke to that AMPA audience Tuesday.

The luncheon occasion was signalized by the attendance of an array of previous Grand Award winners, including:

1934 *Bronze Winner—Morris Rosenthal, Loew's Majestic, Bridgeport, Conn.*

1935 *Bronze Winner—Harry Goldberg, Warner Brothers, Philadelphia, now on the New York staff.*

1935 *Special Citation—Lester Pollock, Loew's, Rochester, N. Y.*

1939 *Silver Winner——Ray Bell, Loew's in Washington, D. C., now at the home office.*

1939 *Bronze Winner—Lige Brien, Warner's Prince, Ambridge, Pa., now at Warner's Belmar, Pittsburgh.*

1940 *Silver Winner—Everett C. Callow, Warner Brothers, Philadelphia, Pa.*

Many Out-of-town Executives Attend

Some 600 persons from every branch of the motion picture industry, scores of them making the trip from out of town, were on hand Tuesday noon at New York's Edison Hotel for the showmanship presentations to Arnold Stoltz and Frank Bickerstaff, the winners of the Quigley Awards.

Company tables were engaged by Paramount, Loew's, RKO, Warners' New York and Warners' New Jersey divisions, Radio Pictures, Rugoff and Becker Circuit, Allied Theatres of New Jersey, the Hays Organization, National Theatres, National Screen, Irving Lesser and Morris Kinzler, MOTION PICTURE HERALD, *Motion Picture Daily* and *Better Theatres,* 20th Century-Fox, Century Circuit, Columbia Pictures, the Brandt Circuit, Fabian Theatres, Joel Swenson, Altec Service Corporation-Bert Sanford, Universal Pictures, and others.

On the dais were Martin Quigley, Paul Lazarus, Arnold Stoltz, Ned E. Depinet, Adolph Zukor, A. M. Botsford, Vincent Trotta, Terry Ramsaye, Barney Balaban, Frank Bickerstaff, Colvin Brown, Gus Eyssell and Leon Bamberger.

Circuit Heads, Exhibitor Leaders Among Guests

Also present were: William K. Jenkins, vice-president of Lucas & Jenkins, Atlanta; E. E. Whitaker, L. & J. district manager; Hudson Edwards, I. R. Shields and Lamar Swift, L. & J. city managers; J. J. Fitzgibbons, president of Famous Players Corporation; John May and Seymour Morris, Schine Theatres, Gloversville, N. Y.; C. J. Latta, Warners division manager in Albany and Charles Smakwitz, district manager; Harry Lowenstein, Lee Newbury and Irving Dollinger, Allied of New Jersey; L. Wolfe Gilbert of Hollywood, a director of ASCAP; Connie Krebs of the RKO studio, Hollywood, and A-Mike Vogel, chairman of MOTION PICTURE HERALD'S Managers' Round Table.

Also included among the guests were: Herbert Foster, advertising manager, Western Electric; H. D. Bradbury, supervising engineer of recording for RCA Manufacturing; A. E. Mayer, general sales manager of International Projector; Edwin Hartley, sales manager of National Theatre Supply; E. A. Williford, manager of carbon sales division, National Carbon; E. Bruce Johnson, president of General Register, and Nick Tronolone, sales manager for Pathe Laboratories.

Others included Jack Alicoate, publisher of "The Film Daily," and Maurice (Red) Kann, editor of "Box-Office"; and, Neil Agnew, Glendon Allvine, Louis Phillips, Jack Partington, Dave Palfreyman, Dave O'Malley, Harry Arthur, Malcolm Kingsberg, Morris Kinzler, Edward Klein, Rodney Bush, Johnny Cassidy, Lester Cowan and Herbert Spencer Berg, Harry Bessey, Bert Sanford, Mort Blumenstock, Harry, Bernand William, and Lou Brandt, Eileen St. John Brennan, James Brennan, Claude Lee, Irving Lesser, Hank Linet, David Lipton, Fred Lynch, Dave Lustig, H. M. Emdee, Ernest Emerling, Oscar Doob, Si Fabian, Max Fellerman, William R. Ferguson, Stanton Griffis, Ben Grimm.

Also, George Schutz, Mike Segal, Don Gillette, Bud Getchal, G. B. J. Frawley, William Frazer, Emanuel Frisch, Donald Velde, Edward McNamee, Mr. and Mrs. Duke Hickey, Joseph Zimanich, Harry Samwick, William Fanning, Mike Kaufman, Max Herschmann, Paul Benjamin, Harry Schlitt, Lou Weinzeimer, George Dublin, Frederick Jehla, Joseph Fronder, Saul Schiaveni, Edward Byerly, Sybil Smolen, Leo Jaffee, Max Seligman, Len Picker, Moe Kallis, Harold Sachs, Bill Brennan, Dan Zeeman, Vincent Borelli, J. Kane, Irwin Gold, Joseph Goldberg, Lester Gottlieb.

Also, George Harvey, John Hicks, Ray Hodgson, Russell Holman, Arthur Israel, Rube Jackter, Arthur James, Don Jacocks, James Jerauld, George Kann, Sherwin Kane, Harry Kalmine, Gertrude Merriam and Frederica Eidelsberg, Harry Mandel, F. J. A. McCarthy, S. Barret McCormick, Joseph McConville, Floyd Elbert Stone, Leon Netter, Rutgers Neilson, Sam Morris, W. C. Michel, Oscar Morgan, Lou Pollock, Paul Terry, Leslie Thompson, Lionel Toll, Dave Schiller, Art Schmidt, Hortense Schorr, Ed Rugoff, Al Rosen, Milton Silver.

Also, Edward Schreiber, Joe Shea, Al Seligman, Theodore Sullivan, William Sussman, Herman Starr, Martin Starr, Earl Wingart, Max Weisfeldt, A. J. Radamacher, Henderson Richey, Lou Weinberg, George Weltner, Madeline White.

Ben Newman, George Davis, Dominic Barreca, Sid Eiges, Wade Ackerman, Grace Niles, Al Dawson, Warren Bartlett, Anna Ellmer, Nat Edelson, William Nitschke, George Deber, Larry Beattus, Norman Elson, Archie Adelman, James O'Donnell, Mike Degal, Joe Beck, William England, Neil F. Agnew, Charles Oelriches, Jerry DeRosa, John Genas, Joe Epstein, William Applegate, Dick Pack, John Dewberry, Charles Benzinger, Harvey Everett, Teddy Arnow, Phyllys Paige, Joseph DiLorenzo, John Berger, Louis Falk, A. E. Arnstein, Sam Pearlman, Frank Doherty, Paul Berke, Herb Fecke, Maurey Ashmann.

Charles Perry, Herman Dolinsky, Irving Berman, Joe Feldhun, Isabelle Austin, Glenn Pinckney, Terry Donoghue, Allie Bernstein, Carl Fishman, Jerome Baker, Herman Pincus, Ed Douglas, Paul Binstock, James Fitzgerald, George Baldwin, Eddie Dowden, Max Blackman, Harry Blair, George Dumond, Leif Eid, Lou Barbano, George Dunn, Jack Blum, Michael Edelstein, Abe Pluchos.

Also present were: Leo Jaffee, Len Picker, Bill Brennan, J. Kane, Irving Moross, Ed McNamee, William Fanning, Mike Kaufman, Paul Benjamin, George Dublin, Frederick Jehle, Joseph Fronder, Edward Byerly, Rudy Allen, Charles Burns, John Hearn, Louis Goldberg, Harry Black.

Also, Vincent Ligouri, Ken Grattan, Maurice Harris, Lee Koken, Clyde Fuller, Ed Crawford, Rudy Kraemer, Joseph Gallagher, James Cron, Jerome Greenberger, Erwin Breuer, Carlton Harrison, B. Bernard Kreisler, Ray Gallagher, Blanche Livingston, Charles Curran, Al Greene, Harry Brown, Herb Heintz, Dee Kreps, Ray Gallo, Harry Lyons, Al Daff, Larry Grieb, Lou Brown, John Heinz, Rudy Kuehn, and Douglas George.

And Eddie Grief, James Bruno, Douglas Helgerson, S. R. Kunkis, Harold Daly, Louis Grossman, Harold Heller, George Daniels, Fred Herkowitz, Hal Danson, Harry Davey, Leo Sidowsky, Monty Salmon, George Powell, Wallace West, Arnold Siegel, Pete McCarthy, Don L. Turner, Monty Salmon, Sigurd Wexo, John Murphy, Herman Silver, Eric Van Dyck, Leonard Satz, Lew Preston, and Paul Murphy.

Also, Ben Simon, Charles McDonald, Abel Vigard, William Price, Wm. Wiegand, Dennis Murray, Nate Simon, Harold McMahon, Martin Waldman, Clayton Pruitt, Ida Wilder, Wilfred Simon, John McTighe, E. Z. Walters, Earl Wedge, Murray Stahl, Ed Sniderman and Al Stocker.

Also, Ben Katz, Richard Bosch, Paul Levi, Ed Burke, Leon Kelmer, Leo Brady, Max Levine, Peggy Foldes, Dick Carnegie, Al Gutterman, Homer Harmon, Howard Levy, Ray Conner, Jack Lewis, Herman Grafing, Emanuel Frisch, Emil Groth, Jack Harris, George Kirby, Paddy Grosse, Alex Frey, William Cook, Charles Burns, Salli Levi, Louis Friedman, James Grady, Ralph Gleason, Bill Kernan, Leon Goldberg, Louis Foltis, Lou Chapman, Emanuel Light, Gus Kessler, Dave Harris, Sam Coolick, Len Grotte.

Also, Sol Handwerger, Judith Cortada, Dave Friedlander, Rose Wilder, Ansel Weinstein, Fred Schwartz, Allen Isaacs, Fred Smith, Ray Malone, Jack Thall, Harold Janecky, Wally Smith, John Mannheim, J. J. Thompson, Max Michaelson, Mike Rosen, Robert Shapiro, Leonard Weisberg, Stanley Marks, Dick Trettler, Charles M. Reagan, C. C. Margon, Harry Rosenbaum, W. C. Michel, Harry Weiss, Seymour Mayer, Toni Spitzer, Sam Rose, George Morris, Jack Reis, Gilbert Marbe, Janice Rentschler, John Judge, Harry Kalmine, Hal Seroy, Al Weiss, Bernard Zelenko.

Also, Sidney Rechetnik, Notis Kamise, George Miner, Manny Reiner, Ed Zabel, Jack Weinstein, Andrew J. Sharick, Robert Weitman, Grace Rosenfield, Rudy Weiss, Max Mink, George Ritch, Charles Zenker, Martin Rosen, Murray Sharf, Elmer Zieman, Martin Rosenburgh, Sig Schwartz.

During their New York visit, as guests of MOTION PICTURE HERALD, Mr. Stoltz and Mr. Bickerstaff were also entertained by Paramount, Metro-Goldwyn-Mayer and RKO Radio. With the Lucas & Jenkins executives, in town especially for the presentation, Leon Netter of Paramount was host at dinner and theatre, broadcasts and sightseeing. The theatremen were entertained at dinner and theatre by Bill Ferguson of M-G-M and by S. Barret McCormick of RKO Radio.

Backstage stage tours of Radio City and the Paramount theatre were included on the program, in addition to the home offices of the different distributors.

HOW TO KNOW WHO'S WHO WHEN THE FLEET'S IN



turn please!

"WHEN YOU HEAR THE TIME SIGNAL"

DOROTHY LAMOUR
WILLIAM HOLDEN
EDDIE BRACKEN

A marquee trio to pull any landing party into your theatre . . . heading a cast of such favorites as Betty Hutton, Betty Jane Rhodes and Leif Erickson!





"I REMEMBER YOU"

When you see these two insignia on their arms, they're a **GUNNER'S MATE** and a **TORPEDOMAN** . . . and when you see 'em flock into the theatre you know they're sharpshooters for top entertainment!

"TANGE

JIMMY DORSEY
BOB EBERLY and HELEN O'CONNELL

King of the Juke Boxes himself, backed by his band and his famous vocalists, sending the gates with such new sock hits as "Tangerine," "Arthur Murray Taught Me Dancing in a Hurry," "Not Mine," "If You Build a Better Mousetrap" and more!





It doesn't take a **SIGNALMAN** or a **RADIOMAN** to recognize **JIMMY DORSEY** and his gang as solid senders! Jimmy'll have every guy and gal in the audience on the beam!

"ARTHUR MURRAY TAUGHT ME DANCING IN A HURRY"

"NOT MINE"



BETTY HUTTON
GIL LAMB

Bombshell Betty, who's been plugging "The Fleet's In" for weeks on the Bob Hope oir show - - - dancing dynamite! Gil Lomb, a fresh new comedy star for films, direct from Broadway!

TURRET CAPTAIN

His insignia is a side view of a gun turret in silhouette.

FIRE CONTROLMAN

A symbolic range-finder marks the man who directs the firing.

"IF YOU BUILD A BETTER MOUSETRAP"

The **TURRET CAPTAIN** and **FIRE CONTROLMAN** are brothers under the skin—when Bombshell Betty gets under both their skins! Official report from both Navy men: TWO DIRECT HITS!



LORRAINE and ROGNAN CASS DALEY

The Ballroom Dance to end oll Ballroom Dances and to start riots—that's what Lorraine and Rognan put across! They are terrific!—ond Cass Daley's twisting torso is more so!

SEAMAN GUNNER

It looks like a "flaming onion," and it's based on the old cannonball.

QUARTERMASTER

Silhouette picture of a helm shows that he's qualified to "take the wheel."

This **SEAMAN GUNNER** knows his sights — and he's never seen such sights as the frantic antics of Cass Daley and Lorraine & Rognan!

"THE FLEET'S IN"

full steam ahead

IT'S IN...

"THE FLEET'S IN"

A Paramount Picture starring

DOROTHY LAMOUR • WILLIAM HOLDEN • EDDIE BRACKEN

JIMMY DORSEY AND HIS ORCHESTRA featuring Bob Eberly and Helen O'Connell

with Betty Hutton • Betty Jane Rhodes • Leif Erickson

Directed by Victor Schertzinger

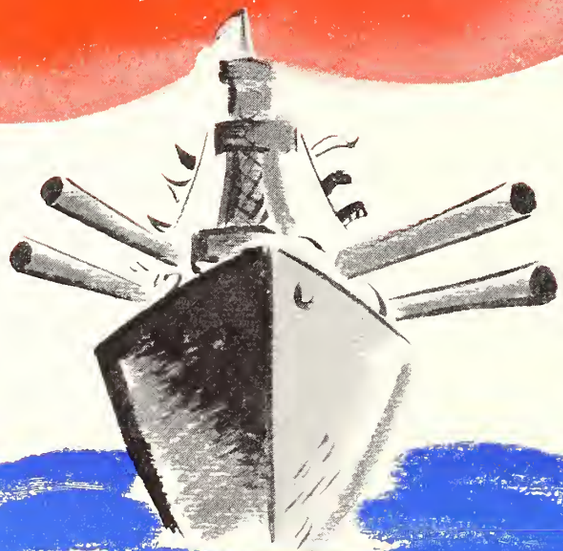
"Headed for so
business everyw
—Daily Variet

"A certain money
show whatever
way you look at it!"
—Hollywood Reporter

"Should ring the bell
B. O. cash register—w
dience appeal!
—Motion Picture Dail

"Clear sailing for top grosses
. . . zippy musical loaded
with gags and tunes!"
—Film Daily

"Will send the patrons home
happy and humming while
the showman counts his
receipts!"—Motion Picture Herald



AND HOW!

MAN-IN-FIELD SAYS UNITY PLAN IS NOT ENOUGH

Exhibitors Call It First Step, but Ask Wider Cancellation Privileges

Exhibition, in the expressed opinions of both large and small theatre operators in many sections appears far from wholehearted endorsement of the United Motion Picture Industry's selling plan.

A first-hand investigation in the field this week indicates that most exhibitors hold it an improvement over the present system, but far from perfect. The man in the field has many additional suggestions for additions or modifications of the UMPI proposals.

At most, exhibitors remark that anything is better than the present blocks-of-five selling system, imposed by the consent decree, and as such the UMPI scheme is worth a trial. On the other extreme exhibitors expressed scepticism towards the whole unity movement, asserting it was merely another scheme to aid distribution.

Comments and actions by organized exhibitions field units are reported on the opposite page.

Some Want Old Order

Sentiment for a return to block booking appears strong, with many exhibitors speaking in behalf of the sale of either a full year's product or semi-annual instalments. They condition this request with demands for unrestricted cancellation. Twenty per cent is the usual figure, although some cancellation requests range as high as 25 per cent. There is strong sentiment for a cancellation formula based on total contract costs. They also want product identified at the time of sale.

Some exhibitors said they preferred single buying, after trade showing, but this sentiment was not widespread.

"While it is a step in the right direction" one commentator said, "its provisions must be more clear cut, fully understood, and lived up to in letter and spirit." He echoed other exhibitors who indicated they expected clarification and changes when the UMPI trade practices group meets again on March 25th.

Albany Wants Large Blocks

Independent exhibitors in the Albany territory, canvassed on MOTION PICTURE HERALD'S sectional poll concerning the UMPI plan, are not sold on the idea and incline more to the old large block plan plus a 20 per cent cancellation on the product or a cancellation privilege on each price group.

Abe Stone, veteran exhibitor, who operates the Eagle theatre, Albany, and has been in the film business 35 years, first as projectionist, and an exhibitor for the past 20 years said: "I can see no benefit to be derived by the exhibitors. Too many strings attached."

Harry Lamont of the Lamont Circuit, operating in Fort Edward, Hudson, Philmont, Greenville, Athens and Berlin, said: "I don't like the idea of taking any group without cancellation privilege. If you commit yourself to buy pictures too far in advance, you can go wrong. I would like to see something that a great majority of exhibitors prefer and since I haven't studied the new proposal too closely, should like to know how the bulk of exhibitors feel. I think the old idea of a 20 per cent cancellation clause is preferable."

Instructs Allied Board

John Gardner, who operates the American and Colony theatres, Schenectady, would like "20 per cent cancellation out of each price group or out of the total cost of the contract. Many of the exhibitors feel, I believe, that the right to cancel one out of each group induces better production of pictures," he remarked.

Leonard L. Rosenthal of Troy, executive secretary of the New York State Unit of National Allied, Inc., when queried on the UMPI plan, said the group was meeting at the Hotel Ten Eyck on Monday, March 23d, for full and open discussion of the subject. Its result, he said, would be to instruct the delegate who would represent the group on the next day, March 24th, at the National Allied meeting in New York.

Mr. Rosenthal commented, "Allied originally gave no consent when notified about the committee suggestion in chambers, but went to its state groups to seek their approval or rejection. Some opinion was to the effect that the proposed plan would not correct the abuses of the block-of-five but in fact might be of greater disadvantage. Our group has been circularized in an effort to get their opinion and in fact independent theatre owners throughout the state, whether members or non-members, have been asked as to their reaction."

Louis R. Golding, Fabian circuit divisional manager in Albany, chief barker of Tent Nine, Variety Club, and temporary local representative for UMPI, said: "The unity committee's plan is certainly an improvement over blocks of five." Mr. Golding supervises management of 14 Fabian Theatre Circuit houses in this territory.

"Neeley Bill is Best"

Mitchel Conery of the Conery Circuit, which operates at Ravena, Waterford, Middleburg, Schoharie, Richfield Springs and Worcester, however, had a different slant on the proposal.

According to Mr. Conery, "The solution is the Neely bill or as near to it as you can get. So far as blocks of 12 with cancellation privileges on one or two, this will only insure one or two good pictures plus a lot of inferior product. Personally, I did not agree with the majority on the blocks of five, because the percentage of leader selling pictures, i.e., good pictures insured one or two good ones in each five instead of this proposal when you will only be sure of the same number out of 12. I think the number of good pictures increased under blocks of five, because the inducement or necessity of good pictures was inherent in selling blocks of five."

Many other Albany exhibitors declined to be quoted directly but in general the small circuits and single-owner independent theatres in

(*Continued on following page*)

What is 'Unity'?

The all-industry trade practices movement, known as "Unity" and officially designated the United Motion Picture Industry committee has been evolving since last Spring. Dissatisfaction by both exhibition and distribution over the state of industry affairs under the consent decree provided the impetus to formal organization.

The Allied States Association fathered the Unity movement in specific form when Abram Myers, general counsel, at a meeting of the Jersey unit at Atlantic City in mid-June called for a conference to talk over trade problems. The National Allied Convention took up the suggestion at its Philadelphia meeting in September and after additional conferences by committee in Pittsburgh, Jack Kirsch and Sydney Samuelson approached distributors with the plan in November.

Following New York conferences with distribution, Mr. Kirsch issued a call for an all-industry conference at Chicago on December 9th and 10th. At this meeting the UMPI committee, sub-committee and a five-point program were formed. It embraced taxation, institutional goodwill and advertising, priority problems and trade practices, including a substitute selling plan.

A unity meeting at New York on January 21st authorized a five-point program on trade practices and appointed a committee to study and formulate proposals for decree changes. UMPI was also formally constituted as a non-profit organization and officers and a permanent secretary elected.

The trade practices sub-committee, after extended meetings in New York published its selling proposals, known generally as the UMPI Plan on March 3rd. The outline was sent to local organizations for approval and suggestions. The committee reconvenes on March 25th at New York to work these recommendations into a final specific formula.

Jack Kirsch is chairman of the trade practices committee of UMPI. Other members are H. A. Cole, Ed Kuykendall, R. H. Poole, Sidney E. Samuelson, Bob White, Max A. Cohen, Joseph L. Vogekm, Joseph Bernhard, Ned E. Depinet, T. J. Connors, A. Montague, Neil Agnew, James R. Grainger, William F. Rodgers and H. M. Richey.

CANCELLATION WANTED

(Continued from preceding page)

the territory appeared just about unanimously opposed to the unity committee suggestion.

Atlanta and Georgia motion picture exhibitors differed widely in their views on the new selling plan proposed by the unity committee.

Oscar Lamb, of Rome, Ga., operator of 19 houses in northwest Georgia and northeast Alabama, said: "The exhibitors I have talked to don't think it is what we want. It may be better than the block of five selling plan but still is not the right thing yet." He added that exhibitors for the most part were "skeptical" of the whole unity plan.

E. B. Kantor, an official of Back Theatres, operators of six houses in Atlanta, said: "I believe we ought to let well enough alone and try what we have for another year."

Charles Adams, general manager of Miller Theatres, Inc., Atlanta, operators of four houses, said: "I like it. Anything to take the place of the five picture regulation. I believe it will work out alright."

Favored in West

From Portland, Oregon, there are reports that it is almost the universal opinion of both large and small Oregon exhibitors that the selling plan proposed by the unity committee is a big step in the right direction, and will likely lead to further steps along the same road.

Smaller exhibitors said they believed that any plan to change the present way would be satisfactory. They believe the five and seven plan is entirely unworkable, and that broad cancellation is a necessary privilege for the benefit of the industry.

Heads of the Evergreen circuit and other leading chains in the northwest met over the weekend at Phoenix, Ariz., to discuss the plan.

Boston exhibitors for the most part professed little interest in the new selling plan proposed by the unity committee several days ago. Many exhibitors declared that they had not had sufficient time to study the proposition. Others, most of whom declined to be quoted, were violently opposed to the idea.

Exhibitor feeling was best summed up in the statement of Phil Smith, head of the circuit bearing his name. Mr. Smith said he definitely was opposed to the plan and saw little substantial difference as compared with the blocks of five.

Ninety members of the MPTOA of Greater St. Louis and Eastern Missouri, meeting last week, voiced objections to the plans and agreed to incorporate them into a resolution to be sent to Ed Kuykendall, national president.

Fred Wehrenberg, president of the St. Louis organization, said the unity plant is "a step forward," but would prove ineffective until the 20 per cent cancellation on all groups, and not on a limited basis, is included. "We'd rather go back to the old selling days before the consent decree anyway," added Mr. Wehrenberg, who is co-owner of a chain of 25 subsequent run houses.

Dislikes Theatre Clause

Louis K. Ansell, owner of the Ansell Circuit and an executive of the MPTOA, regarded the plan as an improvement, except for those two clauses. He advocated the insertion of "reasonable" into the theatre description clause, explaining that it was not as harsh as "just plain modern," and also gave the exhibitor some latitude. As to the 20 per cent cancellation, Mr. Ansell said this was the only method which would make the selling of films equitable, "and this plan must be adopted finally if any selling proposal is to function successfully." Under the consent decree "the producers have enjoyed a picnic, but the exhibitor hasn't any fun at all," Mr. Ansell concluded.

At Chicago, Van Nomikos, vice-president of Illinois Allied, and operator of 16 Chicago and downstate small theatres, commented: "It is an improvement over the present system but still is not satisfactory. The present system of buying in blocks of five has not only proven more costly in film rentals but it has taken entirely too much time to buy that way. I'd prefer buying an entire season's product at one time, sight unseen, if an equitable arrangement could be made for cancellations. Then I'd have more time to pay to other details in the management of my thetares."

Sam C. Meyers, operator of the Teatro del Lago and Wilmette theatres, Wilmette, Ill., said: "I haven't studied the plan but I'd definitely prefer to buy my pictures even singly, if possible. I want to see each one I buy.

Wants Year's Product

George Paul, operating the Rialto theatre at Rockford, Ill. (Chicago area), remarked: "The plan is getting a little back to the old method which I think is best. I'd like to buy a year's supply of film and have it done with. The present way is too much trouble. I don't care if I see the pictures before I buy them. There are so many film companies with theatres of their own that they are not going to make bad pictures for their own use. I'll take a chance that most of them will be pretty good. Of course, they ought to be a substantial elimination privilege."

S. J. Gregory, head of the Alliance Theatre Corporation, operating 36 theatres in and around Chicago, had a blunt opinion of the new plan: "I don't think a lot of the plan. It's not much better than the present system of buying in blocks-of-five, which is not satisfactory either. I'd like to buy in blocks of 12 to 15 with advance screening and 20 per cent cancellation clause in the contracts," he said.

Jack Rose, an official of Indiana-Illinois Theatres, Inc., and film buyer for 33 houses, in and near Chicago, said: "I'm in favor of the plan with certain changes. I'd be willing to buy the seven unseen providing they were earmarked as to stars, director, etc., so I could designate a possible value on the pictures.

Minnesota Has Own Law

Minnesota, home of the only state "anti consent decree selling law," appeared still to be solidly behind the local block booking, plus 20 per cent cancellation system. Although rejecting the UMPI groups of 12 several exhibitors indicated that they would find it preferable to blocks of five in the event the state law is overruled in pending court tests. Three representative exhibitors said:

Benny Berger, of Duluth, president of Berger Amusement Company: "I don't think much of the block-of-twelve proposal. I don't believe it will cure the ills of the industry. I favor the Minnesota law, with, however, 20 per cent cancellation on the cost of the contract, rather than cancellation from the lowest bracket, for which a very low price is set. Having experience with block-of-five buying in out-of-state theatres, however, I would favor the block-of-twelve proposal over block-of-five, but don't believe it would be a cure."

William Elson, manager of Pantages and other theatres: "I prefer the Minnesota law to the block-of-twelve plan, and I learned in a meeting of Twin City exhibitors last week that that is the consensus. If, that is, the Minnesota law proves valid in its present court test. I would prefer blocks of twelve, however, to block-of-five buying, since it would mean three or four deals a season rather than eight or ten."

W. R. Frank, operator of 12 Minneapolis and three outstate theatres: "I think block-of-twelve buying would be all right with a minimum of 20 per cent cancellation, but I believe I prefer the Minnesota state law. It has its minor imperfections, but the elimination it guarantees is what we want. I do no block-of-five buying, but from hat I've heard of it, I believe blocks of twelve would be preferable."

The consensus of exhibitors in the Cincinnati territory, comprising southern Ohio, and portions of Kentucky, West Virginia and Indiana, is that the plan, after modification, will be a definite improvement for all concerned.

"I feel that this is a step forward in the right direction," said Maurice Whitem, executive of the Libson-White theatres, operating a chain of independent houses in Cincinnati and surrounding territory. "There must necessarily be some few changes, but when these have been properly worked out, it will relieve the exhibitor from so frequent buying. The cancellation privilege, especially as proposed at the Columbus meeting, also will be very beneficial," he added.

F. W. Huss, president of Associated Theatres, and vice president of the Independent Theatre Owners of Ohio, with a number of theatres in the Cincinnati area, advances the opinion that certain changes and a clarification of the verbiage are vitally necessary to prevent subsequent misunderstanding, and make the plan satisfactorily operative in practice as well as in theory.

"First of all," said Mr. Huss, "the plan will succeed only if it is absolutely lived up to in spirit as well as in letter. Everything, and I do mean everything, should be clearcut and fully understood by and between all parties concerned after all conditions have been made acceptable. These conditions must be iron-clad, and rigidly adhered to in every detail and without a single exception, which means there must be absolutely no 'chiseling.'"

Mr. Huss believes that pictures should be priced when they are sold, the same as any other commodity.

Texas Opposition Solid

Among significant Texas quotes on UMPI's selling proposals were the following:

C. W. Sadler, Weatherford: "Six months under the consent decree has proved that it is objectionable as it puts the distributor in a dictatorial position, and has hiked buying and booking expense."

F. L. Wolf, Clarksville: "Exhibitors have been compelled to devote so much time to booking and contracts that he has no time for the necessary and fundamental jobs of the small town theatre operator. I see no improvement in the new proposal."

Tom White, Burnett: "The public interest is not served under the consent decree and the new proposal will eliminate none of the evils that have existed."

W. J. Wilke, Graham: "The new selling plan proposed by UMPI will not in any way heal the harm and iniquities of the consent decree. It hasn't worked and it will not work under the new plan."

H. A. Daniels, Seguin: "Our Texas Theatre Owners, Inc., has gone on record against the consent decree in its original and in its modified form. It's the bunk. We will have another regional meeting of our group here in Seguin, April 14th, with small owners in the four or five congressional districts around about and I am sure they will concur in our viewpoint, judging from opinions already expressed by many of them."

R. J. (Bob) O'Donnell, Interstate Circuit, Dallas: "The only way I can see for a modification of the consent decree to work is to provide a semi-annual sale of feature pictures and allow for twenty per cent cancellation of the block."

REGIONAL VOTE ON UNITY: 8 TO 5 AGAINST; 4 DIVIDED

Four Units Accept Plan with Qualifications; Committee Meets March 25th

Much debate and probably revision of several of the most important sections of the United Motion Picture Industry selling plan appears in store when the trade practices committee which wrote the proposal reconvenes at New York on March 25th.

Regional exhibitor organizations, which have been studying the plan in outline since March 4th, are widely divided in their opinions of the measure proposed as a substitute for the selling system now imposed by the Consent Decree. Opinions and judgments of unorganized exhibition are reported on the opposite page.

As of midweek only five field organizations have voted unqualified approval of the UMPI plan. Eight are on record against the measure as it now stands and two of these groups, New Jersey and New England Allied, detailed their own counter proposals. Four local units have accepted the plan with qualifications and recommendations for changes in cancellation, designation and other items.

Organizations which, at midweek, stood behind the UMPI plan include the Illinois, Indiana, Maryland and Eastern Pennsylvania units of National Allied and the New York City Independent Theatre Owners Association.

Voting against the UMPI measure, in whole or part, were New Jersey Allied, with its own proposals, Maryland Motion Picture Theatre Owners, the Pacific Coast Conference of Independent Theatre Owners, the Northern and Southern California and Arizona ITO units, Texas Theatre Owners, Inc., Wisconsin Independent Theatres Protective Association, and Allied of New England.

Partial approval came from Connecticut and Michigan Allied, the Ohio Independent Theatre Owners, and MPTO of Southern Illinois and Missouri.

Consider Proposals Thursday

A full airing of the various regional objections and counter proposals to the allied plan is expected to take place immediately before and at the scheduled meeting of the trade committee next **Thursday.**

National Allied's directors will meet at New York on Wednesday, March 24th, Abram Myers, general counsel, announced to correlate and reconsider the proposals of its regional groups.

Ed Kuykendall, Motion Picture Theatre Owners of America president, also indicated that his national directors would probably meet in advance of the UMPI session to consider the action of regional members. Strong opposition to the plan has been reported among MPTO field units. Mr. Kuykendall discussed the plan in a bulletin Wednesday but would not reveal actions by regional groups.

Minnesota Anti-decree Law Benefits Only One Group, Distributors Say

Eight points, backed up by some 80 case citations, are posed by distributors fighting the Minnesota anti-consent decree blocks-of-five selling law in their briefs submitted this week to Ramsey County District Court, St. Paul, where a double-barreled attack on the law is awaiting judgment. District Judge Albin S. Pearson set April 6th as the date for final oral arguments.

Two cases are involved, in one of which Paramount, RKO and Twentieth Century-Fox are charged with violating the state anti-decree law, while the other, with those companies and MGM, Warners and United Artists as plaintiffs, seeks a declaration that the law is unconstitutional. Both cases were tried together.

Attorneys for the majors charge, in substance, that the law: (1) Benefits only one group of exhibitors; (2) interferes with the federal copyright procedure; (3) interferes with interstate commerce, in the federal domain; (4) is not within the regulatory power of the state; (5) grants special privileges to one group at the expense of another; (6) improperly gives exhibitors powers of censorship over pictures; accomplishes no public purpose, benefiting only one group of exhibitors; (7) has no relationship to proper regulation, and (8) is arbitrary, harsh and oppressive.

The charge that distributors are deprived of property without due process of law, and of their right to contract under legal limitations, is cited in the voluminous documents, one of which was filed for each of the cases in question.

The cancellation clause of the state law (permitting the exhibitor to cancel up to 20 per cent of a season's block of films) is discriminatory, the briefs charge, in that "the exhibitor is given the right to a distributor's entire product, but is free to take pictures he deems profitable and reject those he deems unprofitable.

"Result of this act can only mean sponsorship of monopoly among exhibitors. The statute was designed to assist the exhibitor in obtaining films on terms advantageous to him and disadvantageous to the distributor, and does not purport to accomplish a regulation looking toward general public welfare."

Principal points of dissension over the plan have been the cancellation and designation proposals. Sentiment appears to continue strong for a broad 20 per cent cancellation margin, applicable to all pictures. Some groups also favor a yearly or semi-annual sales block instead of blocks of 12. Identification of product and the determination of cancellations on a financial basis is also advocated by several important local units, including the New Jersey and New England Allied groups, with plans of their own.

Northwest Allied announced Wednesday that it would form a central states conference of independents in Minnesota, Wisconsin, Iowa, Nebraska, North and South Dakota. The unit reiterated confidence in the Minnesota block selling law, rejecting the blocks-of-12 plan but pledging support to UMPI.

How Local Units Voted

To midweek the following units had acted on the UMPI plan:

The board of directors of Illinois Allied was the first group to take action on the United Motion Picture Industry selling plan. Jack Kirsch, president of Illinois Allied and chairman of the UMPI trade practices group, announced the directors' approval of the plan, in principle and subject to revisions, on March 4th, the date on which the new selling scheme was first made public.

The Maryland Allied unit placed its approval on the plan at Baltimore on March 5th.

The Motion Picture Theatre Owners of Maryland were reported by their president, Frank A. Hornig, of Baltimore, to have disapproved the plan at a meeting on Wednesday, March 11th. The group favors purchase of a full season's output with a 25 per cent cancellation privilege.

Indiana Allied voted through its governing board to stand behind the unity plan at Indianapolis on March 5th.

New York City's Independent Theatre Owners Association after a special membership meeting on March 5th indicated that it would support the Unity scheme.

New Jersey Allied on March 9th, following meetings of both the board of directors and the general membership, cast a dissenting vote against the UMPI plan. The group also proposed the first specific counter plan. The New Jersey unit, while declaring the present sales system unsatisfactory, held that the substitute plan did not offer "enough relief to warrant exhibitor approval."

Harry Lowenstein, Jersey Allied president, announced that the UMPI measure had been rejected unanimously. Counter proposals called for quarterly sales; identification by star, director or synopsis; classification of a picture as a substitute, with optional elimination, if more than one identifying factor is changed; and a cancellation arrangement based on 20 per cent of the total amount of money involved in

(*Continued on page 28*)



HEY, MARINES! YOU'VE GOT "A

"'TO THE SHORES OF TRIPOLI' is as exciting as a landing by the Marines!"

—Walter Winchell

"'TO THE SHORES OF TRIPOLI' packs terrific boxoffice sock! 'Natural' for all audiences! Definitely one of the finest pieces of entertainment to issue from the 20th-Fox portals! No finer masterpiece of raw, red-blooded thumping action has come out of Hollywood's studios! Delivers a wallop that no film has been able to top this season! An achievement in Technicolor!"

—The Film Daily

"'TO THE SHORES OF TRIPOLI' in Technicolor looks like a natural for these stirring times. Grand entertainment with plenty of romance for the feminine trade and loads of he-man stuff for the males!"

—Showmen's Trade Review

NEXT WEEK!
WORLD PREMIERE
IN 4 THEATRES!
ON 2 COASTS!

[Fox, State and Plaza—SAN DIEGO
And the 6000-seat Roxy—NEW YORK

20th CENTURY FOX

OOR PICTURE!"



Soldiers Mark a Hit '4 Doors'

VIRGINIA BEACH, Va., Feb. 26 (AP)—Officers at Camp Pendleton judge the popularity of shows in the post theater by the number of doors the soldiers tear down in seeking entrance. The show is mediocre if only one door is wrecked, pretty good if two are torn from their hinges, and very good if three come down. A week ago something special was announced and all four doors were knocked down as the doughboys rushed in.

"'TO THE SHORES OF TRIPOLI' will pay off handsomely, both as a topical subject and as colorful, showmanly entertainment! Timely theme . . . presented in striking Technicolor!" *—Daily Variety*

"'TO THE SHORES OF TRIPOLI' will doubtless find a place in hit-listings! Technicolor has never been more effectively employed! One scene alone is worth the price of admission! One of the most stirring spectacles ever captured on celluloid! Can be sold in large and profitable doses." *—Boxoffice*

"'TO THE SHORES OF TRIPOLI' timely dynamite for boxoffices! A knockout! A swell audience picture for our times! The screen has known many service pictures but few can hold a candle to the Technicolored splendors of Darryl F. Zanuck's production!" *—Hollywood Reporter*

"'TO THE SHORES OF TRIPOLI' brings the United States Marines to the screen! And the boxoffice situation is well in hand!" *—Variety*

TO THE SHORES OF TRIPOLI

in TECHNICOLOR!

And 20th Century-Fox air-borne showmanship will tell it to the millions! A terrific coast-to-coast radio barrage . . . dedicated to the fighting Marines . . . and emanating from Quantico! In the wake of this national network campaign will come local spot coverage of unprecedented intensity and proportions! LISTEN IN! . . . . . LISTEN IN!

Regional Groups Offer Alternate Selling Plans

(Continued from page 25)

an exhibtor's contract. If exhibitors decide to cancel a percentage picture the New Jersey group proposed that the rental involved be calculated by averaging rentals paid on the previous four percentage pictures of the same company.

Connecticut Allied voted at a special session in New Haven on March 9th to approve blocks of 12 provided a 20 per cent cancellation is permitted on the basis of the total rentals involved. The vote was not unanimous.

MPTO of Connecticut has not acted on the plan as yet.

The Pacific Coast Conference of Independent Theatre Owners rejected the plan on March 7th at San Francisco and on Tuesday, March 10th the group's trustees went on record against the plan as being "insufficient to correct present distribution ills." They asked that the UMPI consider issues of picture designations, rental prices, percentage scales and a detailed trade practice code.

Eastern Pennsylvania Allied on March 10th approved the plan at a meeting of its board of directors. Sidney E. Samuelson, business manager, said the approval was subject to clarification of trade show and cancellation privileges.

Michigan Allied's board of directors at Detroit on March 10th asked, with a partial endorsement of the UMPI plan that pictures be sold twice a year in blocks of 20 to 24 instead of quarterly. North Michigan exhibitors favor the bi-annual selling method.

New England Proposes

Independent Theatres Protective Association of Wisconsin and Upper Michigan unanimously rejected the UMPI plan, as it stands, on March 11th.

Texas Theatre Owners, Inc., unaffiliated northeast Texas theatre group, voted against the plan on Wednesday at a meeting in Mineral Wells, Texas. According to Henry Reeves of Menard, president, the organization favors semi-annual sales with 20 per cent cancellation. The meeting was critical of the operation of the consent decree. (Story on page 29.)

Allied's New England affiliate, Independent Exhibitors, Inc., rejected the UMPI plan as inadequate for the small exhibitor and advanced the second major counter plan at meetings in Boston on March 12th. The substitute formula, to be offered to the Unity conference on March 25th at New York, and the Allied national meeting on March 25th, called for:

Continued blocks-of-five selling, with tradeshows of a completed block and the sale, by advance identification, of a second block of five, the pair not to exceed 25 per cent of total production. One cancellation out of each five would be permitted, regardless of price, and sales could not be conditioned on one another. Price of each picture is to be specified in advance and redesignation prohibited, except by agreement, under the New England proposals.

Ohio Endorsement

Ohio's Independent Theatre Owners at a general meeting in Columbus on March 12th endorsed the UMPI plan with the provision that no less than 12 pictures be shown in a group and a 20 per cent unrestricted cancellation granted. The meeting also asked unanimously that distributors designate price and playing terms of all pictures at the time of sale.

The Independent Theatre Owners of Northern California, meeting at San Francisco, followed the PCCITO example by rejecting the UMPI plan.

The MPTO unit of Missouri and Southern Illinois on March 12th at St. Louis approved the plan provided that cancellation of 20 per cent on all pictures would be permitted, Fred Wehrenberg, president, revealed. Approximately 90 exhibitors in the group voted against the plan, indicating that they preferred pre-consent decree selling methods.

Southern California independent exhibitors disapprove the 12-picture block selling plan and are following the lead of the trustees of the Pacific Coast Conference of Independent Theatre Owners in rejecting it, it appeared last week. The PCCITO had, even before the consent decree was entered into by five of the major companies, an eleven point program aimed at relieving what they believed to be the industry's most prominent ills. Two of the important points are the restoration of block booking, but with a 20 percent cancellation clause.

Pennsylvania Independents Propose Ceiling of 40%

A new motion picture rental plan, setting forth a buying formula and establishing percentage price ceilings, was mailed to the press on Tuesday by Allied Independent Theatre Owners of Eastern Pennsylvania, following a meeting on Monday at the Broadwood Hotel, Philadelphia.

The plan sets a 40 per cent ceiling for percentage deals and proposes a formula for calculating a picture's percentage bracket according to the ratio between gross and operating overhead. In general it would require that any percentage deal leave the exhibitor a profit equal to 50 per cent of the amount paid to the distributor as film rental.

This figure is calculated according to a playing time unit which divides weekly overhead and grosses into comparable units according to playing time. It requires an allowance for a second picture or a deduction of 5 per cent in feature costs for houses with twin bills.

The Philadelphia exhibitors reserved action on the plan, pending study, until they meet again on March 30th. An effort will be made to arrange a test application. The names of exhibitors at the meeting, and their comments during a three-hour discussion were withheld.

Playing time units are calculated by a division of the weekly overhead to one-seventh of the total overhead for six-day towns (without Sunday) and one-tenth for seven-day towns. A table of sample figures submitted to the meeting, and distributed to the press by the Allied Independent Theatre Owners of Eastern Pennsylvania, listed the percentage of playing time unit overhead a picture must gross to pay the percentage allocation of the picture and leave a profit for the exhibitor equal to 50 per cent of the film rental paid.

The formula provides that a 40 per cent picture must do 250 per cent of the playing time unit overhead; a 35 per cent picture 210 per cent; a 30 per cent picture 182 per cent; and a 25 per cent picture 160 per cent.

If a picture does not meet the gross for a designated percentage allocation it reverts to the next lowest bracket, or if less than the 25 per cent minimum, to a previously agreed upon flat rental. The formula would act as a ceiling on pictures and purports to set standards by which percentage designations may be judged in relation to a company's previous percentage pictures, or in relation to other companies.

Know What You Want, Kirsch Warns Exhibitors

The proposed "Unity" selling plan is a compromise effected by the trade practices committee of distributor and exhibitors from many suggestions Jack Kirsch, chairman, and president of the Illinois Allied organization told members of Northwest Allied on Tuesday. He spoke at the meeting called in Minneapolis to consider the new selling proposals.

Exhibitor delegates to UMPI were without authority to agree to the plan and merely submitted it to regional associations. Now they must try to reconcile widely divergent counter-proposals, Mr. Kirsch said.

"The distributors apparently know what they want and the exhibitors do not," Mr. Kirsch commented, adding that he said so with regret. This has made more difficult the task of persuading exhibitors to give up the blocks-of-five in favor of something more to the liking of exhibitors, he said. He added that he had reason to believe that "the distributors are entirely satisfied with the blocks of five."

Despite repeated warnings that changes were due in the consent decree system and efforts to ascertain the views of exhibitors by polls Mr. Kirsch said that exhibitor representatives on the committee went to the meetings without specific instructions or a definite plan favored by the majority of theatre operators. No such plan exists today he added.

It was the first public comment by Mr. Kirsch on the plan since it was submitted to field organizations for their approval.

Each time a group of exhibitors gets together a new selling plan appears to evolve, Mr. Kirsch remarked, pointing out that the same group sometimes will favor two completely different systems within the space of a few weeks.

The special meeting of the Allied directors at New York on March 24th will attempt to reconcile the conflicting views of the UMPI outline submitted by regional groups, he said. It will seek to work out a proposal on which all can unite. Mr. Kirsch said he had no doubt that Allied would evolve some reasonable plan which all Allied units would support.

UMPI is not only working hard to develop an acceptable selling plan but is working on changes in other provisions of the consent decree Mr. Kirsch reminded Northwest Allied. It is trying to make arbitration more effective, prevent forcing of shorts, set up machinery to settle individual and territorial grievances and protect the industry as a whole from unfair

'Unity Measures Not Sufficient' -Ed Kuykendall

(Continued from preceding page)

legislation, discriminatory taxation and unfounded criticism he recalled.

He warned Northwest members that although local troubles had kept them apart from national Allied activity, the problems brought on by the war, growing daily more acute, would make it necessary for them to work beyond the confines of their state.

A deep interest in the problems of the country exhibitor has been shown at UMPI sessions Mr. Kirsch reported. Tire shortages and auto rationing will soon affect most threatres he predicted. Neighborhood theatres might gain in patronage, he said, but houses now relying on heavy automobile trade face trying times. Likewise there are difficulties in film transportation, obtaining critical equipment, raw stock limitations presaging a reduction in the number of prints and many other wartime factors as yet unforeseen.

These should make the rural exhibitor very much interested and willing to aid the work UMPI is trying to do the Allied leader asserted. Colonel H. A. Cole, Sidney Samuelson, Martin Smith, Roy Harold and himself will labor diligently as long as there is a chance to gain something for exhibitors Mr. Kirsch promised.

MPTOA Weighs Unity Gains

With the notation that many exhibitors feel that the UMPI proposals of a substitute for the consent decree sales system do not go far enough E. L. Kukyendall, president of the Motion Picture Theatre Owners on Wednesday devoted five pages of a general bulletin to the UMPI plan.

He urged exhibitors to balance carefully the advantages of the plan against disadvantages and to express their opinions through their exhibitor organizations. It is a question of whether benefits outweigh disadvantages, the message declared.

The bulletin noted that the UMPI proposals have already encountered wide criticism and opposition among exhibitors. "Many are insistent that these proposals do not go far enough to solve the problem," it said.

Distributors again refused to permit a straightforward 20 per cent cancellation as proposed by exhibitor delegates to UMPI, Mr. Kuykendall charged. He asserted that the straight cancellation plan would "really solve the problem of compulsory block booking, and blind selling . . . give small exhibitors a selection of product . . . and settle the long controversy on selective buying."

It is immaterial, the bulletin commented, whether cancellation is based on the number of pictures or total costs.

"The five non-consenting national distributors have not agreed to the new proposed selling plan, we understand," the report said.

The MPTOA bulletin described the plan as an improvement over the present system in modifying trade shows and blocks of five restrictions. It also provides limited selection for small theatres, is flexible and voluntary, identifies pictures and ends wasteful selling in blocks of five the report commented.

However the plan retains rigid blocks in the five pictures sold without cancellation, Mr. Kuykendall observed. It is indicated, he added, that the five pictures without cancellation would be the highest price "*a*" pictures, while "*b*" films were subject to cancellation.

He also questioned the efficacy of the plan's option to cancel, asserting that it should be applicable at the time of release and equal to a full 20 per cent of product. Directors also reserve the unlimited right to singly sold "specials" he noted.

Paragraph five, providing arbitration of complaints against circuits buying away product now going to a regular customer is not a plan to remedy "overbuying" by a circuit "to deprive a competitor of product" the bulletin declared. It reported that proposals are pending to organize local mediation services for exhibitors.

Exhibitors should bear in mind that the consent decree is "largely responsible for the unjustified increases in film prices." It is asserted that pictures had shown no improvement in quality commensurate with increased prices. "Hand to mouth" sales and "specials" are a distinct disadvantage, the report said.

"Any plan to permit buying pictures three or six months ahead should help this situation," Mr. Kuykendall concluded.

He also served notice that the exhibitor organization would insist on a voice in presenting the plan to the Department of Justice, or in any other decree changes which may arise subsequent to the escape clause deadline.

Texas Owners Reject 'Unity' Plan, Ask 20% Clause, Half Year Sales

Texas Theatre Owners, Inc., new unaffiliated exhibition group, at a regional meeting in Mineral Wells, Texas, on March 10th rejected the UMPI sales plan, and in a resolution unanimously supported by the board of 21 directors opposed the consent decree and endorsed semi-annual buying and 20 per cent cancellation. A second resolution, reported by Henry Reeve, of Menard, president, called for a joint Emergency Problems Committee to study the question of falling patronage in small towns as a result of the draft and war labor movements.

The resolution condemning the consent decree found its system objectionable because:

"1. *The distributor has been placed in a dictatorial position with respect to film rental and playing time;*

"2. *The exhibitor has been caused serious additional buying and booking expense;*

"3. *The exhibitor has been compelled to devote more time and consideration to the execution of film contracts and to the adjustment of film rentals than to the varied important details of running his theatre with the result that undue hardship has been worked on him and business has unavoidably suffered;*

"4. *The exhibitor has been forced to over buy as a practical matter, because of the lack of any automatic elimination clause.*"

Further, the decree has proved contrary to the public interest, inasmuch as:

"1. *Control of his individual situation is being gradually wrested from the exhibitor and vested in the distributor through the concentration of greater power in the film company;*

"2. *The increased cost of feature pictures to the exhibitor will eventually cause a general higher admission price to the public;*

"3. *The tendency of the distributor to force the exhibitor to charge higher prices on special pictures will gain momentum as illustrated by the fact that all pictures whose prices have been so increased by the distributor have been sold individually or in small groups;*

"4. *The quality of films has not been improved.*"

It declared that the UMPI plan would not in "any way alleviate the harm and iniquities caused by the existing plan" because,

"1. The same practices complained of above would be possible in such small group selling.

"2. The proposed cancellation clause does not offer any substantial benefits to the small exhibitor."

The Texas Theatre Owners then "respectfully and urgently suggested to the Department of Justice that the consent decree as it now stands be modified and amended to incroporate provisions for the sale of pictures semi-annually by the distributor and for the cancellation of 20 per cent of each block of pictures purchased by the exhibitor."

The group declared it was their opinion that that their proposal would serve exhibitor and public interest better than the decree or UMPI plan.

The resolution calling for a committee to study war problems and diminishing returns and patronage, provided for the appointment by the Texas Owners' president of a committee of two exchange men, two circuit operators and three independents. They will study exhibitor complaints, seek to mediate disputes and will examine the effect of the war emergency and consent decree on distributor relations, technical operations and theatre finances.

Mr. Reeves has appointed the committee as follows:

LeRoy Bickle, MGM; Lloyd Rust, Republic; R. E. Griffith, Griffith Theatres; S. L. Oakley, Jefferson Amusement Company; C. W. Sadler, Weatherford; Tom White, Burnet, and H. R. Bisby, of Garland.

30th ANNIVERSARY TRIBUTE TO PARAMOUNT, DE MILLE

Premiere of "Reap the Wild Wind" Climaxes Week of Celebration

Thirty years ago, Adolph Zukor, who had been associated with the late Marcus Loew, set out independently to distribute in this country the French-made motion picture, "Queen Elizabeth," with Sarah Bernhardt. Out of that evolved what stands today as Paramount Pictures, with the largest circuit affiliation in the world.

Thirty years ago, Cecil Blount DeMille, playwright, started, with Jesse Louis Lasky, the Jesse L. Lasky Feature Play Company and together they produced and directed, respectively, the first American-made full length motion picture "The Squaw Man." Associated with them were Samuel Goldwyn, producer; Arthur Friend, lawyer.

Wednesday evening, what was described as "the greatest outpouring of motion picture celebrities seen in Hollywood in years," paid tribute to the 30th anniversaries of both Paramount and Mr. DeMille, on the occasion of Paramount's opening of its new Hollywood Theatre, on Hollywood Boulevard, and the opening at that theatre of Cecil B. DeMille's "Reap the Wild Wind." (Reviewed on page 34.)

The premiere, the first in Hollywood for Mr. DeMille since his "King of Kings" opened Grauman's Chinese Theatre, in 1927, had in attendance all celebrities, none of the public. Part of the proceeds of the event, the first of its kind held within present wartime restrictions, was donated to the U. S. Navy Relief Society.

The week was set aside as "DeMille Week" in Hollywood, in a proclamation by John B. Kingsley, president of the Chamber of Commerce. Streets were hung with flags and banners, and stores featured displays of old DeMille production souvenirs.

An industry committee supervised arrangements. It comprised Mary Pickford, whom Mr. DeMille directed in several early films; Dr. A. H. Giannini, Sid Grauman, Mr. Kingsley, and others. All of the principal spots in Hollywood that figured in motion picture history were marked for commemoration.

Judge Harlan G. Palmer, publisher of the Hollywood Citizen-News and chairman of the "General Citizens' Committee" in charge of the celebration, presided at a luncheon in the Paramount studio gymnasium, formerly the barn in a lemon grove at Sunset Boulevard and Vine Street, where Mr. DeMille filmed "The Squaw Man." There the film industry and the city which it nourished paid tribute to the "Founding Fathers of Hollywood." Bill Farnum, who played the lead in "The Squaw Man," was there, as were such early DeMille stars as Anna Q. Nilsson, Mildred Harris, Jane Darwell, Jack Holt, Monte Blue, Leatrice Joy, Noah Beery, Raymond Hatton, Richard Dix and William Boyd.

At the head table also were two former partners in the early venture in "The Barn," Jesse Lasky and Samuel Goldwyn, as well as Louis B. Mayer, Dr. Giannini, Henry Ginsburg and Buddy De Sylva.

A luncheon to honor Mr. DeMille in his anniversary is planned for his visit to New York for the opening of the film at the Radio City Music Hall by the Associated Motion Picture Advertisers. The Music Hall will feature "Reap the Wild Wind" in its annual Easter show, beginning March 26th. No release date has been set, but the picture will be sold as a special, it has been announced.

Look At It from Any Angle

What we say is within *reason*—ten of them—because the page is too short for the thousand that suggest themselves!

1. SARAH BERNHARDT has never in all her phenomenal career, achieved, and will never again equal or approach, the triumph she has attained in her latest and perhaps last Photo Pantomime.

"QUEEN ELIZABETH"

2. Without SARAH BERNHARDT the pathetic story of Queen Elizabeth's fatal, futile love would have been a sensational masterpiece.

3. WITH SARAH BERNHARDT it is an immortal epic of human frailty and futility.

4. The photographic perfection of the production makes the three reels that comprise it a series of moving paintings.

5. The English Government surrendered priceless documents, the original notes and orders of Queen Elizabeth, including the death warrant of Lord Essex, in signing which she signed her own, from the British Museum to provide the last convincing detail in a thrillingly realistic production, and the dresses, armor, furniture and buildings are faithful reproductions the originals of the Elizabethan period.

6. The enormous cost of production is too apparent to be mentioned.

7. The germ of genius and the throb and sob of humanity thrill throughout the film.

8. Artistically tinted and toned, the production can veritably and meritably be called a half mile of Rembrandt.

9. We have underestimated, rather than exaggerated, the importance and value of the production.

10. (All the reason in the world by itself.) Your state wants to see Bernhardt in her immortal portrayal of the passion and pathos of Queen Elizabeth. Now be sincere to yourself and form your own

CONCLUSION:

The memory of the Master Photoplay, "Queen Elizabeth," will live as long as the name of the original and the fame of her great interpreter, Sarah Bernhardt. To be less modest and more accurate, it will exert a great influence in perpetuating her fame and immortalizing her art.

State-Right Buyers will realize it and on it! The Attorney-General of the United States Assures Protection to State-Right Buyers!

DON'T FORGET YOURSELF—WIRE!

Our seven-colored lithographs and booklets are equivalent to S. R. O.

Famous Players Film Company

Times Building Broadway and 42d Street New York City

A. ZUKER, President DANIEL FROHMAN, Managing Director.

Reaching deep in the archives of Quigley Publications, we have come upon this advertisement of "Queen Elizabeth" in 1912—just thirty years ago. Every phrase of the copy is priceless, but the best of all is "a half mile of Rembrandt". That could be used again. In those days it was thought expedient to suggest to exhibitors that they wire for bookings. It is not of record that any ever did. But "Queen Elizabeth" was the beginning of the feature era for the motion picture theatre. It was, as Hollywood used to say, "Came the dawn."

IATSE RULES EX-CONVICTS CAN NOT HOLD OFFICE

New President's Program Would Provide Audits; Close Control of Locals

A sweeping reform program for the International Alliance of Theatrical Stage Employees, including constitutional changes which would bar ex-convicts from holding International or local offices, eliminate "special" funds, and provide for an audit and account of all finances, has been proposed to the Alliance membership by Richard Walsh, new president. The proposals will be voted upon at the June convention, the site of which is to be determined shortly.

The program is Mr. Walsh's answer to criticisms of the amusement industry union, from members and outsiders including the public press, which led to the recent convictions and indictments of national and local officials. It was drawn up by Mr. Walsh and lawyers, in consulation with Francis Biddle, United States Attorney General, and Thurman Arnold, his assistant. The IATSE president also conferred with Mathias F. Correa, United States Attorney in New York, who was responsible for the prosecution of George Browne and Willie Bioff, former president and his personal representative.

Government Approves

Approval of the program by these men was unofficial, Mr. Walsh pointed out, adding however, "We were quite grateful for the courtesy and interest shown." In a special bulletin to members outlining the proposed reforms, Mr. Walsh said Mr. Biddle had indicated his determination "to punish such wrongdoers in the Alliance as the Department of Justice investigators should find." Of this Mr. Walsh said, "No member of the Alliance can or should have any objection."

IATSE former national officers Browne and Willie Bioff are in Federal penitentiaries, serving eight and ten year terms, respectively, for extorting almost $1,000,000 from the major distributors.

Nick Circella pleaded guilty as an accomplice to the pair in Federal Court at New York on Wednesday. He remained at liberty under $25,000 bail while Mathias F. Correa asked that Judge John Knox, who heard the Bioff case, sentence him on April 7th. Circella faces ten years and a $10,000 fine. His codefendant Louis Kaufman, Newark IATSE, had trial postponed Wednesday until April 6th.

John P. "Big" Nick, and Clyde Weston, former president and business agent, respectively, of the St. Louis projectionists' local, 143, are serving prison terms for extortion from St. Louis theatre owners.

The general executive board of the IATSE approved the constitutional changes outstanding among which were the new clauses barring ex-convicts from national or local office, and fixing the minimum initiation fee at four times the prospective salary. No member shall be eligible for office unless in good standing for five years.

The organization will also be asked to change the existent pledge of membership, to the following form: "I, the undersigned, as a condition of my membership in the International Alliance of Theatrical Stage Employes and Moving Picture Machine Operators of the United States and Canada, do solemnly pledge myself to accept and abide by the provisions of this Constitution and By-Laws, as now in force and as hereafter legally amended, and hereby express my consent to be governed thereby in the conduct of my trade and in my relationship with the Alliance."

Vote Majority Rule

Further changes to be voted are: That a majority of the delegates seated at a convention shall constitute a Quorum for the transaction of business, but no action of the convention shall be held invalid for lack of a Quorum, unless the question of the absence of a Quorum was raised before such action was taken. Unless otherwise specified in the constitution, all decisions of the convention shall be by a majority of the delegates voting.

That elected officers shall be elected every two years at a regular convention and shall continue in office until the election and installation of their successors, acceptance of resignation, or removal by impeachment. Appointed officers shall continue in office until removed by the president, or acceptance of resignation.

That records shall be delivered to trustees. All card stubs and official recapitulation sheets shall remain in the possession of the election board until after the installation of officers, and shall then be delivered to the board of trustees.

In addition to these new clauses the following revisions in the present rules are suggested:

Require Board Approval

The president may appoint as many international representatives as necessary, subject to board approval. These would include an assistant president, a manager of adjustment and an editor, the convention election board, and delegates to trade assemblies. All appointments would be subject to board approval.

The president would have books of the secretary-treasurer and any other officer handling funds, audited by certified accountants chosen by him with board consent and he would receive from the accountants a detailed audit statement dated not later than the last day of the month preceding the convention. These audits would be submitted to the delegates.

The constitutional changes also give the president broad powers to deal with locals delinquent in financial obligations. He could suspend or revoke their charters. Upon hearing reliably that conditions in a local affect the rights of the Alliance, he could declare a state of emergency in it, and then hear the case of its officers, suspending their authority in the 48 hours previous to their hearing. After hearing he could take over books and administer the local.

Two additional new provisions bearing on local finances and on authority to strike, are expected to arouse much debate.

Limit Apprentice Time

The reform program also provides that no local shall be permitted to maintain a "junior" or "apprentice" for more than three years, adding: "At the expiration of such time such 'Apprentice' or 'Junior' member shall be balloted upon by the membership of the local union in the manner herein provided, and shall become a full Regular member of this Alliance, or shall cease to have any connection therewith, dependent upon the action of the membership of the local union."

In the bulletin accompanying the proposals Mr. Walsh said it was published far in advance of the convention so that there could be fullest possible discussion of it among members. He added he would be pleased to receive suggestions.

NEW RULES FOR THE IATSE

Proposed new provisions of the IATSE constitution which would bar ex-convicts from office are as follows:

"3b. Any member previously convicted, sentenced and imprisoned in a penitentiary for a term of more than one year for the commission of a crime anywhere in the United States and Canada shall be disqualified from holding any office in this Alliance. This disqualification shall include all offices regardless of whether they are filled by election, appointment or otherwise."

A new clause fixing a maximum initiation fee reads:

"Sec. 28. No local union of this Alliance shall be allowed to charge an initiation fee in excess of four times the highest regular weekly wage scale which is applicable to the position which will be held by the new member, after his entrance into the membership of the Alliance."

Guilds' Fund Chairman

Bert Allenberg, president of the Artists' Managers Guild, was named chairman this week of the industry's permanent charities committee in Los Angeles. He will succeed Edward Arnold.

LAUGHTER AND THRILLS
FOLLOW THE ARMY TO
AMERICA'S DANGER-STALKED
OUTPOSTS OF DEFENSE!



TWO YANKS IN TRINIDAD

DONALD MacBRIDE · ROGER CLARK · JOHN EMERY

Screen play by Sy Bartlett, Richard Carroll, Harry Segall

Produced by Samuel Bischoff · Directed by GREGORY RATOFF

COLUMBIA PICTURES

IT'S GOT **PUNCH!**

IT'S GOT **SPEED!**

IT'S GOT **HEADLINE TIMELINESS.**

They're rough!..They're tough!.. They've got the stuff to give audiences enough fun and action to keep 'em excited for weeks!



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PAT O'BRIEN
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COLUMBIA'S VICTORY

AWARDS IN U.S. DEFENSE BOND

SALES CAMPAIG

FOR COLUMBIA'S GREATEST YE

LATE REVIEW

For other Showmen's Reviews see Product Digest Section, page 71

Reap the Wild Wind

(Paramount)

Cecil B. DeMille Anniversary Picture

Just about everything that money could buy has been poured into this Thirtieth Anniversary production from the hand of Cecil B. DeMille and the result is two hours of spectacle in Technicolor with an array of stars supplying the munitions of exploitation. A tornado of advertising has been and is being done in behalf of the attraction and the film supplies showmen with plenty of opportunity for capitalizing locally on the national publicity amassed.

The period of Thelma Strabel's *Saturday Evening Post* story is 1840 and the scene is Key West, Florida, Charleston, S. C., Havana and the sea lane between. The screenplay by Alan Lemay, Charles Bennett and Jesse Lasky, Jr., deals with the operations of salvagers who feloniously prearrange the wrecking of ships on the Florida reefs so they can plunder their cargoes. The complications of the plot involve many characters and many incidents of violence, including fights between men, between ships and sand storms, finally between divers and a giant squid.

The production equals, if it does not excel, DeMille's utmost in point of elaborateness some of the scenes surpassing precedent in grandeur of pigmentation, and the DeMille direction is in consonance with his standard.

Ray Milland, Paulette Goddard, John Wayne, Raymond Massey, Lynne Overman and Robert Preston, lead the large cast, in about that order, and momentum is preserved with only momentary letdown from start to finish.

Previewed for the press at the New Paramount Theatre on Hollywood Boulevard a day in advance of the theatre's opening. A capacity audience accorded the offering a round applause at its conclusion.—WILLIAM R. WEAVER.

Release date, not set. Running time, 124 minutes. PCA No. 7468. General audience classification.
Stephen Tolliver.....Ray Milland
Captain Jack Martin.....John Wayne
Loxi Claiborne.....Paulette Goddard
King Cutler.....Raymond Massey
Dan Cutler.....Robert Preston
Drusilla Alston.....Susan Hayward
Capt. Philip Philpott.....Lynne Overman
Charles Bickford, Walter Hampden, Martha O'Driscoll, Louise Beavers, Elisabeth Risdon, Hedda Hopper, Victor Kilian, Keith Richards, Oscar Polk, Wee Willie Davis, Lane Chandler, Davidson Clark, Lew Merrill, Frank M. Thomas, Milburn Stone, Ben Carter.

Legitimate Theatre Groups Continue Burlesque Fight

Sponsored by the League of New York Theatres, in a move growing out of a fight by burlesque theatres to have their licenses reissued, the Committee Against Censorship in the Legitimate Theatre has been formed, comprising: John Anderson, the Drama Critics Circle; Frank Gilmore, Actors' Equity Association and Associated Actors and Artistes of America; Fred Marshall, United Scenic Artists; Herman Shumlin and James F. Reilly, the League of New York Theaters; Richard Maney, Association of Theatrical Agents and Managers; Solly Pernick, Theatrical Protective Union No. 1 (New York); Thomas Murtha, Theatrical Protective Union No. 4 (Brooklyn), and Central Federated Trades and Labor Council; John W. Rumsey, Society of Authors' Representatives; Sol Freedman, Allied Theatrical Transfer Association; Mrs. Anita Block, National Committee Opposed to Censorship of American Civil Liberties Union, and Milton R. Weinberger, counsel.

Meanwhile, the city's License Commissioner, Paul Moss, appeared before New York Supreme Court Justice Aaron J. Levy Wednesday, to show cause why he should not be compelled to grant a license for reopening of the Gaiety Theatre, one of the many he forced to close.

The reopening action was filed last week by Morris Ernst, counsel for the Bonserk Theatre Corporation, operators of the Gaiety.

Monte M. Hansford Dies

Monteville M. Hansford, onetime executive assistant to Hugo Reisenfeld at the Rialto theatre, New York, and a newspaperman and musician, died on March 14th at Huntington, W. Va.

Mr. Hansford, who had been a musician in his early years, and employed by G. Shirmer and Company, music publishers, joined Mr. Reisenfeld's staff in the early 1920's and remained at the Rialto for several years. From 1925 to 1939 he was advertising manager of the *Royal Gazette* at Hamilton, Bermuda. He returned to Huntington to write a column for the *Herald-Advertiser* and recently had served as liaison officer for the West Virginia Works Project Administration.

Aller Resigns from Consolidated Posts

Joseph Aller resigned Monday in Hollywood from the vice-presidency and directorship of Consolidated Film Industries, Inc. He had been with the company 20 years. His past immediate position was supervision of the West Coast laboratory. The New York home office said Tuesday no successor had been chosen. The company's stockholders will meet in New York March 26th.

Larry Darmour, Producer, Dies

L. J. (Larry) Darmour, independent producer of Columbia Pictures and a former newsreel cameraman, died at California Lutheran Hospital, in Hollywood on Tuesday, March 17th. He was 47 years old. Mr. Darmour had been ill for three months, following an abdominal operation.

When the U. S. Army attacked at Chateaux-Thierry Larry Darmour had the distinction of being first over the top. As the former Signal Corps cameraman later explained, he had taken a stroll along the front on the eve of the big Allied push. He awoke in a no-man's-land shell hole to find himself in the middle of the barrage that preceded the attack, and well in advance of the first wave of U. S. infantry.

Mr. Darmour went to Europe on the Ford Peace Ship as a news camera man for the Gaumont Company. He was born in Flushing, N. Y., and had joined Gaumont as a film inspector in 1915 after leaving Princeton. After the war he became editor of Selznick News, a news reel.

In 1925 Mr. Darmour moved to Hollywood to form Standard Cinema Company and a year later opened the Larry Darmour studio on Santa Monica Boulevard. He produced over 300 two-reel comedies, including the Mickey McGuire series. He introduced Mickey Rooney to the screen.

Recently he had produced 20 Jack Holt westerns and six Ellery Queen melodramas and a number of serials for Columbia.

He leaves his widow, Alice Whitaker Darmour, his mother, Mrs. James F. Darmour of Flushing, and three sisters. A requiem Mass was read Friday at Blessed Sacrament Church, Hollywood. Burial was in Holy Cross cemetery.

Blackout Orders For N. Y. Theatres

Theatres in all five boroughs of New York City have been ordered to place a durable sign on the entrance doors bearing the notice "Illumination is required to be extinguished before these premises are closed to business." The city department of Housing and Building, and of Water Supply, Gas and Electricity ordered it.

The National Theatre Supply Co. announced that cardboard signs for this purpose were being distributed free at the New York branch.

During the blackouts conducted last Sunday in Westchester County, tests were made in collaboration with National Theatre Supply of the self-luminous ticket booth signs. At the RKO Proctor's Theatre in New Rochelle, a fluorescent sign was used. Those conducting the experiment seemed satisfied that this self-luminous sign would be effective in reducing the adverse effect of blackouts on admission.

Foreign Managers Mull Good-Will Campaign

Cultivation of public good-will in the foreign markets still open to American film companies was discussed Tuesday by the International Publicity Committee, at New York headquarters of the Motion Picture Producers and Distributors of America. Comprising the committee are publicity and sales managers of the companies' foreign departments. Leslie Whalen, Twentieth Century Fox, was appointed representative of the eastern committee, in forthcoming conversations with the west coast committee, comprising studio foreign publicity managers.

THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER
Hollywood Editor

ESTEEMED EDITOR:

On account of that cannonading reported as occurring in your sector on Friday last—was it a case of "didn't know it was loaded?"—your westermost communicant hastens to prescribe, on the basis of his relative veterancy in these matters, suitable protective equipment for your quarters so high up in Rockefeller Center.

Minimum equipment for theatres, bowling alleys and nighteries (their word for them) in the area looked after by the Los Angeles Theatre Defense Bureau have been defined by Battalion Chief and Fire Prevention Engineer Henry B. Boone as follows:

"Two garbage cans for use in handling bombs, with sand; two fourteen-quart water pails; two hoes; one stirrup-type pump with approved nozzle for making spray and solid stream; suitable covered sand receptacle, like a half-barrel or wooden container; and, in certain cases, garden hose."

With this equipment, according to the experts on this front, the enemy's missles of destruction can be coped with.

The experts have as yet devised no special equipment for coping with the missiles of our own gunners, which is doubtless because ours, although some weeks quicker on the trigger than yours, have not yet started shelling our skyscrapers.

▽

In the course of his reminiscing last week, in the barn which served him as studio thirty years ago and to a turnout of veterans and others come to honor him on the anniversary of his pioneering, Cecil B. DeMille dredged up out of memory some items which would appear to rate reference in your next volume of "1,000,001 Nights."

He disclosed that his "Carmen" with Geraldine Farrar—which you'll be recalling as the film that fought it out with the William Fox-Theda Bara "Carmen" for bookings, in one of the hottest playdate battles of the century—cost only $22,000 to produce.

He didn't disclose its gross, or net, but he did say it became necessary, after that, to produce two pictures at the same time, working on one in the daytime and the other at night, to keep the sales department, composed of Samuel Goldwyn and Jesse L. Laskey, armed with product.

He also confided that Ina Claire's first picture represented a production cost of only $9,000, but he didn't name it. Maybe he didn't remember it. Does anybody?

Somewhat later on in his remarks the guest of honor and principal speaker put himself on record regarding the relative importance to the world of today of the two fields of endeavour in which he pursues his art.

Said the speaker, "In medieval times nations were divided into three estates—the Clergy, the nobles and the common people. Then Edmund Burke bestowed upon the press the title in which it has gloried ever since. He christened it the Fourth Estate. Today we may speak with equal justice of the motion picture as the Fifth Estate and of radio as the Sixth Estate."

In the saying of which, with a stake in each field, the man who braved the wilds of California in 1912 may be said to have demonstrated that he's lost none of his daring in the decades of his stay.

▽

Technicians, artisans and craftsmen whose inventiveness in the devising of mechanisms, gadgets and whatnot called for in the scripts dreamed up by the scenarists has won them anonymous renown, are undergoing interrogation by inconspicuous representatives of the War Production Board sent here to check up on their skills, abilities and, particularly, ingenuities.

It has been reasoned, it appears, that men who can conjure up miles of tanks for "Comrade X," a mother-ship complete with a complement of one-man torpedo boats for "Torpedo Boat," or a one-ocean Navy for any B-gauge melodrama, may possess a specialized talent which the War Production Board can enlist for application to such problems as the bottle-necking which still prevails in some branches of the armaments field.

The gentlemen of the WPB, who have neither announced their mission nor declared their presence, have no illusions regarding the workability of the tanks, boats and engines of destruction used in pictures.

Neither is their attention directed hopefully at the shop tools employed by Hollywood's prop munitions manufacturers in their undertakings, although these are being inspected, too.

There is no thought that stagecraft might win the war.

But there is some thinking to the effect that the resourcefulness of the men who have made stagecraft what it is may be turned to potent account.

It will be some while before the upshot of the interrogations being conducted is made known.

▽

Responsible people hereabouts, who share with others elsewhere an abiding admiration for men who get things done, consider the loss of Jock Lawrence's services to the Association of Motion Picture Producers a matter to be regarded properly as a measure of the Government's gain in acquiring use of his talents.

There have been those in the area who have not cheered Jock in all of his undertakings, nor applauded his procedures, and there is at least one quarter from which none but the winds of rancour have blown for him.

But there are none who do not agree that he handled with vigor and effectiveness the mushrooming and urgent duties which became his when, after a record stretch of five years in the service of Samuel Goldwyn, he became assistant to the president of the AMPP, secretary of the Hollywood Victory Committee and of the War Activities Committee of the Motion Picture Industry.

In a formal statement noting acceptance of his resignation the Association said, "We wish to extend appreciation to Mr. Lawrence for his constructive efforts on behalf of the industry and to express the sincere hope that he may resume his film associations at the expiration of the war."

That could be said again over signature of just about every responsible group in Town.—W. R. W.

▽

Bruce Cabot signed a contract this week with the Paramount Studios in Hollywood. His first assignment will be in "Red Harvest."

LEO LEADING

Metro-Goldwyn-Mayer led the studios in point of activity at week-end with 11 pictures in shooting stage, a margin of six separating the House of Leo the Lion from the closest contender.

Production prospect:

COMPLETED

Columbia
Submarine Raider
Sweetheart of the Fleet
PRC
Rogues in Clover
Men of San Quentin
Rolling Down the Great Divide
Paramount
Henry Aldrich Editor
Mrs. Wiggs of the Cabbage Patch
RKO-Radio
Journey Into Fear
Republic
Westward Ho
Home in Wyoming
Universal
Lady in a Jam
Warner
Gay Sisters

STARTED

MGM
Apache Trail
Pierre of the Plains
Monogram
Corpse Vanishes
Paramount
Major and the Minor
Republic
Remember Pearl Harbor
In Old California
20th-Fox
Strictly Dynamite
Universal
Showdown

SHOOTING

Columbia
Return of the Rough Riders
He Kissed the Bride
Meet the Stewarts
Three's a Crowd
Goldwyn
Pride of the Yankees
MGM
Jackass Mail
Once Upon a Thursday
Get Rich Quick Maisie
Secret Operator
Grand Central Murder
Her Cardboard Lover
Man Who Lost His Way
Born to be Bad
(Untitled) Gable
Monogram
Aunt Emma Paints the Town
Boothill Bandits
Paramount
Road to Morocco
Glass Key
Forest Rangers
Small
Miss Annie Rooney
20th-Fox
It Happened in Flatbush
Magnificent Jerk
Ten Gentlemen from West Point
Universal
Pardon My Sarong
Half Way to Shanghai
Broadway
Eagle Squadron
Warner
Hard Way
Across the Pacific
Constant Nymph
Desperate Journey

Publicists Guild Takes Dispute To the Public

No strike hit the film company New York home offices over the weekend, or this week. Instead, the Screen Publicists Guild, from whom that strike had been expected, contented itself with explanatory pamphlets distributed to the city's theatregoers by Guild members, and to be sent to key cities this week by the organization.

The guild membership Thursday night, March 12th, authorized the organization's "action committee" to call out approximately 300 publicity and advertising workers in the major's home offices, when necessary. The initial activities of the Guild's campaign to force distributors to terms included the issuance of pamphlets and pressure by sympathetic labor, social, and consumer groups.

The dispute is over the Guild's closed shop contract, debated during the seven months since the Guild won a national Labor Relations Board election as the advertising and publicity workers' proper bargaining agency.

The companies failed to meet a deadline last Tuesday, by which they were to ratify agreements made by representatives with the Guild earlier. Whereupon, the Guild's committees for picketing, pamphleteering, enlistment of sympathetic forces, and other methods of pressure, began to function.

The Guild pamphlets were distributed, in New York, in front of the Radio City Music Hall, the Roxy, Capitol, Paramount, Rivoli, Palace, Loew's State and Astor. They were headed "Not a strike—not a picket line; but we need your help."

Charged "Stalling"

The Guild has repeatedly charged the companies with "stalling" by disputations over minor points of the Guild's closed shop contract, after agreements in principle were arrived at. Seeing the path to which this was leading, the Guild slowly collected allied forces and planned for the struggle now waged. Enlisted in the Guild cause now are the CIO leadership, the New York CIO Industrial Council, the New York Newspaper Guild, the Motion Picture Laboratory Technicians Local 702, and the Screen Office and Professional Employees Guild, local 109, in the east; and the Screen Publicists, Cartoonists, and Office Workers guilds, on the Coast.

In the contract, the Guild seeks a 15 per cent salary increase, union protection, dismissal benefits, vacation benefits, and other normal union contract facets.

Leaflets similar to those distributed in New York, were distributed in front of Hollywood and Los Angeles theatres over the weekend, by Guild sympathizers there, known as the Hollywood Committee in Support of the New York Screen Publicists Guild.

Meanwhile, the Guild last week filed a petition with the NLRB, for certification as the proper bargaining agency for the publicists at the RKO circuit home office. Joseph Gould, SPG president, said organization there was "90 per cent completed."

ASC Denied Plea

The plea by the American Society of Cinematographers, that it be granted an IATSE charter separate from that granted to the Alliance's Studio Photographers Local 659, was denied Sunday night, by a vote among the latter's members. The local plans to push recruiting among ASC cameramen, immediately.

PRODUCTION UNIONS FORM EASTERN GROUP

Unions in New York affiliated with the IATSE and concerned with production have formed the Motion Picture Production Union Council to act on mutual problems. Herman Gelber, president of Operators' Local 306, has been elected chairman.

At an organizational meeting held last week, unions and their representatives were Local 306, Mr. Gelber and Steve D'Inzillo, acting business agent; Laboratory Technicians, Local 702, John Rugge, president, and William Vermont, secretary; Cameramen, Local 644, Walter Lang, president, and Studio Mechanics, Local 52, George Ackerson, president, and Sal Scappa, business agent.

While specific purposes of the newly-formed council were not disclosed, it is believed that production matters in the East affecting all the unions involved will be considered and possibly ways and means of increasing employment in Eastern studios.

The ASC executive board indicated last week that, regardless of the vote, it would continue its fight for a separate charter. And it stated its members "will not be coerced into an organization where they will be outvoted four to one."

Gus Peterson, Local 659 president, replied his union did not wish to eliminate the ASC, but wanted camermen united in the local for their economic betterment.

Richard Walsh, IATSE president, addressed Local 659's Sunday night meeting. He then proceeded to Houston, Texas, for a state IA meeting.

A flat $2.50 wage raise for poster clerks, inspectors and shippers, for the new contracts of distributors with Kansas City Film Exchange Local B23, IATSE, was the chief item of terms agreed upon in conferences recently concluded. The previous contract had expired November 30, 1941; the terms resulting from the conferences provide that the increase shall be retroactive to December 1, 1941.

Leo Abernathy has been reelected president of the Pittsburgh Central Labor Union. It is his fifth term. He is also president of the International Alliance of Billposters, Billers and Distributors.

Negotiations for a new contract between the Philadelphia Film Exchange Employees Union, Local B-7, and the operating exchange heads, have reached an impasse. Meetings have been held with the exchange heads in New York by a union committee headed by Ferd Fortunate, FEEU president, and indications are that the National Labor Relations Board will be asked to enter the negotiations. It was learned that the union was offered a 10 per cent wage increase, as was accepted by the Detroit union, but the Philadelphia local is asking for a 25 per cent wage increase. Unless the exchange heads offer a new deal considerably higher than the 10 per cent increase presented, union officials indicated that they will ask Washington to send in a mediator to conclude the negotiations for a new contract.

Judge Palmer of the Schuylkill County Court has granted an appeal for the review of a decision by the Pennsylvania Labor Relations Board involving P. A. Magazzu, owner of the Ritz Theatre in Port Carbon, and Local 218, IATSE of Pottsville, Pennsylvania.

Holdovers of The Week

From the field and from distributor home offices, this week, some key holdovers of new and continuing releases were reported as follows: "Gold Rush," United Artists, second week at the Orpheum, Montreal; MGM's "Nazi Agent," third week at the Columbia, Washington, D. C., and MGM's "Woman of the Year," second week at St. Louis and at the Paramount, St. Louis. The picture ran through six weeks at the Music Hall, in New York, grossing $49,000 in the first four days of the sixth, after doing $80,000 in the fifth week.

"To Be or Not to Be," United Artists, went into its second week at New York's Rivoli. Second week holdovers were also reported by U. A. for the same picture, at Loew's Dayton; the Chicago Theatre, Chicago; Plaza, Stamford, Conn.; Loew's Valentine, Toledo; Loew's Century, Baltimore, and Loew's, Indianapolis.

Paramount's "Fleet's In" held a second week at the Broadway Paramount, New York, on a $60,000 gross.

New York's Strand grossed some $25,000 for the fourth week of "Captains of the Clouds," Warner film. New York's Capitol kept Columbia's "Invaders" for a third week. The seventh week started for Warners' "King's Row," at New York's Astor.

Comerford Winners Named

Matt J. O'Keefe, manager of the Capitol Theatre in Scranton, Pa., won first prize in Group A in the annual Comerford Theatres Managers Drive in connection with the Y. Frank Freeman Campaign. Other winners announced by the home office in Wilkes-Barre were: T. J. Hanifin, Strand Theatre, Binghamton, N. Y., Group B; A. J. McDaniels, Strand Theatre, Endicott, N. Y., Group C; Robert Schmidt, Temple Theatre, Berwick, Pa., Group D; Worth Dittrich, State Theatre, Endicott, N. Y., Group E; Joseph Dalton, Lyric Theatre, Shenandoah, Pa., Group F. Winners of the district managers prizes were Thomas Cary, Edgar Simonis, Thomas Killeen and Thomas Walsh. Instead of the all-expense trip to Hollywood, originally announced, the prizes will be three $100 defense bonds.

Rubin Aids N. Y. Fund

J. Robert Rubin, vice-president and general counsel of Metro-Goldwyn-Mayer, was named this week vice-chairman of the Greater New York Fund's 1942 campaign by Chairman John W. Hanes, former under-secretary of the Treasury Dept. Mr. Rubin has headed the motion picture industry's committee since the first fund drive. This year the campaign will be launched next Monday at a luncheon at the Hotel Astor. A short subject, "Where Victory Begins," featuring Edward Arnold, is being distributed without charge to theatres as part of the Fund campaign.

Refund Claim Hits Snag

The appeal of Warner Brothers for a refund of $18,356 in franchise taxes appears this week to hinge on the question of the authority of California's State Franchise Tax Commissioner Charles J. McColgan to determine policy. The State Board of Control disputes the formula set up by Mr. McColgan under which the film studios are permitted to deduct payments to song writers, actors, producers and other talent from income.

Opens Equipment Firm

John Moore, motion picture operator of Portland, Ore., has opened the Moore Motion Picture Equipment Company in that city, specializing in 16 mm equipment and commercial film.

ARMY CAMPS TO GET CIRCUIT OF 16mm MOBILE SHOWS

USO Camp Shows Grow; Programs Built Around Short Subject Reels

With a $35,000,000 appeal for funds due to go before the American public in May, United Service Organization, principal national group responsible for providing entertainment to U. S. armed forces, is accelerating and expanding its camp shows to include, among other items, a large circuit of 16 mm. mobile film units. Meanwhile, the motion picture industry, through top actors, writers and directors, continues time and talent contributions to the USO camp shows.

In the meantime, $500,000 has been allocated to Camp Shows by USO, making the total amount allotted for entertainment up until June 1st of this year, $1,500,000. Currently the 24 show units now touring camps and bases are expected to continue their itineraries until April 30th, at which time a new group of shows, designed for outdoor presentation, will go out.

It is understood that Abe Lastfogel, who is contributing his services to USO as a full-time assistant to Lawrence Phillips, in handling Camp Shows, Inc., is planning a number of innovations for summer entertainment. Charles K. Feldman, chairman of the talent pool for USO in Hollywood, is now in New York for six weeks, to help Mr. Lastfogel line up material.

Use Projector Trucks

USO, through its mobile service division has been experimenting for the past two months with a new kind of entertainment program, utilizing 16 mm. sound short subject films for that portion of America's armed forces who are guarding secret military posts in isolated areas along the Atlantic coastline. Unlike the service clubs and Camp Shows which USO has been providing for servicemen for the past year, the mobile units came into being shortly after the attack on Pearl Harbor, because the organization believed men in isolated regions who could not take advantage of regular USO facilities should receive some kind of entertainment through its offices.

Five mobile trucks, equipped with motion picture projectors, 16 mm. short subjects, books, coffee, cigarettes, games and stationery, leased by USO from Victory Recreation Company and manned by a driver and mechanic, were sent out to areas from Maine to Florida to bring much-needed relaxation to those men whose military service is so vital to the nation's defense.

The Atlantic coastline was divided into five areas: Boston-Massachusetts; Miami-Florida; Savannah-Georgia; New York-New Jersey and Salisbury-Maryland. To date, the five units have travelled 7,409 miles weekly, entertaining approximately 30,000 men per week and in total playing 354 film programs, many repeat shows, over the areas.

CHICAGO "ALL OUT" FOR SERVICEMEN

Approximately 1,000 free tickets, including 850 admissions to motion picture theatres, are being distributed daily to men in uniform at the Chicago Servicemen's Center which is maintained by the city's Commission on National Defense. Through the efforts of the amusement and recreational division, headed by James Coston, John Balaban, Eddie Silverman and Hal Halperin, and the cooperation of Balaban & Katz, RKO, Essaness Theatres, Allied Theatres of Illinois, in addition to other organizations, these free tickets are distributed for films, prize fights, bowling alleys, opera, music recitals and other amusements.

Secretary A. J. Gallas of the Center, also has the authority to issue free tickets for neighborhood motion picture theatres but so far distributes only about 200 each weekend, principally to relieve the Loop houses from too many Saturday and Sunday passes, it was reported.

With the exception of three feature pictures, "Blockade," United Artists; "Topper Takes a Trip," United Artists and "Gunfire," the films circulated comprising one and a half hours each in program-length are all shorts, numbering 20. USO felt that a variety of subject matter, music, comedy, sports and novelty films would be more effective entertainment fare for the servicemen and would present no problem in connection with rental fees or supply from distributing companies.

Although USO has controlled the selection of the pictures, their rental was obtained through Victory Recreation which is headed by Richard Lee, Jr., and Murray Perkell, two former USO campaign workers.

Volunteer Film Shows

In addition to the current mobile units, Carleton Cameron, director of the mobile service division, reported this week that many USO field workers have set up 16 mm. sound projectors in private cars and station wagons, obtaining films through individual and private sources, either on rental or free loan basis, for free circulation in both Atlantic and Pacific coast posts. It is also understood that a number of Hollywood actors, producers and directors have loaned their private films to USO for mobile unit service on the West coast but as the contributors wished to remain anonymous, USO has not given any publicity to their efforts.

Victory Recreation, through Mr. Lee, reported this week that they had obtained 16 mm. films for their units from United Artists, and from independent distributing companies in New York such as Walter Gutlohn and Ideal Pictures, but the company would not disclose the rental fees for each film.

Travel Widely

During the past month the units on the Atlantic coast have had 59 program showings weekly to an average audience of 250 men each, traveling in total 3,159 miles in the Boston-Massachusetts area. Figures for the other areas are as follows: Miami-Florida: 77 shows; average audience 75 at each show; 450 miles covered weekly; Savannah-Georgia: 83 shows; average audience 300 at each program; 2,200 miles covered weekly; New Jersey; 49 shows to an average audience of 200; covering 1,100 miles weekly; Salisbury-Maryland; about 86 programs, averaging 100 men to a show; covering 500 miles weekly.

Among the shorts used on the weekly programs, are the following: "Swing's the Thing," musical; "Grand Uproar," comedy; "Famous Fights," sports; "Speedway," sports; "Styles and Smiles," musical; "Beachsports"; "Big League," baseball short: "Winter and Summer Sports"; "Super Thrills," sports; "Oklahoma Cowboy," musical; "Latin Rhythm," musical; "Reading, Writing and Rhythm," musical; "Sport Thrills"; "Monarchs of the Ring," "Circus Day," comedy; "Fresh Water Fishing"; "Unusualities," novelty short, and these prize fight pictures: Garvis vs. Armstrong: Louis vs. Conn and Louis vs. Baer.

Red Cross and USO Define Activities

A joint statement, designed to clarify and define for the public the services of the American Red Cross and the USO, both national organizations which draw heavily upon Hollywood talent and sources in carrying out their activities, was issued in Washington, recently. It was signed by Norman H. Davis, chairman of the Red Cross, and Harper Sibley, president of the United Service Organization.

"In serving members of the armed forces passing through communities in any means of conveyance, the Red Cross," it was explained, "is primarily responsible for serving units and organizations in troop trains, convoys or otherwise, and the USO is primarily responsible for serving individuals and groups, as distinguished from formal troop movements, at railroad, bus stations, terminals and communities." Activities of both organizations, the statement concluded, will be carried on in all communities in close cooperation in a manner that will insure the full use of resources of both groups "in the interest of the men of the armed forces and their families."

Expansion of USO overseas service to Navy and Army forces scattered throughout the world, is going ahead rapidly, it was announced by Robert E. Strawbridge, Jr., director of the overseas division, in New York on Monday. With 31 trained staff members now ready to sail as soon as places on ships and military clearances can be obtained, Mr. Strawbridge disclosed that the overseas staff now numbers 83, which USO hopes to increase soon to 106.

Tires Hit Large Spots, Help Small: Leserman

New U. A. Sales Chiefs Outline Product, Policy; Cagney Deal Coming

The comparatively new United Artists operating and sales regime of Gradwell L. Sears, vice-president in charge of distribution, and Carl Leserman, his general sales manager, met their field staffs for the first time, this week, in general sales convention, at the Blackstone Hotel, Chicago, since they took over, last November, after leaving Warner Brothers. Mr. Leserman presided at the business sessions, and Mr. Sears was the principal speaker. They alternated in outlining new selling plans, policies and procedure. The sessions ran from Monday through Wednesday.

The meeting took cognizance of sales possibilities and the potential effects thereon of automobile, tire and gasoline rationing for the moviegoing public, Mr. Leserman predicting that rationing would "undoubtedly" decrease business in large cities and increase it to a large extent in smaller towns.

Because of these restrictions, he told the sales conventioneers, people will no longer drive distances to larger towns to see a picture, but will wait until their town shows it later.

He expects the small town will not only become a greater source of income for the exhibitor but to the distributor as well, becoming more important as the war goes on. He sees a definite trend toward theatregoers patronizing their own towns and neighborhoods and thinks this change in theatregoing will result in pictures being shown sooner in small places.

He told delegates he foresaw more percentage picture contracts and warned them to keep abreast of changing conditions and to streamline their sales efforts.

Mr. Sears discussed sales tactics and selling problems. Monday afternoon they continued and Monroe W. Greenthal outlined advertising plans and explained coming advertising innovations. David Weshner talked about radio advertising and how it has helped publicize UA films. On Tuesday, Alexander Korda's "Jungle Book" was screened for the delegates in Balaban and Katz's projection room. Hal Roach's "streamliners" were discussed and Mr. Roach addressed meeting; Arnold Pressburger made known his new production plans. All new UA product was discussed Tuesday afternoon.

"Comedy is the greatest thing in the world for morale," Hal Roach told the U. A. meeting on Wednesday. He is planning eight more "streamlined" features. "Hitler's Valet" will be the first of two based on the Hitler theme. Two comedy westerns will be adapted from the Donald Hough stories in *Collier's* and will feature Jimmy Rogers and Noah Beery, Jr. Two more are planned for William Bendix and Grace Bradley. Completing the eight will be two Army films with William Tracy and Joseph Sawyer.

Mr. Sears and Mr. Leserman speaking to the branch and district executives, assured them of their complete authority in their provinces. Mr. Sears said the projected James Cagney deal was expected shortly. Other speakers were Harry D. Buckley, Harry Gold, Bert Stearn, Dave Copland and Paul N. Lazarus.

Besides district and branch managers attending, and those already mentioned, were Harry D. Buckley, UA vice-president; Charles M. Steele and Paul N. Lazarus, of the home office; and Henry Brash, Steven Pallos and Eddie Peskay, New York, who are the representatives of Arnold Pressburger, Alexander Korda and Hal Roach, respectively.

The following district managers attended: Edward Schnitzer, New York; John Dervin, Boston; Jack D. Goldhar, Detroit; C. E. Peppiatt, Atlanta; T. R. Thompson, Jr., Kansas City; Charles Stern, Chicago; and W. E. Callaway, Los Angeles.

Branch managers: Clarence Eiseman, New York; H. G. Bodkin, Philadelphia; Fred Rohrs, Washington, D. C.; A. I. Weiner, Boston; Lou Wechsler, New Haven; Sydney Lehman, Buffalo; M. Dudelson, Detroit; James Hendel, Cleveland; Harris Dudelson, Cincinnati; Morton Magill, Pittsburgh; T. L. Davis, Atlanta; J. S. Moreland, New Orleans; Earl Collins, Dallas; Frank Drew, Charlotte; William E. Truog, Kansas City; Ben J. Robins, St. Louis; D. V. McLucas, Omaha; Ben Eisenberg, Chicago; G. R. Frank, Indianapolis; J. S. Abrose, Milwaukee; Ralph Cramblet, Minneapolis; Cresson E. Smith, Los Angeles; Bernard McCarthy, Denver; Clarence Olson, Salt Lake City; G. William Wolf, San Francisco; Frank M. Higgins, Seattle.

Mr. Sears reported on business being done by "To Be or Not to Be"; the prospects for "Mister V," which will be released nationally March 20; "Jungle Book," to be released April 3; "The Gold Rush," April 17; "Twin Beds," April 24; "Ships With Wings," May 15, and two new Edward Small productions, "Miss Annie Rooney" and "Friendly Enemies," which are scheduled for early Summer release.

He said the company's new product line-up represents one of the largest production investments in the history of United Artists.

A. L. Carter Elected To Universal Board

At the annual meeting of stockholders of Universal Pictures Co., Inc., held in Wilmington, Del., on Monday, Allan L. Carter, Jr., of Baltimore, was elected to fill the place made vacant on the board of directors by the resignation of J. Dabney Penick, who entered military service. The board will meet in New York on April 2 to elect officers.

Directors re-elected at Monday's meeting were: Nate J. Blumberg, Paul G. Brown, Daniel C. Collins, J. Cheever Cowdin, Preston Davie, John J. O'Connor, Samuel I. Posen, Ottavio Prochet, Charles D. Prutzman, Budd Rogers, Daniel M. Sheaffer and William H. Taylor, Jr.

Netter Reports on Business in South

Leon Netter, Paramount theatres executive, returning this week from a tour of Southern theatres, described business in that region as spotty. Military camps and defense plants boom local trade in many sections, but the winter season in Florida has been poor for theatres. Agricultural areas also showed a slow season.

He commented that the varying conditions explained in good part the difficulties of raising admission prices generally. They must depend, he said, on local competitive conditions.

Paramount theatres have closed a month or more earlier than usual this year in Florida resorts, and some have adopted a policy of weekend operation only.

Marcus with Monogram

Don Marcus, who recently resigned from the booking department of the RKO exchange in Cleveland, is now head booker for Monogram in that city. He succeeds Sam Schwartz who was promoted to city salesman.

SHORT PRODUCT PLAYING BROADWAY

Week of March 14th

CAPITOL
Wacky Wigwams..... Columbia
What About Daddy?..... MGM
Feature: The Invaders..... Columbia

CRITERION
Screen Snapshots, No. 7.... Columbia
Conrad, the Sailor..... Columbia
Feature: Ride 'Em, Cowboy. Universal

RIALTO
Cavalcade of Aviation..... Universal
How To Take a Vacation... Paramount
Feature: North to the Klondike ..... Universal

RIVOLI
Churchill's Island ..... United Artists
Early to Bed..... Disney-RKO Radio
Feature: To Be or Not To Be. United Artists

ROXY
Wings of Defense..... 20th Cent.-Fox
Happy Circus Days..... 20th Cent.-Fox
Snow Trails ..... 20th Cent.-Fox
Feature: Song of the Islands 20th Cent.-Fox

STRAND
Crazy Cruise ..... Vitaphone
Calling All Girls..... Vitaphone
Rodeo Roundup ..... Vitaphone
Feature: Always in My Heart. Warner Bros.

Three Film Companies Organize in New York

Three motion picture firms filed papers of incorporation with Michael F. Walsh, Secretary of State, in Albany recently. They were:

The Manfal Theatres Corp., Manhattan, 200 shares, no par value, by Samuel Falk, Gerry Dulberg and Frances Tamarkin, 165 Broadway, New York, Falk and Orleans, same address, filing the papers.

Scoop-14th Street Corp., Manhattan, 200 shares, no par value, by Isidor Block, Jacob Lichtenstein and Betty Myers, 475 Fifth Avenue, was filed by Continental Lawyers Albany Service.

R-F Motion Picture Corp., Manhattan, 200 shares, no par value was filed by Continental Lawyers Albany Service, 305 Broadway, with I. Gordon Togut, Sanford Green and Lillian Schwartz as directors.

Dorian Pictures, Inc., filed change of capital stock from authorization of $200,000 to $25,000 in $100 par value shares, through James J. Murray, 1450 Broadway, New York.

Suffern Amusement Co. Inc., Suffern, has filed a change of directors in papers submitted by Harold C. Osborn of Suffern.

L. J. Productions, Inc., originally filed by Oliplant and Lerman, 521 Fifth Avenue, New York, has filed papers of dissolution.

Men in Far East Reported Alive

James Perkins, Paramount manager in the Far East, was reported safe this week from Manila. His son, Robert Perkins, who represented Universal newsreel, was officially stated to be in Japanese-held Shanghai. The Universal home office heard also that its Shanghai manager, B. W. Palmeretz, has been located in Hong Kong.

Waxmann in Civic Post

Harry I. Waxmann, head of Waxmann theatres in Atlantic City, has been appointed a member of the city's Sinking Fund Commission.



HITCHCOCK does it again

★ 39 STEPS

★ FOREIGN CORRESPONDENT

★ REBECCA

★ SUSPICION

Now HITCHCOCK gives you ★ Saboteur



"Saboteur" is a story made to order for the master of suspense.

Woven into its exciting action based on page one news, is the love story of an American boy and girl who heroically track down a dangerous ring of American traitors—the Benedict Arnolds of today.

"Saboteur" is the first picture of its kind. It has all the elements of great entertainment set against fast paced action in the Hitchcock manner. Hitchcock tops Hitchcock hits in "Saboteur." It's a big picture.

"Saboteur" has Everything!

NATION-WIDE RELEASE, APRIL 3rd!



AIRCRAFT PLANT DESTROYED . . . A man-made fury of flames gutting a defense arsenal!

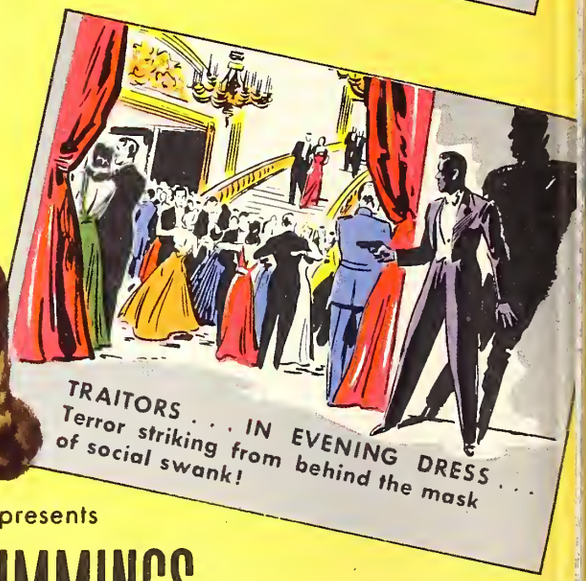


A BATTLESHIP DYNAMITED . . . before the terrified gaze of thousands in a great shipyard!



SECRET LOOKOUTS . . . spying on our key defense points— plotting total war!





TRAITORS . . . IN EVENING DRESS . . . Terror striking from behind the mask of social swank!

FRANK LLOYD Productions, Inc. presents

PRISCILLA LANE ROBERT CUMMINGS

IN

ALFRED HITCHCOCK'S

Saboteur

(THE MAN BEHIND YOUR BACK)

with

Norman LLOYD Otto KRUGER Alan BAXTER
Alma KRUGER Dorothy PETERSON Clem BEVANS

Original screen play, Peter Viertel, Joan Harrison, Dorothy Parker

A UNIVERSAL PICTURE

Directed by
ALFRED HITCHCOCK

Associate Producer
JACK H. SKIRBALL

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

RKO Radio in New York interrupts the flow of screeching war headlines with a special bulletin revealing that Anne Shirley, their Hollywood star, "insisted on a screen test for her legs before she would wear shorts in 'The Mayor of 44th St.,'" because her role in that picture "required that she spend a lot of time running about in brief shorts," and Anne was self-conscious about it.

"When the test was shown in the projection room next morning, RKO executives unanimously agreed that they had been missing a bet by not exploiting Miss Shirley's beautiful legs. So that's why there'll be plenty of legs in 'The Mayor of 44th Street,'" advises RKO.

▽

Mather Field's (Cal.) Post Exchange manager bought a supply of musical boxes with the idea soldiers at the post would snap them up as an ideal gift for girl friends. The idea found ready acceptance. But came the revolution when the soldiers learned the musical boxes played only "Anchors Aweigh," the Navy march.

▽

New York radio station WOR's "Answer Man" was stumped with the question: "What is the oldest business concern in the world?" That is, he was stumped for six months, which is how long it took him to find out that Store Kopparbergs Berglags Aktie Bodag, a Swedish copper mining company, has been in the running since the year 1100. The mine is still being worked and the company has been owned by the same family down through these 842 years, come summertime.

▽

The chief of the Army Air Force weather bureau at Washington is Lt. Colonel Merewether.

▽

Amazed was Jim Branson, manager of the Tuxedo Theatre, Indianapolis, the other night, when he presented a dish to a woman patron, who didn't grasp it, but, instead, dropped some coins into it. She didn't know it was a giveaway; thought Branson was taking up a collection for some patriotic drive.

▽

In MGM's "Joe Smith, American," actor Jonathan Hale plays the part of a foreign agent who beats up another actor for shouting the immortal sentiment: "I regret that I have but one life to give for my country." Nathan Hale first said that, back in the Revolutionary War, when he was being hung by the British in New York for spying for Washington. Nathan Hale was a great-uncle of MGM-s Jonathan Hale.

▽

Patrick Donovan, our correspondent in Montreal, was glancing through the Canadian Pacific Railroad's general timetable, the other morning, and came across the following wartime Caution No. 1: "It is unlawful to carry in checked baggage or in passenger coaches anything of combustible or explosive nature, such as nitroglycerine, gunpowder, dynamite or moving picture film."

"Classifying moving picture film with nitro-G and dynamite indicates," observes Mr. Donovan, "that necessary precautions are being taken against Veronica Lake, Lana Turner, et al."

Just like a hotel, our Rockefeller Center has a 'house dick' walking around its many buildings, to keep law and order, in the buildings housing RKO and Universal Pictures, Henry Luce's Time magazine, RCA, Associated Press and a score of other outstanding institutions in motion picture and the nation's industries.

For 28 years, police patrolman Maurice Leahy pounded the pavements of the City of New York. The last 12 years were as cop around Rockefeller Center, with a special eye being kept over the big Music Hall movie house. Now he has retired as a city cop, to take the new job as "house detective" of Rockefeller Center, presumably specially created for him by the Rockefellers.

Leahy's motto has always been: "Never make a fishball out of me, and a meatball out of the other." But, withal, Leahy is known as "the cop who has never handed out a ticket."

▽

Many people brag about buying a bond a week in the interests of national defense, but theatre row in Lincoln, Neb., is doing more—giving a manager a week.

Alvin Hendricks, of the Varsity, was first; Harvey Traylor, of the Lincoln, is second; and Don Monroe, of the Colonial, is on tap.

▽

They gave old Jake Lavene a big testimonial, last Monday night, up in Buffalo. He's been thrice president of the Buffalo Variety Club, and operates the Academy Theatre in that city. He has owned and operated theatres now for some 30 years. Once he had an old theatre in the mining area of Revelstroke, 'way up in British Columbia. The house had no footlights, so Ol' Jake used to persuade the miners to fill the seats up front near the stage where they all wore their mining caps with the tiny lights glowing from the front of them.

▽

Metro-Goldwyn-Mayer announces to the world at large, with deep pride, that its Hollywood star, Lana Turner, has just been voted "Zing Girl of the Year," by the men of Arizona State College.

▽

No wonder Uncle Sam didn't want to let go of Dorothy Lamour's defense bond sales tour. The Hollywood glamour girl sold $52,000,000 worth of bonds and stamps.

▽

From Merle Crowell's office of Rockefeller Center press agentry, around the windy corner from our publishing headquarters, comes the story of the hostess who gave a big dinner party recently for a distinguished scientist refugee. The wife of the scientist had warned the hostess in advance that her husband was having trouble with insomnia, so the hostess decided to serve a substitute for coffee. Thinking the good scientist might hesitate to drink his beverage if he didn't know what it was, the hostess leaned forward and, interrupting in the middle of an anecdote being told as the waiter served him, said, "This is Sanka, Doctor." Hardly pausing in his conversation, the Doctor nodded at the waiter, "Good evening, Sanka," he said.

▽

Hollywood actor Edward G. Robinson, and Mrs. Robinson, gave one hundred thousand dollars to the last United Service Organization's shows-for-soldiers fund-raising.

Unfriendly legislators made loud critical wailings over the entrance of Hollywood's Melvyn Douglas into the Office of Civilian Defense. But they have said little, if anything, since then about appointments in the Civilian Defense division of 'national coordinators' of ping pong, marbles, bowling, bag punching, horseshoe pitching, canoeing and some 50 other forms of 'defensive protection' against bombings and enemy invasions. New York "Herald-Tribune" political newswriter Jack Beall, at Washington, has started a one-man campaign to replace such coordinators as National Yachting Coordinator, National Paddle-ball Coordinator, and such with National Bomb-dodging Coordinator, National Coordinator to Increase the Speed of Jumpng Into Siren Suits, etc., etc.

▽

Ollie James, columnist on the Cincinnati Enquirer, *indites this one: "That mysterious flying over Los Angeles may have been Donald Duck's idea of revenge on Congress for not paying him for his civilian defense (Treasury Department) work."*

▽

Tom Conners, Sidney Kent's right-hander in selling Twentieth Century-Fox films, having arrived there only a few months ago, from MGM, was introduced recently to the field sales staff at a meeting in Chicago, where William Gehring, Tom Conners' new colleague at Fox, introduced him as "Tom Collins". Mr. Gehring probably had something else on his mind.

▽

Down the street from our Rockefeller Center publishing headquarters there's a Sixth Avenue bookstore with a sign in the window advertising: "Married Love for 50 cents, formerly $1."

▽

Manager Mortimer Berman is having trouble with a bunch of hoodlums who have been 'gate-crashing' in a strong-arm manner at his Orpheum Theatre at Springfield, Ill. He's really getting desperate and has asked the help of the United States Government, requesting the local U. S. District Attorney to determine whether the hoodlums can be arrested for failing to pay the Federal amusement tax.

▽

The City Council in the Los Angeles-Hollywood sector enacted an ordinance which came out legalizing carousals (carousals are drunken revels). But 'twas all a mistake. What they really wanted to legalize were carrousels (carrousels are merry-go-rounds).

▽

Actress Eugenie Falkenburg went into a Hollywood courtroom the other day for permission to shorten her name to just plain "Jinx," her nickname. She tried to make the judge believe that her reason for shortening from the longer name was to save space in marquee lights and thus conserve electricity in wartime. The judge turned down the application.

▽

In the new book, *"Music Comes to America,"* David Ewen reminisces about unmusical America, and is reminded of Samuel Goldwyn's "Hollywood scented" remark to violinist Jascha Heifetz: "Money isn't everything, Mr. Heifetz. I can make you famous!"

U.S. SOLDIERS GETTING 'CREAM OF FILM CROP': WAR DEPT.

Army Posts Now Get Features Within 30 Days of National Release Date

Tuesday was an especially big news day at the War Department in Washington, General Douglas MacArthur's unexpected arrival in Australia, of course, taking a long lead over all war bulletins for many a day.

But among official utterances to the press on Army matters closer to home there stood out the official War Department pronouncement that the motion picture industry of Hollywood and its distribution affiliates of New York were making available to our armed forces "the cream of the crop of the American motion picture industry."

That our forces both here and abroad are being so serviced was disclosed in a War Department communique which publicly stated that the organized industry had voluntarily made such provision, through its War Activities Committee, and that the Army had accepted, through Brigadier General Frederick H. Osborn, Chief, Special Services Branch, USA.

The War Department's disclosure follows the previously published action of the War Activities Committee (MOTION PICTURE HERALD, February 21, 1942, page eight), in agreeing to make available 16mm prints of new releases to all U. S. forces on expeditionary forces, or stationed at U. S. or Allied outposts.

What was not disclosed at that time, and which the Army revealed in Washington on Tuesday, was that Army clearance of 35mm prints of new releases has been stepped up to 30 days of national theatre release date for Army camps, cantonments and forts in the United States and nearby possessions.

"This means that soldiers will be seeing the new pictures at U. S. post theatres as soon as civilians, and, in many cases, sooner," said the War Department, adding:

Prints of outstanding pictures of 1942, shorts and features, which are intended for use abroad, will be reduced from standard size to 16mm. by the industry at its own expense and supplied without cost. Four or five prints of each—a total of 1,276 prints—are to be made of the important Hollywood features of the year, and deliveries under the plan already have begun.

Capra's 'Newsreels' for Soldiers

Meanwhile, Hollywood's Frank Capra, the director now a major in the U. S. Signal Corps at Washington, is to direct the production of probably 75 news and documentary films in the next 12 months, to be used for educational purposes by the Army, keeping soldiers informed of the war's background and to keep them informed of "what's going on in the world today," the War Department disclosed Monday.

Plans of the Department call for the production of a series of so-called "orientation films," to be released, for Army use only, twice a month beginning about May 1st, and another series of documentaries, to be issued weekly.

The orientation films will deal with news developments leading up to the entry of the United States into the war, starting, it was said, with the Japanese seizure of Manchuokuo and the setting up of a puppet state. The pictures are designed to supplement the informative lectures now being given troops. They will be narrated and edited by Army personnel and will be a "film report of world news."

The documentaries will deal with our enemies and our Allies, their methods and aims.

To Use Newsreel Libraries

The pictures will be filmed in Hollywood, New York, Fort Monmouth, N. J., and Washington. Both sets will require the utilization of the libraries of the newsreel companies and the documentaries will secure background material also from the film libraries of the Museum of Modern Art and March of Time. The use of their libraries has been offered by the newsreel companies at cost.

Because of the cooperation of the newsreels and the donation of the services of writers, directors and actors, the cost of the Army pictures will be approximately one-fourth that of the usual commercial films, the War Department said.

Plans for the pictures have been in the making for some time, and seven Hollywood script writers are already at work in Washington on the scenarios.

Mr. Capra this week was in Hollywood, arranging for the production staff to make the films, and on March 23rd the producers there will meet with Brigadier General Frederick H. Osborn, chief of the Special Services Branch of the War Department, of which Mr. Capra has been chief of the motion film section since March 4th, to learn how they can cooperate in the project.

NO MORE 'JUKES' AFTER MAY 1ST

The War Production Board in Washington on Monday ordered manufacturers of motion picture and other juke boxes, weighing machines, pinball games and other amusement machines to cease production on May 1st. Motion picture theatres use thousands of vending machines in lobbies and rest rooms.

The shutdown was decided to make available for war use the copper, aluminum, nickel and other critical metals used by the $75,000,000 industry, comprising about thirty firms in the Chicago area. Eleven of these are already reported to be converting their machinery to produce parts for bomb sights, gun turrets, and other war materials.

Hollywood Ready for 'Blitz' Cooperation

Hollywood is ready to carry on with the making of motion pictures regardless of air attack upon the Los Angeles area. Production activity will not be disrupted beyond the immediate and momentary consequences of bombings under the terms of an agreement for mutual assistance reached by the members of the Association of Motion Picture Producers at their last meeting.

Pooling of resources, studio space, personnel and equipment in the event of war damage will enable production to carry on with only slight delay, according to the detailed plan revealed this week.

In the event that bombs, coastal attack or other war contingencies halt production at any one of the dozen or more major studio properties, or on the smaller lots, the facilities of other studios would become available immediately to the distressed studios.

With film plants scattered over a wide area of Southern California, from Culver City to the upper San Fernando Valley, it is not considered likely that a blitz would affect more than one or two studios at a time.

The AMPP plans cover evacuation details for all regularly producing Hollywood studios, it was reported. Utilization of the facilities of laboratories and independent rental studios is also provided for. The committee is said to have prepared detailed emergency orders under which trucks, extra personnel, and office space would be provided for a blitzed studio.

The War Production Board, attracted by the resourcefulness of Hollywood technicians who have devised many substitutes for critical materials this week sent two technical experts to Los Angeles to study studio practices. They will visit all studios and interview technicians and supervisors in a search for technical talent which may be used to aid the WPB in devising ways to eliminate bottlenecks in various branches of the war manufacturing program. They will study the use of studio tool and equipment making machinery and the wide variety of intricate cinematographic instruments improvised by Hollywood, and often fabricated in the studio, with a view to using them for war production.

Jock Lawrence on Friday resigned from his post as assistant to Y. Frank Freeman, president of the Association of Motion Picture Producers to devote himself to war work at Washington. Mr. Lawrence will also resign as secretary of the Hollywood

(*Continued on page 44*)



THE MAN WITH THE GREATEST NEWSPAPER FOLLOWING OF THE DAY ...TAKES TO THE SCREEN WITH HIS BEST AND FUNNIEST STORY!



• *Millions of Damon Runyon newspaper and magazine readers have met Butch and his pals...now they're going to sit in with them in the most human yarn he has ever told!*



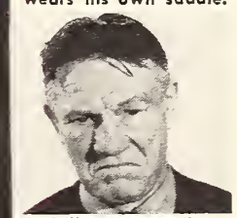
"BLINKY" Sweeney... easy dough is the only thing he can see.



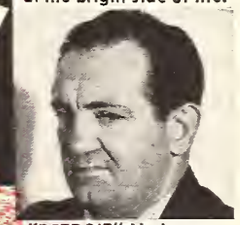
Philly "THE WEEPER"... jovial sort of mug who likes a good laugh.



Harry "THE HORSE"... given so many rides, he wears his own saddle.



Jack "THE BEEFER"... another mug who looks at the bright side of life.



"DETROIT" Nathan...a big city boy who made good in a bad way.

Damon Runyon's Butch Minds the Baby

with

Virginia BRUCE · Brod CRAWFORD · Dick FORAN

PORTER HALL · SHEMP HOWARD · RICHARD LANE

FUZZY KNIGHT · GRANT WITHERS

Screenplay by Leonard Spigelgass

Story by Damon Runyon

Directed by Albert S. Rogell

A DAMON RUNYON PRODUCTION

Produced by

MAYFAIR PRODUCTIONS, Inc.

A UNIVERSAL PICTURE



Nationally Released

MARCH 20th

Radio Industry Gets Orders on Conduct in War

(Continued from page 42)

Victory and War Activities committee. He declined to reveal the nature of his Washington assignment.

In a statement the AMPP said "The Association wishes to extend appreciation to Mr. Lawrence for his constructive efforts in behalf of the industry and to express the sincere hope that he may resume his film associations at the end of the war."

"Use War Films" Exhibitors Told

Exhibitors and distributors in the New York exchange area were summoned this week to a meeting Thursday to discuss increased use of the war effort pictures being distributed by the War Activities Committee. The luncheon session at the Hotel Astor was to discuss means of obtaining complete theatre cooperation with the government by showing pictures on the war effort at every show, every day.

More than 200 exhibitors were expected to attend the meeting. It was under the auspices of the War Activities Committee. Similar sessions will probably be held among exhibitors in other exchange centers.

The meeting was called after a recent check-up showed that while all first run Broadway theatres had signed up for the defense reels only two houses were showing them regularly. Many theatres drop the pictures from some performances or sign up for the War Activities Committee releases on an irregular basis.

The committee in charge of arrangements at New York included Harry Brandt, Si Fabian, Louis Frisch, Fred Schwartz and Arthur Mayer. Robert Wolf, of RKO arranged distributor representation.

The Office of Emergency Management in a recent message to the War Activities Committee told exhibitors that by showing OEM films they "have been aiding the Federal Government's policy of allowing as many Americans as possible to see official film reports of war activities in the shorest possible time."

Radio 'As Usual' Out for Duration

"Broadcasting as usual" must be relegated to the status of "business as usual" for the duration and broadcasters must quickly become more realistic about their wartime duties Frank E. Mullen, vice-president and general manager of the National Broadcasting Company declared at New York on Monday.

Mr. Mullen spoke on the wartime duties of broadcasting at a meeting of 100 NBC station directors and executives at the Waldorf-Astoria hotel in New York.

"Profits may seem vital to us, but they will be important only as funds to finance the war," Mr. Mullen said. He urged broadcasters to become more realistic about the war and to study the contributions which radio may make, both voluntarily and in response to specific government demands.

"The government and people of the United States must have a broadcasting service second to none in helping to win the war," he said. Additionally the industry must find the financial support to render the service required in the face of diminishing returns and increased demands, he asserted.

"Democratic discussion and even constructive criticism of the government" should be preserved on the air waves Mr. Mullen declared, but warned that the broadcaster has a duty to see that it is voiced by responsible persons only.

Paul W. Morency, manager of WTIC, Hartford, presided at the meeting. Radio must jolt the man behind the gun out of his complacency and help stir the entire nation to fighting pitch he declared. "Our only obligation is to promote the war effort," he said.

Other NBC officials who spoke were: Frank M. Russell, vice-president; A. L. Ashby, general counsel; Clarence L. Menser, program manager; Dr. James R. Angell, educational counsellor; Roy C. Witmer, vice-president in charge of sales; Ken R. Dyke, director of sales promotion; Albert E. Dale, director of the department of information, and William S. Hedges, vice-president in charge of stations.

Studio Employees Warned on Waste of War Materials

Studios in Hollywood received word this week from the War Activities Committee, in New York, to post placards warning employees to "Stop Waste! Save!"

The official notice follows:

"Many materials which you use every day are scarce. Some are now obtainable only in small quantities or not at all. Spare parts of equipment are hard to get. The studios where you work may be forced to close unless the materials, tools, and equipment which you use in your work are cared for and conserved.

"Therefore, it is *vitally important* to the maintenance of motion picture production, and to your job, that there be no wastage of materials used, and that all studio equipment be conserved and kept in good condition.

"Each studio employee should make only necessary replacements, in order to conserve spare parts.

"Handle all equipment with care. Do not throw anything away.

"Thus you will each help to save valuable materials for use in war industries during this great National Emergency, and also contribute to the maintenance of the Motion Picture Industry.

"This means that you must save on lumber, metals, tools, hardware, nails, film, chemicals, paint, paint brushes, electrical and sound equipment, office supplies, etc.

"It means that you must save on every item you use when on your job in any studio."

All Radio Makers Convert for War

No immediate shortage of radio receiving sets is foreseen as a result of orders of the War Production Board entirely halting production of sets for civilian use after April 22nd, according to WPB officials in Washington. When the industry turns its full attention to war orders, it is estimated there will be a stock of 3,000,000 sets made before civilian production was halted.

By the end of the year, it is figured, production of communication equipment needed by the military services will exceed a rate of $125,000,000 a month, on a program amounting to approximately $2,000,000,000.

"Every last facility—engineering brains, factory supervision, plants, technical 'know-how'—of the radio manufacturing industry will have to be used in order to produce this tremendous volume of military communication equipment," it was declared. "Some of the facilities are being provided by the conversion of electrical appliance plants, telephone equipment plants, air conditioning plants, refrigeration plants and others not normally associated with the radio industry."

The background of the production program will be the 55 set manufacturers and assemblers, backed by 250 part-making firms and another 500 to 1,000 concerns making switches, stampings, screws and the like, it was said. Last year, the 55 set makers produced only about $10,000,000 worth of military equipment, about five per cent of their total volume.

With the halting of civilian production next month there will be made available for war work large quantities of strategic materials heretofore going into commercial sets, including 70,000 tons of steel, 10,000 tons of copper, 2,100 tons of aluminum and 280 tons of nickel.

"In converting radio manufacturers to war production," it was explained at the WPB, "the problem is one of individual plants, rather than one of the industry as a whole. There are several reasons for this. One is the composition of the industry. In it are companies that make nothing but radio equipment. Other companies are part of large corporations that also make automobiles, air conditioning equipment, electrical appliances and other products unrelated to radio.

"Another factor that makes conversion a complex problem is the makeup of the companies themselves. Some concentrate on making single models while others build a wide variety. But the most important factor is that involving the particular facilites of the plant, whether it is operaed by a company making radios exclusively, or by a company making a few models or one making many. The problem is that of putting the productive 'know-how' to work.

"Of the 55 manufacturers of civilian radio receiving sets, 21 had experience last year in making military equipment worth $10,000,000. Contracts worth $500,000,000 have been awarded to set manufacturers so far this year, with about 40 firms sharing the orders. Most of the volume, however, has gone to a few companies, and only eleven companies have booked war business in excess of their 1941 civilian business. That leaves a lot of facility yet to be used for military communication equipment. This will come from plants now holding only small orders and from plants that now are doing no war work."

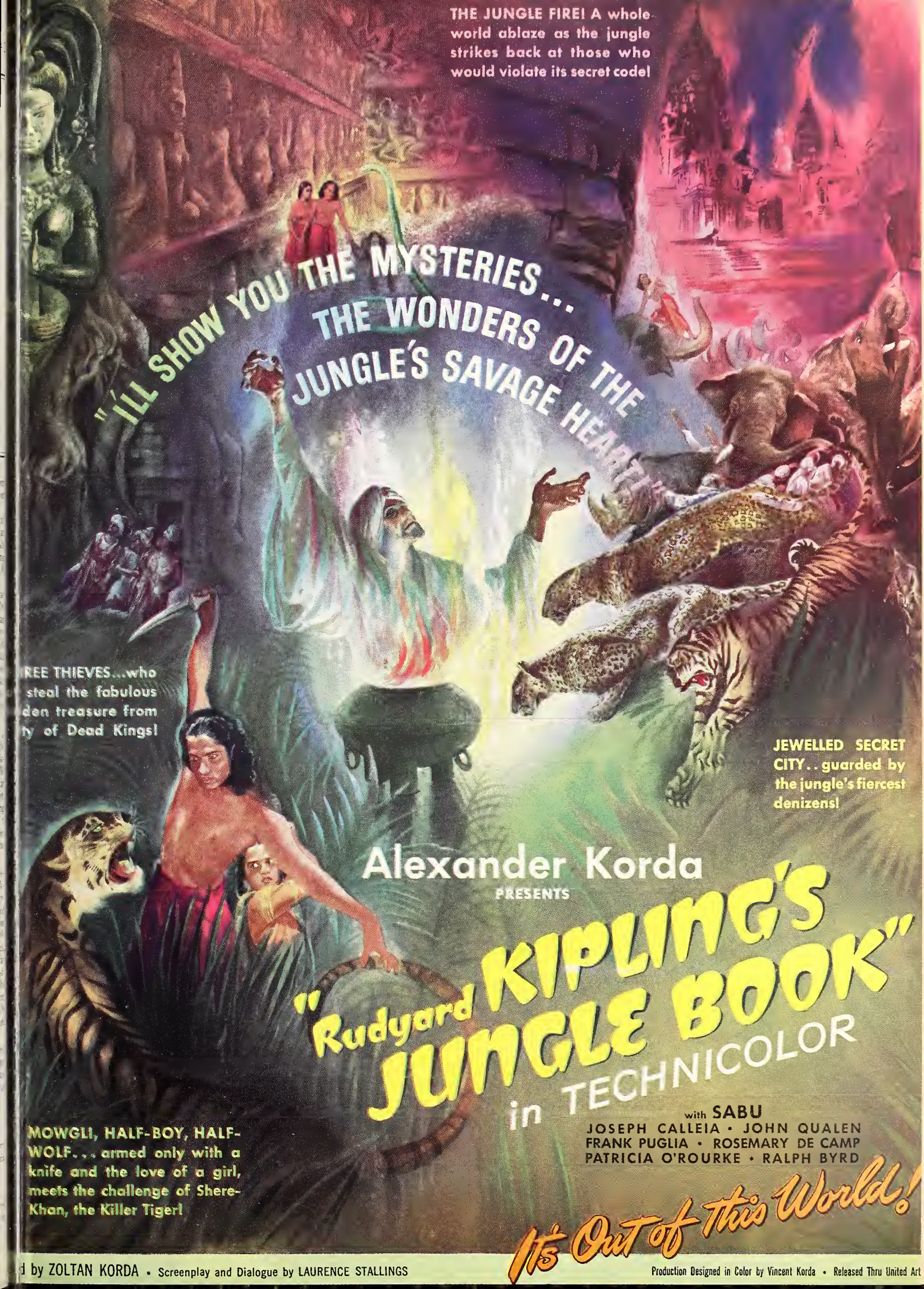
A few plants, with limited technical facilities, will not get orders for communication equipment but will turn to assembling gas masks, machine gun clips and similar products, it was said.

Black Joins RKO Sales

Herman Black, a newcomer to the industry, has joined the RKO sales staff in Philadelphia

Lazarus Circuit Gets Another

The Lazarus Enterprises last week opened the Cinema, New Orleans, its fifth theatre in that city.


THE JUNGLE FIRE! A whole world ablaze as the jungle strikes back at those who would violate its secret code!
"I'LL SHOW YOU THE MYSTERIES... THE WONDERS OF THE JUNGLE'S SAVAGE HEART!"
REE THIEVES...who steal the fabulous den treasure from ty of Dead Kings!
JEWELLED SECRET CITY.. guarded by the jungle's fiercest denizens!
Alexander Korda
PRESENTS
"Rudyard KIPLING'S JUNGLE BOOK"
in TECHNICOLOR
with SABU
JOSEPH CALLEIA • JOHN QUALEN
FRANK PUGLIA • ROSEMARY DE CAMP
PATRICIA O'ROURKE • RALPH BYRD
MOWGLI, HALF-BOY, HALF-WOLF... armed only with a knife and the love of a girl, meets the challenge of Shere-Khan, the Killer Tiger!
It's Out of this World!
d by ZOLTAN KORDA • Screenplay and Dialogue by LAURENCE STALLINGS
Production Designed in Color by Vincent Korda • Released Thru United Art



The Biggest Easter Attraction This Industry has Ever Known!

(This page is an exact reproduction of the ad in Good Housekeeping. Page 1 of this insert is the Life ad—and other startli pieces of copy in many additional national publications, including a sensational adventure-strip in the Metropolitan Comic

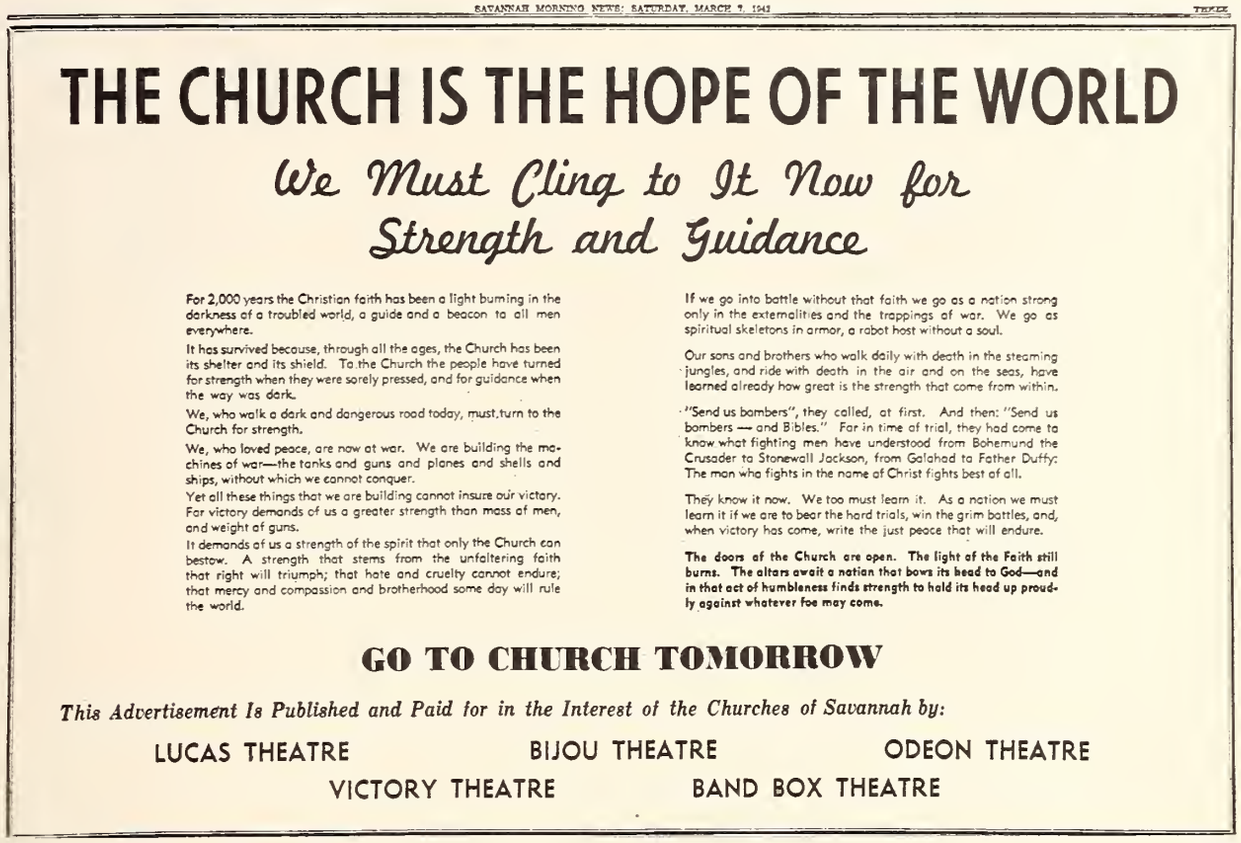
RELEASED NATIONALLY APRIL 3r

. . . and Preceded by a Gigantic $150,000 Advertisi Campaign Reaching 80,000,000 Box-Office Custom

Community Good Will in Georgia

A thought for things spiritual, and a return to the church in time of national trial is advocated in this half-page advertisement published in the Savannah, Georgia, "Morning News" on Saturday, March 7th, by the Lucas & Jenkins circuit. Arthur Lucas, president of the circuit, conceived the half-page display and himself wrote much of the copy.

Comment from public and Southern churchmen has been "highly favorable", William Jenkins, circuit partner, observed in New York, Monday.



SAVANNAH MORNING NEWS: SATURDAY, MARCH 7, 1942 THEATRE

THE CHURCH IS THE HOPE OF THE WORLD

We Must Cling to It Now for Strength and Guidance

For 2,000 years the Christian faith has been a light burning in the darkness of a troubled world, a guide and a beacon to all men everywhere.

It has survived because, through all the ages, the Church has been its shelter and its shield. To the Church the people have turned for strength when they were sorely pressed, and for guidance when the way was dark.

We, who walk a dark and dangerous road today, must turn to the Church for strength.

We, who loved peace, are now at war. We are building the machines of war—the tanks and guns and planes and shells and ships, without which we cannot conquer.

Yet all these things that we are building cannot insure our victory. For victory demands of us a greater strength than mass of men, and weight of guns.

It demands of us a strength of the spirit that only the Church can bestow. A strength that stems from the unfaltering faith that right will triumph; that hate and cruelty cannot endure; that mercy and compassion and brotherhood some day will rule the world.

If we go into battle without that faith we go as a nation strong only in the externalities and the trappings of war. We go as spiritual skeletons in armor, a robot host without a soul.

Our sons and brothers who walk daily with death in the steaming jungles, and ride with death in the air and on the seas, have learned already how great is the strength that come from within.

"Send us bombers", they called, at first. And then: "Send us bombers — and Bibles." For in time of trial, they had come to know what fighting men have understood from Bohemund the Crusader to Stonewall Jackson, from Galahad to Father Duffy: The man who fights in the name of Christ fights best of all.

They know it now. We too must learn it. As a nation we must learn it if we are to bear the hard trials, win the grim battles, and, when victory has come, write the just peace that will endure.

The doors of the Church are open. The light of the Faith still burns. The altars await a nation that bows its head to God—and in that act of humbleness finds strength to hold its head up proudly against whatever foe may come.

GO TO CHURCH TOMORROW

This Advertisement Is Published and Paid for in the Interest of the Churches of Savannah by:

LUCAS THEATRE BIJOU THEATRE ODEON THEATRE
VICTORY THEATRE BAND BOX THEATRE

Methodists Hit Sunday Films

A resolution criticizing the motion picture industry for condoning Sunday shows was adopted by 600 delegates to the annual Philadelphia Area Methodist Conference in that city, last Saturday, representing 323 churches and missions in two southeastern Pennsylvania counties. Sunday pictures were declared to be contrary to the spirit of Sabbath observance by Rev. B. Smith Stull, who gave the Sabbath committee's report, which stated:

"The industry is one of the church's worst foes. For many years films produced in Hollywood have been of a debasing and degrading character. Through the actions of the Catholic Legion for Decency and other representative groups, the average film has been condemned." (Actually the Legion of Decency reported last November—see MOTION PICTURE HERALD of November 22, 1941—that in the preceding five-year period 3,439 pictures had been classified and 44 of them condemned, a little more than one per cent.)

"Long lines of children standing before movie houses on Sunday afternoons to witness films unfit for adults to see on weekdays, show how this industry is making inroads upon the work of the church. Christian people should be slow to give their endorsement at any time to an industry that opposes the principles and teaching for which the church stands."

The bill pending in the Mississippi legislature to allow films on Sundays in areas within 30 miles of Army camps was killed again last week by a vote of 70 to 49. The support of soldiers from an air base near Jackson failed to counteract the cry that passage of the bill would be "asking the devil to come in."

KAO Stockholders Will Meet April 8th in N. Y.

Keith-Albee Orpheum stockholders will hold their annual meeting April 8th, at the New York home office. Recent resignations from the KAO board are those of D. K. David and John J. McCaffrey. Those followed RKO purchase of M. J. Meehan KAO holdings. Present directors are George Schaefer, N. Peter Rathvon, Malcolm Kingsberg, Monroe Goldwater, L. P. Yandell. It is believed the vacancies may not be filled or if they are, it is thought RKO will name the two new directors.

Val Lewton has become an RKO associate producer and Cliff Reid has resigned as producer for the company. Leo McCarey will produce and direct "Beloved Saboteur."

Howard with PRC

Charles Howard has joined the Minneapolis exchange of Producers Releasing Corporation as a salesman. The appointment was made by Charles M. Weiner, franchise holder in that territory.

Fields, Chodrov Sign Pact

Joseph Fields and Jerome Chodorov, who adapted "Louisiana Purchase" to the screen for Paramount, have been signed to a three-year writing deal by Paramount, calling for two pictures annually.

"Male Animal" in Columbus

"The Male Animal" was given its premiere at the Palace Theatre in Columbus, Ohio, last Friday night. James Thurber and Elliott Nugent, co-authors of the stage play from which the film was made, are Ohio State University alumni, and the college participated in festivities planned for the event. Gov. John W. Bricker of Ohio and Mayor Floyd Green of Columbus attended the opening.

Corporal Herbert Anderson of Fort Monmouth, who enlisted after completion of his role in "The Male Animal" visited Fort Hayes before appearing at the premiere. Mr. Thurber, who returned to Columbus for the affair, was honored at a luncheon given by Harry Schreiber, city manager for the RKO Theatres, and was guest of honor at the ball given by the local Variety Club. The author also attended many student rallies.

The film was directed by Mr. Nugent and features Henry Fonda, Olivia de Havilland, Joan Leslie and Jack Carson.

"Shores of Tripoli" Opening

The Marine Corps League will play host to visiting Marines from Quantico and the Brooklyn and Philadelphia Navy Yards, as well as Army and Navy officials and noted entertainers, at the opening on March 25th of Darryl F. Zanuck's "To the Shores of Tripoli" at the Roxy Theatre in New York. The picture was filmed with the assistance of the U. S. Marine Corps at the base in San Diego, Calif., and includes many scenes of actual wartime maneuvers. It was directed by Bruce Humberstone and features John Payne, Maureen O'Hara and Randolph Scott.

Universal Net for 13 Weeks is $1,518,315

J. Cheever Cowdin, chairman of the board of Universal Pictures, reported on Wednesday that net profits of the company and its subsidiaries, after all charges but before provision for Federal income and excess profit taxes and special reserve for write-off of equities in subsidiaries operating in foreign territories, amounted to $1,518,315 in the 13 weeks ending January 31, 1942, compared with a profit, similarly computed, for the 13 weeks ended February 1, 1941, of $703,795, or an increase of $814,520.

After provision for Federal taxes of approximately $440,556 a write-off of equities in foreign subsidiaries in the sum of $231,818, profit for the 13 weeks amounted to $845,941. Net profit after deducting taxes for the 13 weeks ended February 1, 1941, amounted to $553,795.

Gross revenues during the last month have been running well ahead of a year ago, the report observed, as motion picture attendance throughout the country has held to high levels established in mid-December.

From Pearl Harbor to date, Universal said, the experience of the industry in this country has closely followed the pattern observed in England at the outbreak of the war in 1939: a brief slump in attendance, as public interest was absorbed in war news, followed by a quick recovery. "It is our opinion," Mr. Cowdin added, that in this country the outlook is for the maintenance and expansion of motion picture attendance.

"In war times motion pictures have proved the ideal form of entertainment because they are convenient, they are inexpensive, they afford relaxation, he said. The restrictions on the use of automobiles very probably will mean an overall increase in theatre going."

Trans-Lux Reports Profit

Trans-Lux Corp. and wholly-owned subsidiaries this week reported a net profit of $22,603 after all charges for the year ended December 31, 1941. In 1940 the profit was $76,083, which represented about 10 cents a common share. Assets at the end of the year were announced at $232,585, and liabilities, $36,023.

20th Century-Fox Dividends

A dividend of 25 cents a share on common stock, the first to be voted since June, 1939, was declared last week by the board of directors of 20th Century-Fox Film Corp. The regular quarterly preferred dividend of 37½ cents was continued. Both are payable on March 31 to stockholders of record March 23.

Marcus Loew's Theatres, Ltd., operating the Yonge Street and Uptown theatres in Toronto, Canada, last week declared a 1¾ per cent preference dividend on earnings of the first quarter of 1942.

Hamilton United Theatres, Ltd., subsidiary of Odeon, also announced payment of its regular preferred dividend for the current quarterly period on March 31.

Brady on Coast for Times

Thomas Brady, formerly assistant to the late Douglas Churchill, has been named to succeed him as the New York *Times* Hollywood correspondent. He will have offices in the Postal Union Life Building.

Eileen Brennan on War Activities

Eileen St. John Brennan, feature writer at the Paramount home office in New York, on Tuesday assumed additional duties in the handling of publicity for the motion picture War Activities Committee.

Technicolor Has Net of $942,912 for 1941

Technicolor, Inc. and its subsidiary, Technicolor Motion Picture Corp., announced this week a net profit for 1941 of $942,912 after all charges, including a provision of $560,937 for Federal income taxes. This represents earnings equal to $1.05 per common share, and compares favorably with the 1940 figure of $882,125, or 99 cents per share.

The report shows current assets of $4,351,440 and current liabilities of $891,275, with a cash balance of $3,402,777. The company's net sales totaled $6,390,289 last year, against $5,103,404 in 1940, as print footage increased more than 20 per cent to 97,014,757. Both the 16mm department and the British affiliate, Technicolor, Ltd., reported profits for 1941.

The company's annual meeting of stockholders will be held on May 18th.

Chicago Group Buys Northwest Theatres

S. J. Gregory and associates of Chicago last week purchased the Fred Mercy theatre circuit in eastern Washington, which they have had under option for several months. The Chicago group acquired at the same time Clarence Farrell's Audion and Mid-State theatres in Ellensburg, Wash. The four houses in Ellensburg will be managed by Mr. Farrell. Fred Mercy, Jr., who negotiated the deal with Mr. Gregory, John Doer and Julian Levi, attorney, will be general manager of the entire circuit.

Disney Tax Short Gets 11,795 Dates in 6 Weeks

Walt Disney's Treasury Department short subject, featuring Donald Duck and promoting in the minds of taxpayers the desire to pay taxes promptly and willingly, has received a record number of bookings in the short time in which it has been released, the War Activities Committee stated Wednesday, in New York. In the six weeks since its release the subject has had 11,795 bookings, setting, according to the Committee, "an all time record for rapidity in national circulation of any subject."

A breakdown of the bookings follows:

Albany, 138; Atlanta, 672; Boston, 557, Buffalo, 241; Charlotte, 422; Chicago, 627; Cincinnati, 546; Cleveland, 316; Dallas, 523; Denver, 146; Des Moines, 292; Detroit, 517; Indianapolis, 315; Kansas City, 301; Los Angeles, 459; Memphis, 364; Milwaukee, 317; Minneapolis, 352; New Haven, 125; New Orleans, 281; New York, 862; Oklahoma City, 331; Omaha, 227; Philadelphia, 658; Pittsburgh, 491; Portland, 160; St. Louis, 515; Salt Lake City, 177; San Francisco, 282; Seattle, 204; Washington, D. C., 371.

Warners to Distribute Next Defense Shorts

Warner Bros. will distribute the next Government defense shorts under the rotating arrangement, according to the announcement by Monroe Greenthal, speaking for the War Activities Committee. The films will be "Any Bonds Today?" and "Ring of Steel." The latter was produced by Garson Kanin with commentary by Spencer Tracy.

Freeman Succeeds Muchnic

Norman Freeman has succeeded George Muchnic as assistant secretary of RKO Pictures, in the New York home office. Mr. Muchnic left the office last week to accept a commission as captain in the U. S. Army Signal Corps. Mr. Freeman is assistant to N. Peter Rathvon, vice president.

Mexican Officials Donate Awards For Best of 1941

by LUIS BECERRA CELIS
in Mexico City

President Avila Camacho and ranking members of the Cabinet donated awards voted by the Mexican Association of Cinematographic Journalists to producers, actors and technicians for the best Mexican films of 1941, at a banquet in the Hotel Reforma, Mexico City, March 6th.

A musical, "Ay Que Tiempos, Senor Don Simon" ("What Days Those Were, Senor Don Simon"), produced by Augustin Fink's Film Mundiales, S. A., received the presidential award as best picture of the year. Julio Bracho, who directed it, received the best director award from Javier Rojo Gomez, mayor of Mexico City.

Lic. Miguel Aleman, Minister of the Interior, donated the statuette for the best juvenille actor, Jorge Negrete, and the prize for the best juvenile actress, Anita Blanch, was contributed by Dr. Gustavo Baz, Minister of Public Welfare. Jose Altamirano, director of the official press bureau, gave two prizes, one for Matilde Palou, best actress, and Angel Garza, best actor.

"Kane" Best Import

"Cantinflas," the hobo comedian, who in private life is Mario Moreno, won the award of the daily newspaper *Excelsior,* for the most popular actor of 1941. He is under contract to Posa Films, S. A., president of which is Santiago Reachi, brother of Manuel, ex-husband of the late Agnes Ayers and representative of the Mexican government in Hollywood.

The journalists awarded diplomas to: Jorge Fernandez, best scenic director; Manuel Esperon, leading musical composer, and Consuelito Rodriguez, best sound.

A standing tribute was paid to the memory of Carlos Lopez, comedian, who was drowned in a river at Tapachula, on the Guatemalan border, while bathing on February 13th during a tour with a theatrical company.

The journalists stressed the fact that they abstained from making any award for Mexican picture scripts in 1941 and passed a resolution calling upon the producers for increased quality in this direction.

"Citizen Kane" was voted by the journalists the best foreign picture to be exhibited in Mexico last year and RKO's "Fantasia" the leading technical film of 1941, seen in this country. "Fantasia" is still current here, in the subsequent run theatres.

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Exhibitors of Morelos state, which adjoins this city and the capital of which, Cuernavaca, is one of Mexico's biggest divorce mills and tourist resorts, are rejoicing over action the state government has taken with regard to their taxes. Picture and stage theatres in Morelos are free of all state taxes until 1950.

PRC Salesman Named

Charles Howard has been named a salesman for Producers Releasing Corporation in Minneapolis by Charles Weiner, franchise holder.


JUDY CANOVA
THE WORLD'S GREATEST COMEDIENNE
SLEEPYTIME GAL
A REPUBLIC PICTURE
TOM BROWN · BILLY GILBERT · RUTH TERRY
THURSTON HALL · ELISHA COOK, JR. · JERRY · MILDRED COLES
HAROLD · and · AND HIS BAND
ALBERT S. ROGELL — Director
Screen Play by Art Arthur, Albert Duffy and Max Lief
Based on a Story by Mauri Grashin and Robert T. Shannon
Buy U. S. Defense Bonds

IN BRITISH STUDIOS

By AUBREY FLANAGAN
In London

Accent on War

The war, past and present, home and abroad, fictitious and actual, still continues to inspire a majority of British film producers.

Undaunted by the success, during the past two years, of the Old Mother Riley comedies, of George Formby's extravaganzas and the Arthur Askey nonsensicalities, unconcerned that those pictures which, hailing from Hollywood, have drawn a maximum of war-weary British workers into the picture houses have been such totally pacific phenomena as the Andy Hardy films, Bing Crosby's vocalistic cavortions, and such irrelevant tapestries as "Strike Up the Band," "Bitter Sweet" and "Northwest Mounted," the impresarios of the British Studios prefer the more directly warlike route to the patron's purse.

Their schedules are punctuated by films about the Navy, the Norwegian campaign, underground movements in Belgium, and the rest of the bellicose box of tricks.

There is explanation in some sort to be found in Ministry of Information assistance, especially in obtaining filming facilities, but not much less in getting technicians' call-ups deferred, or men released from the forces. This official oiling of the machinery of production has a natural result in persuading producers towards war subjects, with a direct or indirect propaganda flavor. In some quarters it is believed that the only future for the wartime British film lies in directly or indirectly war subjects which might earn the benison and practical aid of the MOI.

This apart, it is unqualified fact that, among the most profit-making films to have come from British studios during the war, have been subjects having no relation to the war as a subject or background. Nor is it unlikely that such pictures as G. H. W. Films' "Handel," the forthcoming Flanagan and Allen comedy "Three's a Crowd," or the Pathe thriller "Suspected Person" now on the floor at Welwyn, will have an ultimate exhibitor success any less pronounced than that accorded their more directly topical contemporaries.

Making Knots

Most ambitious—because its subject is epic and its backing wholeheartedly official—is Noel Coward's Two Cities film, "In Which We Serve," which dramatizes in screen idiom the work of the British Navy. The film which has started at Denham is already 'way ahead of schedule. Coward's production methods, which include painstaking casting and sedulous rehearsing of sequences before they reach the camera stage, have succeeded so well that in some cases the set builders and craftsmen have been unable to keep up with the director . . . a new experience for British studios.



Major Sassoon, managing director of Two Cities Films; Fillipo del Giudice, general manager; Noel Coward and Colonel Crossfield, director, and Two Cities' main brace splicing party at Claridge's, London, to launch the naval epic "In Which We Serve," and for which Mr. Coward will be star, producer and co-director. Shooting has started.

The film has opened with passages in a seaport, and scenes devoted to dockside happenings, to domestic cameos, and the minor incidents which go to fill the life of a naval rating on leave.

Elsewhere Denham craftsmen are building a set representing the deck of the destroyer which is the heroine of the film, and on whose warlike purposes the three central naval characters, officer, Non Com, and A.B., are bent.

Coward, as already recorded in these pages, is author, producer, and with David Lean, joint director. He is also the only topline name in the production.

That Two Cities, who are making the film, are confident in its future, is evident in the current disinterest of the company to distribution. No deal has been arranged so far, neither for Great Britain nor the U. S. This will be tackled a little later. When the film is concluded, Major Sassoon, chairman of the company, and Fillipo Del Giudice, general manager, will take a print to the U. S. there to pursue the purpose of arranging a U. S. release.

That the company, despite their preference in this instance for a purely war subject, have a wider vision than might at first seem the case, is further made clear in the two-year lease taken on the small Highbury Studios, where, with a company of stock players and contract technicians, et cetera, smaller pictures of homely audience appeal will be made on a regular rota basis.

Epitomizing their purpose as the filming of history as it is made, British Aviation Pictures, whose "First of the Few" has been produced at Denham by Leslie Howard, are to follow this with two other wartime subjects, "Road to Benghazi," and "Tomorrow We Live." The latter subject is a factual one, written by a French patriot who escaped from the Nantes terror, and is presently being scripted by Anatol de Grunwald.

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Elsewhere, at the Gaumont Studios at Shepherds Bush, Gainsborough are dramatically documenting the war in "We Shall Rise Again," the story of "La Libre Belgique" and the underground movement of Free Belgians. Anthony Asquith has already taken the film, an ambitious one, into its seventh week. Eric Portman and Phyllis Calvert are leading players.

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The Chetniks

From Belgium, with the war still thundering on to the sound track, British production, via Ealing Studios, plans to take the contemporary audience to the mountains of Serbia where, in a film tentatively titled "Chetnik" the work of the Serbian mountain guerrilla warriors will be epitomized. The Chetniks' story is to a great extent in the hands of Dr. Sokulic, Ukrainian-born spokesman for the Yugoslav peoples, who has translated into dramatic form the story of his own adventures in helping the partisan cause. British columnist Nathaniel Gubbins, journalistic comedian of a Sunday newspaper, and George Slocombe, most distinguished of erstwhile Paris correspondents, are engaged as writers in the film, which Michael Balcon will produce and Sergei Nolbandov will direct.

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Costume Coupons

The increasing difficulties of clothing and costume manufacture have not been far from the consciousness of the Board of Trade, who, last year, set up a clothes rationing scheme aimed to assist the British producer over the coupon hurdle. Further economies have been called for by the Government department. First step in a new push in this direction has been a request for an immediate return of all clothing purchased by the companies under the scheme, and the probable setting up of a trading license system under which there could be interchange of costumes between one studio and another, and a general pooling of resources. Legal obstacles stand in the way of this at present.

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Hugh Findlay, for some time past personal assistant to Leslie Howard, has been appointed Publicity Manager of Ealing Studios.

BRITISH INDUSTRY ADOPTS ARBITRATION ON WAGES

Studio Technicians' Pact May Be Basis for New Industry-Wide Reform

by AUBREY FLANAGAN
in London

With the intervention for the first time in the history of the British production industry of the principle of national arbitration, studio workers and technicians here have now achieved the first plank in a platform upon which it is hoped a charter of working conditions wages and hours, will be set up.

The dispute between employers and employes, on the matter of payment for overtime, subjected to an Arbitration Tribunal sitting under the auspices of the Ministry of Labor, has been terminated, and an agreement will automatically be put into operation.

Under this new settlement technicians in the studios will be assured of a working day of 8½ hours, with payment at agreed rates for overtime, for weekends and for holidays.

Incidental as is this agreement, it is a vital achievement and suggests that in the very near future a national agreement will be signed, which will in fact prove a charter of working conditions for the entire industry.

Sought in 1936

Such an agreement has long been sought by the Association of Cine Technicians. First endeavors to secure one were launched in March, 1936. Little progress was achieved, because there was at that time no employers' federation and agreements had to be concluded individually and locally. The mercurial state of the industry has been the chief difficulty in securing an agreement. Since 1936 no less than three different bodies have been created to represent the producers; two of them have been disbanded, the third, the British Film Producers' Association, most representative of them all, still exists and it is this body which has been in negotiation with the unions and has, with the Union, accepted the findings of the Arbitration Tribunal on hours and overtime payments.

Since 1936 negotiations have been launched with each group in turn. Had there been one employers' federation, or producers' association, instead of three, there is little doubt that today a national agreement would be in existence.

In May, 1940, it all seemed set for the conclusion of a national agreement on working conditions. Negotiations had materialized with B. F. P. A., formerly the British Film Production Employers' Federation, with the widening up of that body negotiations and further progress with the agreement came to nought. The collaboration and interest of the Ministry of Labor was sought and obtained.

Since the formation of the British Film Producers' Association negotiations have been going on and it would seem that they are likely now to bear fruit. A friendly spirit has been expressed by the employers who claim they would favor a national agreement to standardize conditions throughout British studios.

The A. C. T., however, claim that at the outset the B. F. P. A., instead of carrying on from the point where negotiations had been interrupted by the disbandment of the previous federation, took the draft proposals as an entirely new suggestion, instead of amending the terms which had been agreed already by its predecessor body, particularly found it unable to come to unanimity on the question of overtime and working hours. With the dragging on of negotiations and conversions and the inability of either side to agree with the other's viewpoint, the aid of the Ministry of Labor was called for and the matter put to arbitration. The result of the findings of the Arbitration Tribunal are now being adopted by both sides.

Whilst on the one hand the employers claim that the terms arrived at are not as good from the employes' point of view as those offered by the producers last December, the technicians on the other hand are greatly content at the stabilization of the matter, which will, whilst it does not improve conditions as much as they desired, certainly prevent them from being worsened.

8½-Hour Day Set

Under the findings of this Tribunal the normal working day in the studio is set at 8½ hours from Monday to Friday and 4½ hours on Saturday. Over and above this workers who once had to depend on the whimsies and goodwill, or otherwise, of their employers will now be paid worthily for their work. Those earning up to £10 per week will be paid time and a half for overtime; those earning between £10 and £15 will be paid on a "straight" rate. Those earning over £15 have no guarantee that they will be paid at all over their weekly salary. Sunday work will be paid for at the rate of two days' pay for those earning under £15 per week, and public holidays accordingly. A day off for holidays worked is also assured.

With this first plank in the platform now established the Unions and the Producers' Association will go further into the matter of a standard agreement and the hopes are that one will be arrived at.

In regard to the question of overtime and the working day it is claimed by the Union that only one studio, and that a minor studio, was in disagreement: that all the other organizations were ready and willing to consider the A. C. T. demands.

The acceptance of the principle of arbitration by both sides is regarded as a healthy one, the conceding of a 47-hour week is definitely a concrete step in the concession of a principle, upon which it should be easy to negotiate and establish a wider charter of conditions for workers in the industry.

The question of overtime has been the sorest of all points of dispute and it is not expected on either side that other matters, such as minimum rates of pay, will prove difficult of solution.

Disagree on Prices

Further impetus to the suggestion that the circuits are trying to maneuver CEA policy has been lent this week by district discussions on the recent proposal to increase admissions throughout the country. Though the majority of Branches so far have decided in favor, the discussions have been marked by considerable disagreement and the circuits have been accused of pushing the idea without full consideration of the rights of independent exhibitors.

The circuits this week too have, as already recorded in *Motion Picture Daily*, decided upon an all-round increase in seat prices. The new scale upon which they have agreed, and which will operate as from April 1st next, will embrace nearly 1,000 cinemas. It provides for a sixpenny lowest admission and for the raising of prices: 9d. to 1s/0d, 1s/0d to 1s/2d, 1s/2d to 1s/6d, 1s/6d to 1s/10d, 1s/10d to 2s/4d, and 2s/6d to 3s/0d.

The circuit scale will be put before the next General Council of the CEA on March 18.

Whether the circuit scale will be adopted, and indeed whether the principle will be accepted, by all the Branches, is as yet a matter of speculation. The facts are that doubts exist among the rank and file throughout the country not only on the degree of increases, but on the principle of increase itself.

One Branch, that representing the cautious Scots, have deferred discussion until after the next national Executive Meeting in March.

On the one hand there is a widespread feeling that the general rise in the cost of living, including the cost of materials and overheads generally, plus the recent war bonuses granted the theatre employes, necessitates the exhibitor increasing his gross revenue. Added to this there is the almost generally accepted view that cinema entertainment has for too many years been sold at too cheap prices. The fourpenny (4d) seat still exists in the country, often being the cost of a three-hour show.

As one exhibitor in a Northern Area put it: "We are the only industry offering prewar quality wares at virtually prewar prices." Another exhibitor in the same group points out that taxation apart cinema prices have increased by barely 20% in forty years.

WOULD CHARGE BY THE HOUR

Among the suggestions for a solution of the admission price dilemma in England is the abolition of so many grades of admissions and the institution of, say, two prices for each cinema. The proposal also has been put forward that instead of charging so much per performance exhibitors should charge so much per hour. Cinemas giving a one hour show, it is suggested, should charge fourpence (4d) and the house giving a three hour show 1s/0d, and so forth.

British Exhibitors Elect Speakman

The British Cinematograph Exhibitors Association at its annual meeting on Tuesday elected Councillor W. J. Speakman, Liverpool exhibitor and municipal representative, as new president, replacing Sidney Lewis. Henry Simpson of the West Lancashire branch was chosen vice-president.

After adding his tribute to the many complimenting Mr. Lewis on his year of service, Mr. Speakman accepted the office with the comment that he could make no specific promises in view of the times.

The general council was expected to discuss on Wednesday the possibility of an increase in admissions, postponed recently after consultation with the Treasury, in view of a prospective increase in theatre taxes.

U. S. Lines Up 100 Schine Witnesses

Department of Justice to Start Anti-Trust Case Against Circuit April 28

The United States Government has lined up for its anti-trust prosecution of the Schine Circuit, close to 100 exhibitor witnesses, operating in competition to the Schines, or affected thereby, in New York, Delaware, Ohio, Kentucky, and Maryland.

Trial of the circuit, subsidiaries, and Universal, United Artists, and Columbia is to start April 28th, the Department of Justice disclosed last week in Buffalo Federal Court.

The disclosure was made in filing of additional answers to defendants' interrogatories. Closer examination revealed the prospective witness list was much larger, but that the Government expected to limit it to 100.

The answers reiterate Government charges that distributors licensing Schine theatres, must disregard local competition, because the circuit compels them to meet demands in competitive situations as a price for licensing films to the rest of the circuit, including situations not competitive.

Seymour Simon, Special Assistant Attorney General, commented that the result of this practice was that "even where a local exhibitor may afford an outlet for the distributor's films in his locality which is more desirable and attractive than that offered by the Schine theatre in that locality, the distributor licenses its product to the Schine theatre instead of the local operator in order to prevent the exclusion of its films from the numerous localities where the Schine theatres have no opposition."

The answers were filed pursuant to an order of the court of February 27th. One of them claims the Government is not now accurately advised of the exact number of "first class" pictures released by the eight principal distributors during the past 10 years. On the basis of present knowledge, however, the Government estimates them as follows: Paramount, 15 to 30; Loew's, 25 to 40; RKO, 5 to 15; Vitagraph, 20 to 35; Universal, 5 to 10; 20th Century-Fox, 20 to 35; United Artists, 5 to 20, and Columbia, 5 to 10.

The Government also charged Schine had received from distributors greater rejection privileges and longer periods in which to use them.

Judge Releases Three In Mebco Trust Case

Three of the 13 defendants in the anti-trust suit seeking damages of $690,000, brought by the Mebco Holding Co., and the Mebco Theatre Co., Inc., owners and operators of the Empress Theatre, Atlantic City, have been released from any liability by action of Federal Judge John Boyd Avis in the U. S. District Court in Camden, N. J., last Saturday. Judge Avis dismissed the suit as against the S.C.A. Co., and Frank P. Gravatt and Mrs. Flora Gravatt, officers of that company, alleged to have conspired with other defendants to violate the Sherman and Clayton anti-trust, monopolies and fair trade acts.

However, the litigation still stands and is awaiting trial as against the other defendants, which includes the major distributors, their exchanges, the Ventnor Realty and Leasing Co., and the Wielland Theatre Co. The major distributors joined as defendants includes Warner Brothers, 20th Century-Fox, R.K.O., Paramount, Universal, Columbia and United Artists.

The Mebco action, filed last Fall, charged the Gravatts and the S.C.A. Co. entered into an agreement with the Wielland Co. to prevent the Empress Theatre from getting first-run pictures through the sale of land on which the Wielland-Lewis theatre circuit in Atlantic City built the New Embassy Theatre. The independent circuit's old Embassy Theatre is now the Empress Theatre.

The case was argued by Herbert Horn, counsel for the Gravatts and the S.C.A. Co. last fall and at the time, he sought dismissal on the grounds that the sale of the now Embassy Theatre property was merely an ordinary sale of land and no conspiracy was involved, and further, that the complaint failed to state a cause of action. In opposition, Harry Cassman and Melvin Albert, of New York, counsel for the plaintiffs, contended that no dismissal should be granted until their clients had an opportunity to take depositions out of which might come some evidence of conspiracy. In dismissing the action now, Judge Avis held there was no law which permitted the plaintiff to call witnesses "in a fishing expedition" with the hope that somehow it might develop that the defendants had some liability.

In the suit, the Mebco Holding Co. asked actual damages of $180,000, with a triple sum entitled by law of $540,000; while the Mebco Theatre Co. sought $50,000, or triple damages of $150,000; making a total of $690,000 damages.

Pre-Trial Quiz In Murray Suit

A pre-trial examination was held last week in Chicago on Warner's motion to quash service in the Thomas Murray $1,000,000 anti-trust suit. The Warner company claims that, being a New York corporation, they are not liable to suit in the state of Illinois. Lester Murray, the prosecuting attorney, has agreed to the dismissal of Paramount Film Exchange, Inc., First National Pictures, Inc., and Frank J. Reif, from the suit.

Mr. Murray, in filing his suit in the U. S. District Court, Chicago, several months ago, accused nearly all the film companies, Balaban & Katz and others with conspiracy in putting him out of business when he operated the Thalia Theatre.

Iowa Club Hears Brayton

Arthur Brayton, secretary of the Des Moines Chamber of Commerce, addressed the Iowa Motion Picture Club on the importance of film industry co-operation in war-fund and defense activities. Leo F. Wolcott, president of the ITO of Iowa and Nebraska, discussed the Motion Picture Industry's new sales plan. Over 140 members and guests, including actress Nancy Kelly, in town for a bond drive, attended the meeting of the club, which is seeking exhibitor membership for more effective operation.

Monogram in Colombia

Norton V. Ritchey, vice president of Monogram Pictures, announced last week that he had concluded a deal with Charles Cooke, representing Cine Colombia, for the distribution of Monogram releases in that country.

"DIVORCEMENT" CASE DELAYED

Hearings on the U. S. Government's petition to force invalidation of 16 recent theatre acquisitions of Paramount Pictures and 20 of Twentieth Century-Fox Film, originally scheduled for March 19th in the U. S. District Court in New York, were postponed until the early part of April by Federal Judge Henry W. Goddard this week at the request of attorneys for both sides. Additional time required to allow conferring attorneys for the two companies and the government to agree upon a stipulation covering the facts at issue was the cause of the delay. Efforts to reach an agreement on the facts are being made to prevent a long drawn out legal battle and to confine the hearing solely to questions of law. The Government is contending that the theatre acquisitions were made contrary to the provisions of the consent decree.

O'Connor Heads Drive For Catholic Charities

John J. O'Connor, vice-president of Universal Pictures, has been named chairman of the Motion Picture Committee for the 1942 Catholic Charities Drive in Greater New York, which was inaugurated last week. The film committee, which Mr. O'Connor headed last year also, will form part of Archbishop Francis J. Spellman's Committee of the Laity, of which Alfred E. Smith is chairman, Postmaster General Frank Comerford Walker is treasurer, and George J. Schaefer, president of RKO Radio, is assistant treasurer.

The film group comprises about 50 members of the motion picture and allied industries. Among its members are:

Jack Alicoate, Joseph Bernhard, Nathan J. Blumberg, Major Edward Bowes, Harry Brandt, Steve Broidy, Harry Buckley, Pat Casey, Tom J. Connors, H. M. Doherty, G. S. Eyssell, Si Fabian, E. C. Grainger, J. R. Grainger, Al Hovell, John Kane, Maurice Kann, Austin C. Keough, Joseph McConville, Charles B. McDonald, Joseph P. McLaughlin, Joseph E. McMahon.

Also, William Morris, James A. Mulvey, John Murphy, Senator William J. Murray, Leon Netter, John Nolan, Dennis F. O'Brien, John O'Connell, Charles L. O'Reilly, P. A. Powers, William T. Powers, Martin Quigley, Charles Reagan, Phil Reisman, Herman Robbins, William F. Rodgers, Bert Sanford, George J. Schaefer, William A. Scully, George Skouras, Spyros Skouras, A. W. Smith, Jr., Frank C. Walker, William White.

National Decency Legion Classifies Fifteen Films

Of the fifteen films reviewed this week by the Legion of Decency, ten were listed as unobjectionable for general patronage and five were considered unobjectionable for adult audiences.

Class A-1, Unobjectionable for General Patronage: "Always in My Heart," "Canal Zone," "The Dawn Express," "Fingers at the Window," "Heart of the Rio Grande," "House of Errors," "Lawless Plainsman," "Scattergood Rides High," "Stage Coach Express," and "Sundown Jim." Class A-2, Unobjectionable for Adults: "Drums of the Congo," "The Kennel Murder Case," "Sleepytime Gal," "We Were Dancing" and "Who Is Hope Schuyler?"

SPECIFIC EVIDENCE NEEDED TO PROVE INJURY:—AAA

Boston Circuit, Missouri Negro Houses Lose Clearance Pleas

Specific evidence to show that they have suffered injury must be submitted by clearance complainants a Boston arbitrator ruled this week, reminding exhibitors that they bear the burden of proof.

Arbitrator Harry R. Tosdal administered verbal spanking to E. M. Loew's, Inc., Boston circuit, in dismissing a demand for clearance brought by the firm against Paramount, 20th Century-Fox, Vitagraph, and RKO.

Mr. Tosdal declared there had not been sufficient proof that the complainant's Strand Theatre in New Bedford, Mass., "made the fullest use of the clearances which it now possesses." The award also declared that no proof had been offered as to the injury sustained as a result of the allegedly unreasonable clearance.

The arbitrator maintained that the evidence did not show that the complainant suffered, or will suffer, any injury as a result of existing clearance. He further pointed out that the filing of a demand against the four distributors indicated identical complaints against each while the evidence indicated that the relationships of the distributors to the theatres mentioned in the complaint are not identical as "some of the distributors do not sell to all these theatres."

No "Convincing Evidence"

"Unreasonableness in clearances implies that the complainant has suffered, or will probably suffer, injury from the clearances established," the arbitrator declared in his award. "The burden of proof of injury is upon the plaintiff. The allegation that injury has been sustained has in the hearings been supported primarily by general statements of opinion by the plaintiff corporation's president and witnesses."

"The Strand Theatre," read the award, "has not apparently made the fullest use of the clearances which it already possesses. The evidence indicates that there are unexplained delays between availability dates and play dates. Alleged injuries therefore cannot be clearly assigned to excessive clearance. Convincing evidence that reasonably full use has been made of clearance already available was not offered.

"2. There is some evidence of oral agreements as to clearance with competing theatres in addition to written contracts.

"3. Allegations have been made that film prints were actually not available for showing after availability dates and that these may account for some of the delays in play dates after availability. The burden of proof that such delays have been responsible for injury is upon the plaintiff. The plaintiff has not proved his effort or intention to give play dates to films reasonably soon after availability."

Mr. Tosdal noted that the complainant had offered an amendment to his original complaint so as to take in the clearance now applicable between the Strand and the Casino Theatre. The amendment was accepted by the arbitrator but the owner of the Casino refused to intervene in the proceedings. Nevertheless the clearance applicable between the two houses was considered in the award.

It was agreed and stipulated by all parties, except Paramount, that any reference in contracts between the defendants and the complainant to the Royal Theatre and Allen's Theatre be ignored inasmuch as Allen's is no longer in existence and the Royal is in a different geographical location.

Negro Theatre Loses Plea

A ruling at Kansas City on the tribunal's third case on March 12th disallowed the clearance demand of D. R. Gifford, operator of the Louis theatre, Negro house in St. Joseph, Mo. The award asserted that the theatre was comparable in size, revenue and operating characteristics to seven other third run theatres and was not entitled to prior clearance by reason of its being the only theatre in St. Joseph catering to Negro patronage.

The award set 133 days after first run Missouri and Orpheum theatres as a maximum for the Louis theatre. The complainant had sought a reduction to 30 days of the present 119 to 143-day margins. The award combines an 118-day margin behind first runs with a 14-day clearance behind second runs. It upholds, in effect, the existing clearance structure for all St. Joseph third run theatres.

Paramount, 20th Century-Fox, Warners, MGM and the Durwood-Dubinsky Brothers circuit were defendants. Costs were assessed equally.

The arbitrator found that there was no competition between the Louis and any other theatre in the city since the 200-seat theatre is patronized exclusively by the town's 5,000 Negroes. "Competition is used," he said, "in the sense that none of the patrons of the white theatres would be transferred to the Negro theatre by any proposed change of run, clearance or availability."

The only issue, he said, was to determine whether the Louis is entitled to some special consideration not available to other third run theatres in St. Joseph since, because of its patrons, it is not in competition with them.

Because there is no discrimination between the Louis and other third runs, Mr. Shughart wrote, and no evidence of unreasonable clearance, Section VIII precluded

(Continued on following page, column 1)

Boston Exhibitors See New Cases From Liberal Appeal Rulings

Exhibitors in Boston are discussing with great interest the reversal by the Appeal Board of an arbitrator's dismissal of the clearance complaint of Victor Thien of St. Louis. The reversal of the Thien case created considerable comment among local motion picture circles because of the close parallel the case is felt to bear to the complaint filed by Lucien Descoteaux of the Rex Theatre in Manchester, N. H.

Mr. Descoteaux filed a demand in April, 1941, against the Big Five seeking reduction of the clearance of 60 days after first run then being allotted him. An arbitrator reduced the first run clearance to 30 days and second run clearance to seven, but the award was reversed by the Appeal Board.

A study of the Manchester and St. Louis cases reveals a close and striking parallel, Boston observers say. In both cases the intervenor was a circuit operator with a large number of houses and in both cases, the practice of giving the complainant the product only after the circuit's second run houses had received it, were cited.

As a result of the Appeal Board's decision, New England motion picture circles are wondering what Mr. Descoteaux' position is now. It is rumored that he may file another complaint. With the current feeling that there is an attempt to be more liberal in the awards it is deemed probable that another demand would result in an entirely different disposition.

Although it has been impossible to verify it by official quotation, Boston exhibitors hear that the distributors themselves were convinced of the justice of the first Descoteaux award and were surprised when it was reversed by the Appeal Board.

As yet, no action has been taken by the New Hampshire exhibitor, but it is expected that he will file another demand within the next few weeks. The Descoteaux case, Boston's third, was one of the most closely watched of the local arbitration cases. The reversal of the arbitrator's findings by the Appeal Board resulted in the first rumblings in New England against the arbitration system.

N. Y. Arbitration Case Withdrawn; New Panel Set

(Continued from preceding page)

any limitation of the right of exhibitors to license such prior runs as they saw fit. The complainant's only grievance, he found, is related to a change in run which is beyond the scope of the clearance clause of the decree.

Buffalo

A consent award at Buffalo on March 9th ended the clearance demand of Irving Cohen, for his Allendale theatre. In his complaint against the Big Five Mr. Cohen asserted that the present margins of the Marlowe theatre were unfair and sought availability ahead of the Marlowe. The consent award filed by George W. Wanamaker, arbitrator, set seven days as the maximum between the two theatres. Costs in the action to date were shared equally.

New York

The 29th New York case, clearance action by the New Paltz theatre, New Paltz, N. Y., against the Big Five and Kingston and Poughkeepsie theatres was withdrawn this week by settlement. The Loren Theatre Company operates the New Paltz and the Kinboro and Netco operating companies intervened. Terms were not revealed.

New York received its 34th case Monday when Louis Martin, operating the Majestic theatre, Paterson, N. J., named the Big Five in a clearance demand. He asked day and date with Brandt's State theatre, Paterson.

Chicago

The Oriental Theatre clearance case, scheduled for hearing on March 9, was postponed again on that date when the parties were not ready. Arbitrator Hayes McKinney set March 24th for the continuance of the case. Rumors that a settlement was being negotiated with the parties, outside of the arbitration board, were denied by Perry M. Chadwick, the Oriental's attorney.

The Wheaton theatre, Wheaton, Ill., case (No. 13) has been postponed from March 17th until March 30th by request of counsel for RKO and MGM who said they would be busy trying a case in New York City on March 17th.

The time for the filing of appeal briefs and answers in the Alcyon Theatre, Highland Park, Ill., case (No. 9), has been extended to March 30th and April 13th.

Albany

The arbitration case brought by Smalley Theatres, Inc., Cooperstown, N. Y., against all five signatories seeking a reduction or abolition of the 14 days clearance held by Schine's Colonial, Norwich, N. Y., over Smalley's Sidney, N. Y., theatre was resumed March 18th. Former Super Court Justice Joseph Rosch, arbitrator selected by the AAA after contending sides had failed to agree, is presiding. Witnesses heard late in February were Steve Tarbell, film buyer, and Mrs. Helen Johnson, booker, for Smalley Theatres, Inc.

Wilbur B. Jones, an attorney, was named arbitrator Tuesday in the clearance complaint of the Olga Theatre Corporation, Hannibal, Mo., on Tuesday. Hearing was set for early April. No intervenors have entered the action.

Cleveland

The third Cleveland complaint was filed Tuesday by the Tuscarawas Amusement Company of Uhrichsville, O., for its State and Ohio theatres at Urichsville and the Lincoln theatre at Dennison. The clearance demand asks equal clearance or a reasonable reduction.

New Boston Panel

Fifty new names were listed on the Boston panel, as follows:

C. N. Angell, Peisch, Angell & Company; professor Raymond C. Baldes, Boston University Law School; Raymond P. Baldwin, Stewart, Chase and Baldwin; Thomas U. Barb, Kaskins and Sells; Frederick W. Bliss, General Electric Co.; Daniel Bloomfield, Retail Board of Trade; Campbell Bosson, Chamberlain, Stone and Bosson; E. G. Boutelle, Lybrand, Ross Brothers and Montgomery; Alden C. Brett, treasurer Hood Rubber Co.; Professor Arthur L. Brown, Boston University Law School; Mathew Brown; Ralph Bruster, Scovell, Wellington and Co.; Arthur L. Bull, vice-president, Crocker-Burbank Papers, Inc. (Fitchburg); Albert M. Chandler; Henry M. Channing; Danforth E. Comins; Courtenay Crocker; Frederick A. Dakin, State Board of Housing.

John A. Daly, Suffolk County Bar Association; Former Attorney General Paul A. Dever; Dr. Gustavus J. Esselen, president Gustavus J. Esselen, Inc.; George E. Gordon; Arthur P. Hardy; William Harold Hitchcock; Garret S. Hoag; Walter Humphreys, secretary National Association Wool Manufacturers; Ernest A. Johnson, secretary, Building & Construction Trades Council; Reuben L. Lurie; former Mayor Frederick Mansfield; professor Leo Drew O'Neil, Boston University College of Business Administration; Henry Parkman; Robert L. Rice, Hood Rubber Co.; Arthur H. Rogow, Sears Roebuck; Ben M. Selekman; J. Harold Stewart; John E. Thayer; Charles W. Tucker, comptroller, H. P. Hood Co.; professor Harry R. Tosdal, Harvard School of Business Administration; Robert C. Van Amringe; Wallance N. Watson, general agent, Connecticut Mutual Life Insurance Co.; Raymond S. Wilkins, Palmer, Dodge, Wilkins, Barstow and Davis; Roy F. Williamsons; Joseph B. Wolbarsht, Rome Weinstein and Wolbarsht.

The new members are: Philip B. Buzzell, Hemenway and Barnes; Judge Edward A. Counihan, Jr.; William A. Kneeland; professor Cornelius J. Moynihan, and professor John D. O'Reilly, Jr., Boston College Law School, Charles F. Rettenhouse and professor Richard S. Sullivan of the Boston College Law School.

ARMY OFFICER LAUDS INDUSTRY

Commending the motion pictuce industry "for the outstanding contribution" it "is making in the national effort toward victory," Major General Dawson Olmstead, Chief Signal Officer of the U. S. Army, expressed appreciation of the War Department to the industry, recently, at luncheon in Hollywood, given in his honor by studio heads.

"You offered the vast facilities of your industry to us without thought of profit," he said. "Through your War Activities Committee and the Academy Research Council you have established an organized method of handling the production of training films. I am extremely proud that the Signal Corps has been the agency of the War Department associated with you in the production of these films," he declared.

Testimonials for Emanuel, Lavene

Approximately 500 of the industry attended the testimonial dinner tendered Jay Emanuel, Philadelphia exhibitor, on Monday at the Benjamin Franklin Hotel. The affair, marking Mr. Emanuel's 30th year in the business, was sponsored by the Motion Picture Associates, which he founded in that city, for the benefit of the relief fund of the salesmen's organization.

Louis Nizer, New York attorney and author, was one of the principal speakers. Albert M. Cohen, Philadelphia attorney, was toastmaster, and city and state leaders were on the dais in addition to industry heads. Delegations from all parts of the territory and surrounding cities attended, including a large delegation of New Yorkers, reservations having been entered for George Dembow, Joe Eagen, Charles Reagan, Robert Gillham, Martin Quigley, Joseph Bernhard, William F. Scully, Andy Smith, Herbert J. Yates, William F. Rodgers, Eddie Alperson, Sam Shain, Herman Robbins, John Eberson, S. Barret McCormick, Robert Mochrie, Arthur Mayer, E. A. Williford, John Harris, S. S. Krellburg, Charles Lewis, Arthur Greenblatt, Paul Terry, F. L. Friedman, Jules Lapidus, Jack Levin, Barney Balaban, Harry Brandt, Jack Cohn, Ned E. Depinet, Harry Gold, Leonard H. Goldenson, Ben Kalmenson, Ed Kuykendall, Jules Levey, Norman Moray, E. K. O'Shea, William G. Sussman and others. Alfred J. Davis, 20th Century-Fox sales manager, was chairman of the arrangements committee.

Lavene Honored

J. C. Lavene, manager of the Academy Theatre in Buffalo, N. Y., and twice-elected national director of the Variety Clubs of America, was given a testimonial dinner Monday night by the Buffalo tent in the club quarters. Mayor Joseph J. Kelly was toastmaster. At the speakers' table were Vincent R. McFaul, of the Shea theatres, and City Judges John D. Hillery, Christy J. Buscaglia, Michael and Harry Zimmer.

Schuler Houses to F. & M.

The Fanchon & Marco circuit, St. Louis, has taken the Powhatan and Avalon theatres, that city, from Mrs. Bess Schuler. The lease is for many years. Mrs. Schuler will continue operating the Roxy and Columbia theatres.

Manager Heads Kiwanis

Charles H. Moyer, manager of the Warner's State Theatre in Hanover, Pa., last week became president of the local Kiwanis Club, advancing from his office of vice-president.

WAR HALTS FM EXPANSION; WILL NOT DISPLACE IT

Distribution of Receivers Now in Stock to Double the Number in Use

Although expansion has been halted for the duration the frequency modulation broadcasting industry sees no drastic curtailment of the activity to which the new "staticless" radio has grown in the last year.

The number of FM receivers in use may, in fact, be almost doubled before the radio industry converts completely to war work within the next month. Large stocks of partly assembled and completed FM receivers are said to be on hand in dealers and makers warehouses. The Government probably will permit the sale of these sets. Their conversion to war use is not considered to be generally practicable, it was said.

"FM will carry on" according to a spokesman for FM Broadcasters, Inc., trade association of the frequency-modulation industry. Some stations now broadcasting FM programs may be forced to curtail the extent of their activities, and the construction of new FM outlets is unlikely, he said. But existing facilities, for the most part, will continue to operate. Most of the 250,000 owners of FM receivers can be assured that they will continue to receive FM programs the spokesman asserted.

To Maintain Programs, Stations

Radio manufacturers and station operators have already had sufficient proof of the importance of FM, one station representative said. He predicted that the principal FM receiver manufacturers and the operators of local FM radio stations would see that programs and license franchises are maintained for the duration, while they turn all efforts to defense production.

Approximately 200,000 FM receivers are available for sale to the public during March, April and May according to FM Broadcasters, Inc. Prices, it is reported in the trade, have been stabilized at existing levels and the receivers will be distributed to areas where the 24 FM stations now operating on regular schedules are located.

With one or two exceptions these 24 stations are expected to continue operations. The majority are broadcasting sponsored programs and one or two have reported small operating profits from time to time.

Sixty-three commercial FM transmitters have been authorized by the Federal Communications Commission. Of these 24 are on the air regularly, 11 are experimental FM stations, 40 stations are in various stages of construction or planning and 55 license applications are pending. With all radio equipment strictly rationed it is not expected that the planned stations will be allowed to start construction. Those whose building programs are well under way probably will be allowed to complete their transmitters, as and when they can secure equipment.

A shortage of trained personnel is also a major problem in FM operation. With many engineers called for military service it has been necessary in several instances to assign FM engineers to the operation of standard broadcast stations.

Whether the FCC will approve pending or new applications for FM construction permits has not been decided. The Defense Communications Board is still studying the status of FM, television, facsimile, and other newly established or experimental broadcasting activities. The FCC has indicated that it will do everything possible to encourage new broadcasters and aid existing stations where their activities do not impinge upon an all-out war effort.

Among recent applications for FM outlets are a request by the Houston Printing Corporation, operator of the standard station, KPRC at Houston, Tex. It is the second FM application from Texas. It is understood that the station would join the American Network and operate on a channel of 45.6 megacycles.

Six stations now under construction are expected to join the 24 operating FM broadcasters within the next two months. These new outlets will include W75P the FM outlet of KDKA, Pittsburgh, two Philadelphia stations, one in Boston and W41MM at Rocky Mount, N. C.

The Milwaukee *Journal's* FM station, W55M opened on February 22nd with a new 50,000 watt FM transmitter. Previously the station had broadcast for two years on 3,000 watts. The opening of the full size *Journal* station called new attention again to moves by the FCC to restrict the newspaper ownership of FM stations. Although newspaper ownership of standard and FM radio stations is the subject of current hearings before the FCC in Washington informed observers predict that the whole question will be shelved until after the war.

Newspapers now owning or possessing construction permits for standard or FM stations will be permitted to continue in their present status, according to Washington reports. Chairman Fly of the FCC, in adjourning press-radio hearings recently, set no date for their resumption. With equipment for new stations unavailable for the duration the question of expansion of newspaper holdings in radio becomes academic.

In New York city's FM area two additional stations have been authorized by the FCC. The permits call for construction of transmitters at Jersey City, in the "North Jersey service area" approved by the FCC last June to eliminate the congestion in the New York area. The two licensees are the New Jersey Broadcasting Corporation for a station at 49.1 megacycles covering 6,200 square miles and Bremer Broadcasting Corporation for 49.5 megacycles, covering 6,200 square miles.

Study FM Audiences

In one of the first samplings of Frequency Modulation audiences, Station W45D, FM outlet owned by the Detroit *News* and WWJ, reported that FM listeners habits varies considerably from standard broadcast listeners. A cross section of 249 of the 14,000 FM receiver owners in the Detroit area was questioned and 51 per cent answered in full.

Tabulations revealed that 82 per cent of the owners favored classical music over popular selections. News followed with a 72 per cent rating, classical vocalists third, with 62 per cent and popular music fourth with 45 per cent.

Most popular listening hours for FM were between 8 and 10 PM when 80 per cent of sets were tuned in. Other hours found 74 per cent listening from 6 to 8 PM, 33 per cent from 10 PM to midnight and 27 per cent from 4 to 6 PM. Early afternoon and morning audiences were relatively small with 12 per cent of sets on from noon to 2 PM and only 8 per cent tuned in during the 6 AM to noon period.

According to other listener sources in the most populous FM listening areas, New York, Chicago and New England, closely parallel results have been observed. FM station operators generally claim a "class" audience favoring classical music and adult entertainment of a more serious type. In line with this the American Network has recently launched a series of programs, musical, vocal and educational from more than 30 New England colleges and universities.

F-M AIDS IN WAR EFFORT

Frequency - modulation - broadcasting is being adapted widely to the nation's military and civilian war effort, it is reported. Many radio communications systems for tanks and aircraft, as well as field radio circuits, are using F-M, according to one source.

The Radio Corporation of America recently patented a system of F-M for simultaneous communication between naval vessels. The system was invented by Hans Roder of Schenectady, N. Y. Details of the system are secret but he is understood to have perfected a means to prevent exclusion of a weaker F-M signal by a stronger one.

F-M is also being used between units of coastal patrols and by public utility systems for guarding power, water, and telephone installations. The American Telephone & Telegraph Company has perfected emergency F-M equipment. Use of F-M during radio silence or blackout periods is termed feasible by engineers who assert that it is impossible for enemy ships or aircraft to fix position by triangulation on F-M transmitters. F-M circuits would permit instant radio communication between defense forces, it is said.

Scores More Are Off to the Armed Services

Men in the motion picture industry from all its branches, continue to trek to the U. S. armed forces. Among the latest who have left for the Army, Navy and Marine Corps are:

Hollis Kennahan, trade press contact for Warner Bros. home office, who joined the Army. Sam Weissman of Warners' advertising department and Jules Goldman of the theatre department, both in the home office, also entered the Army. Ed Kennedy, of RKO's export accounting department, reported to the Army Air Corps at Mitchel Field, Long Island. John Maloney, manager of the Grove Theatre, Warner house in Chicago, is the first manager in the circuit to be called to service. He entered the Great Lakes Naval Training Station as a yeoman.

To date, as far as can be determined, personnel depletions in film companies prior to and following December 7th are approximately as follows:

Warner Bros., about 500 men from all company departments and branches, according to firm records in New York and on the West Coast; Paramount, about 65 men from Hollywood and 20 from the home office, with nine employes from the Paramount Theatre in New York; Loew's, approximately 375 employes, including 100 men from the MGM studio in Culver City; RKO Radio, about 310, including 40 studio employes and about 250 RKO theatres' personnel; 20th Century-Fox, about 80 from the Hollywood studio and 150 from all other departments; Universal, approximately 100, including 40 studio employes; Columbia, about 70 men; Monogram, some 50; Republic, about 25; United Artists about 20, and Walt Disney's studio in Hollywood, approximately 30.

Recent additions from the film industry to the three branches of the U. S. military forces are the following:

M. L. Jones, chief auditor, Republic, Army; Irving Reiner of Warner Bros., Army; Edward Shafton, secretary of Omaha Variety Club, Army; John G. Finley, manager, Amherst, Buffalo, U. S. Marines; L. Hayes Barbarino, manager, Lackawanna division, Dipson Theatres, Buffalo, U. S. Marines; Norman Rivkin, Universal publicity staff, Army; Jack Vittelo, artist at Loew's Rochester, Army Air Corps; Tom Broderick, former assistant manager, Irving Theatre, Wilkes-Barre, Army Air Corps; Ben W. Feldman, manager, United Artists Theatre, Chicago, Army; Joseph B. Stone of Denver, Army; John Greaney, assistant manager, Strand, Wilkes-Barre, Army; John Melan, Jr., former manager of Columbia, Bloomsburg, Pa., Army; Murray L. Devaney, former RKO Toronto salesman, Royal Canadian Navy.

Also, J. T. Robinson, manager, Strand, Lexington, Ky., Army; Steve Loewer and Victor Streibel, Warner Bros., Army; Jack Kurs, MGM publicity department, Army; John Rorick, assistant manager, Rialto, Scranton, Army; Joe Saunders, Mullin & Pinanski, Boston, Navy; Tom Mitchell, assistant manager, Rialto, Roslindale, Mass., Army; George Lukides, assistant manager, Loew's Rochester, Army Air Corps; Joe Teitleman, Warner's Astor, Philadelphia, Army; J. Arthur Gross, former manager of Capitol and Park, Stone Harber, N. J., Coast Guard; Frank Manente, assistant manager, Globe, Bridgeport, Conn., Army; Jack Hively, Paramount studio director, Army; Thomas Philbin, assistant shipper, MGM New Orleans exchange, Army; Charles Golde, Jr., RKO studio, U. S. Marines; John Menzies, assistant manager, Century, Rochester, Army.

Also, Herbert Nussbaum, Loew's home office legal staff, U. S. Navy; George Carris, Alliance circuit, Chicago, Army; Russ. McKibbin, manager, Royal Theatre, Guelph, Toronto, Royal Canadian Artillery; Nathan J. Simon, Randforce Amusement Corp., Army Air Corps; Harold Bell, United Artists Toronto booker, Ordnance Overseas Corps; Peter Meyers, United Artists Toronto office, Royal Canadian Air Force; Harold L. McCracken, National Theatre Supply Co., Navy; Vernon Carr, manager, Easton Theatre, Des Moines, Army; Gordon Blemis, assistant manager, Strand, Des Moines, Army Air Corps; Sherwin Tirchell, Frank Hausley, Jack Sartz and Pearsall Day, Lincoln Theatre, Miami, Army Air Corps; Bernard Barr, Universal's Chicago exchange, Army; Milton Langford, manager, Roxy, Naval Intelligence; Tony Laurie and Larry Weisberg, Warner Hippodrome, Cleveland, Army; Marty Gallagher, assistant manager, Loew's Granda, Cleveland, Army Air Corps.

Also, Ed Burton, assistant manager, RKO Temple, Rochester, Army; Robert Glasier, assistant manager, Paramount Theatre, Springfield, Mass., Army Air Corps; Steve Loewer and Victory Steibel, Warner home office, Army; Redick Hamer, manager, Trenton, Trenton, Army; Bill Wyndham, manager, Will Rogers Theatre, Tulsa, Okla., Army; Walter Norton, operator of theatres in Mascoutah, Columbia and Dupo, Ill., is in the Navy; Earle Hartzog, Warner Memphis-branch, Army; Jack Vittelo, Loew's Rochester, Army Air Corps; Max Brock, theatre owner, Lawton, Okla., Army; Phillips Holmes, Hollywood screen actor, Royal Canadian Air Force; D. J. Hofstetter, Howard Theatre, Chicago, Army.

Also, Fred Freene, Wometco circuit, Miami, Army; John M. Williams, assistant manager, Mayfair, Army; Proctor Jones, Warner publicity department, Cleveland, Army Air Corps; Dave Richaine, Warner New Orleans exchange, Army; Abe Baker, booker, Columbia Indianapolis exchange, Army; Bert Ruder, manager, State Theatre, Fostoria, Ohio, Army Air Corps; George DeGrosse, Whitney, Hamden, Conn., U. S. Signal Corps; Floyd Chrysler, MGM Detroit salesman, Coast Guard; Sam Oshrey, Warner Cincinnati booker, Army; W. C. Bozman, manager, Bechwold and Cleve Theatres, Columbus, Ohio, Navy, and James Boyle, formerly of the RKO home office publicity department, Army.

THEATRES TAKE GROUP POLICY

A blanket $1,000,000 public liability insurance policy for all member theatres, is the latest service announced by the Independent Theatres Protective Association, of Wisconsin and Upper Michigan. Harry Perlewitz, its business manager, said the policy would save much money for members with liability insurance. Premiums will be collected by the organization, based upon theatres' seating capacities. Savings have previously been effected by corrections to booth equipment, and in construction, according to recommendations by a Milwaukee fire insurance specialist.

General Aniline Gets Four New Managers

Another management shift in the General Aniline and Film Corporation, parent of Agfa raw stock, was disclosed Wednesday, by Henry Morgenthau, Jr., Secretary of the Treasury, who has been general manager under powers given by the President.

Monday, four American business men take control, although final supervision still remains in the Treasury, which has 97 per cent of its stock.

The new managers are Robert E. McConnell, president and chairman of the board, Robert E. Wilson, George Moffett, and A. E. Marshall. Mr. McConnell is chairman of the Engineers Defense Board, and consulting engineer to the War Production Board; Mr. Wilson is president of the Pan American Petroleum and Transport Company; Mr. Moffett, chairman of the Corn Products Refining Company; Mr. Marshall, president of the Rumford Chemical Company.

They will be the company's board, supplanting the present 12-man board headed by Julian Mack, president, and Wiliam C. Bullott, chairman. Both men will resign Monday. They had been appointed by the President, after the Treasury took over, and German affiliated officers were forced out.

House Loses License

Jack Cave, manager of the Third Street Theatre in Portland, Ore., was ordered to surrender his license by the city council, for indecent stage shows. The owner of the building, Leo Pallay, will apply for a license to operate the house, with a different show policy.

Officers Named by FM Unit

Members of FM Broadcasters, Inc., frequency modulation trade association gathered in New York for their third annual meeting last week. They elected Walter J. Damm, executive of W55M and WTMJ, radio outlets of the *Milwaukee Journal* as their president. He succeeds John Shepherd, III, of the Yankee and American networks in New England. Mr. Shepard, who has headed FM Broadcasters, Inc., since its inception, resigned because of war work.

Theodore C. Streibert, of the Bamberger Broadcasting Service, New York, operators of W71NY and WOR, is the new vice-president and Robert T. Bartley of Boston is secretary of the FM group. Three directors, Dr. Ray H. Manson, W51R and WHAM, Rochester; John V. L. Hogan, of W2XQR and WQXR New York, and Mr. Streibert were reelected, and J. H. De Witt, Jr., of W47NV and WSM, Nashville, was named to a two-year term, replacing C. M. Jansky, Jr., on the board of directors.

An engineering committee was also named. Members are Franklin M. Doolittle of W65H and WDRC, Hartford, chairman; J. R. Poppele of W71NY-WOR, New York, D. W. Gellerup of W55M, Milwaukee, and Mr. Hogan, and Mr. DeWitt.

The 38 delegates to the New York meeting, representing the principal FM station operators, voted confidence in the post-war future of the industry. The research and educational work of FM Broadcasters, Inc., will be maintained.

Yeshiva Drive Started

George J. Schaefer, president of RKO Radio, announced this week the fourth annual campaign for Yeshiva College scholarship funds for refugee students. He is chairman of the drive, sponsored by the film industry, to provide study and expenses for 10 or more students annually. Barney Balaban of Paramount, Nate J. Blumberg of Universal, Jack Cohn of Columbia and George P. Skouras are among those who have established grants at the college.

Soible Manages United Artists

Sam Soible, manager of the Apollo, has been named manager of the of the United Artists Theatre, Chicago. Phil Solomon, former assistant manager of the Apollo, moves up to managership. Mr. Soible replaces Ben Feldman, who started with Balaban & Katz as an usher 20 years ago and has been called to active duty with the Illinois National Guard, in which he is a first lieutenant.

Philadelphia Circuit Changes

Haddon Mattews, manager of Warners' 69th Street Theatre in Philadelphia, was named manager of the Boyd Theatre to succeed the late Harry Torrante. Ray Myers will operate the 69th, being succeeded at the Uptown Theatre by Silvert Setron. Jack Minsky will manage the Logan Theatre. The changes, announced by Ted Schlanger, Warners zone chief, are in line with the policy of promotions within the circuit.

Luncheon for Muchnic

George Muchnic, assistant secretary-treasurer of RKO Radio Pictures, who has accepted a captaincy in the Army Signal Corps, was given a farewell luncheon at Toots Shor's last week. Ned E. Depinet was toastmaster, and among the staff members attending were: Malcolm Kingsberg. N. Peter Rathvon, Richard C. Patterson, Leon Goldberg, Garret Van Wagner, Robert Mochrie, Robert Wolff and J. Miller Walker.

Sandrich to Paramount

Mark Sandrich, producer-director, has signed a contract with Paramount calling for four pictures a year for the next two years.

WHAT THE PICTURE DID FOR ME

he Baker's Wife, Inc.

BAKER'S WIFE, THE: Raimu—If you can use reign pictures, or are near a college, you can depend upon this drawing a good crowd. It is translated, ell done, and very amusing. Very good turnout here a night of a terrific hlizzard. The print was perct. Running time. 98 minutes. Played March 3.—W. arick Nevins III, Alfred Co-Op Theatre, Alfred. Y. Small college town patronage.

Columbia

BEDTIME STORY: Fredric March, Loretta Young. bert Benchley—This is the kind of light farce that college students go for. The crowd was quite good d the praise was higher than I thought possible a picture like this. It certainly has lot of laughs. vertise it for laughs, because after it gets under y, it has plenty. Running time, 85 minutes. Played rch 5.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

BLONDIE GOES TO COLLEGE: Penny Singleton, thur Lake, Larry Simms, "Daisy"—Did nice business. Had an art drawing contest tie-up with the ools. Everything turned out lovely.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General ronage.

BLONDIE IN SOCIETY: Penny Singleton, Arthur ke, Larry Simms, "Daisy"—Just like all the "Blondie." Nothing to them. Running time, 76 minutes. yed February 28-March 1.—H. M. Gerber, Roxy atre, Hazelton, N. D. Small town and rural patage.

GO WEST, YOUNG LADY: Penny Singleton, an Ford—This is a fine western, if you play them. N. Wells, Wells Theatre, Kingsland, Ga. General ronage.

HER FIRST BEAU: Jackie Cooper, Jane Withers, ith Fellows—Good enough for the double bills, hut not stand lone. Running time, 76 minutes. Played ruary 12-13.—H. M. Gerber, Roxy Theatre, Hazel- N. D. Small town and rural patronage.

RIDERS OF THE BADLANDS: Charles Starrett, sell Hayden, Cliff Edwards—A satisfactory weekwestern which was double-hilled—Harland Ran- Park Theatre, Chatham, Ontario, Can. General onage.

SWEETHEART OF THE CAMPUS: Ruby Keeler, e Nelson, Harriet Hilliard—A little picture with ttle music, dancing and comedy and everybody happy. Pictures like this keep warminded persons oy and in a good mood. This is as good a small re as we have seen. Run it. Running time. 67 tes. Played February 20-21.—Guy G. Black, Plaza atre, Inc., Lyons, Neb. General patronage.

TWO LATINS FROM MANHATTAN: Joan Davis, Falkenburg—See review on "Flying Cadets," versal.—A. E. Andrews, Emporium Theatre, Emum, Pa. General patronage.

Metro-Goldwyn-Mayer

CHOCOLATE SOLDIER, THE: Nelson Eddy, Rise ens—A fair operetta, hut bad at the box office. ning time, 102 minutes. Played March 4-5.—E. M. burger, Paramount Theatre, Dewey, Okla. Small patronage.

COME LIVE WITH ME: James Stewart, Hedy arr, Ian Hunter—A sparkling relief from some e duller plots. Thoroughly enjoyed, although not child entertainment. Priced right, but failed to us money. Played February 15-17.—E. F. Stahl, o Theatre, Melrose, N. M. Small town and rural nage.

DESIGN FOR SCANDAL: Rosalind Russell, Walter Pidgeon, Edward Arnold—Ran this with "Susan" to one of the best crowds of the season. This amusing light comedy, but, on my print, any a part of the dialogue is poorly recorded. People plained about not understanding the talk. That problem we very seldom come up against. Runtime, 85 minntes. Played March 6-7.—W. Varick as III, Alfred Co-Op Theatre, Alfred, N. Y. Small e town patronage.

DESIGN FOR SCANDAL: Rosalind Russell. Walter on, Edward Arnold—Fair program picture. Rosalind Russell was not as good as in "The Feminine Touch." Business off, prohahly due to people going to war and to work in defense. Played March 3-5.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

FEMININE TOUCH, THE: Rosalind Russell, Don Ameche, Kay Francis—A clever and exciting comedy. Plenty of good fun for all. If you are stnck with too many depressing films, pull one and give this a run. You will enjoy its refreshing comedy. Running time, 97 minutes. Played March 1-3.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neh. General patronage.

FEMININE TOUCH, THE: Rosalind Russell, Don Ameche—Excellent performance hy all members to an over-length, talkative comedy that drags considerahly. Just why they dragged it so far is not quite clear, unless they wanted to make sure it would not be double-hilled. Running time, 95 minutes. Played March 4-5.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

FLIGHT COMMAND: Robert Taylor, Ruth Hussey, Walter Pidgeon—Some exhihitors are kicking about the remakes of "Smilin' Through," "Dr. Jekyll and Mr. Hyde," etc. Let them play "Dive Bomber," 'I Wanted Wings" and 'Flight Command" and they'll have remakes all in one season. I've had my fill of roaring planes, crashes, heroes with blood on their foreheads, and their pals standing around in the hospitol. These air dramas have really crashed as far as the puhlic here is concerned. Played March 6-7.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

HONKY TONK: Clark Gahle, Lana Turner, Frank Morgan—I looked for hig things from this picture, hut it didn't click at all. Show is good, but nothing outstanding. I thought Frank Morgan's acting was tops. Played February 20-22.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

HONKY TONK: Clark Gahle, Lana Turner—Swell action picture which hroke all existing box office records. Running time, 105 minutes. Played March 1-3.—E. M. Freiburger. Paramount Theatre, Dewey, Okla. Small town patronage.

HONKY TONK: Clark Gahle, Lana Turner, Frank Morgan—Excellent entertainment, but poor husiness. A new admission policy went into effect beginning with this feature. and I believe that that kept us from good husiness.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

KATHLEEN: Shirley Temple, Herbert Marshall, Laraine Day—Better than average Friday night business. Comments good—Elstun Dodge. Elstun Theatre, Cincinnati, Ohio. Neighborhood patronage.

LADY BE GOOD: Ann Sothern, Robert Young, Eleanor Powell—Some of our high school patrons thought this was O. K., hut the box office was off a mile. Running time, 110 minutes. Played February 22-23.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

LAND OF LIBERTY: Special—Excellent! Proper selling by the exhihitor with this vehicle should make money and should be played by every theatre using English language films. We pre-sold this by newspaper and word-of-mouth on the 112 films incorporated therein. B. O. good. Played Febrary 5-7.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

MARRIED BACHELOR: Robert Young, Ruth Hussey—Very well liked—but not much business. Young is at his best in roles like this—a smooth talker—and a fast thinker. Entire cast was fine.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rrual and small town patronage.

MARRIED BACHELOR: Robert Young, Ruth Hussey—Didn't see this one myself, but from reports it pleased. Played February 24-25.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

MARRIED BACHELOR: Rohert Young. Ruth Hussey—Another "B" picture comes through with the goods. Good, clean fun for young and old. Running time, 81 minutes. Played March 4-5.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

PEOPLE VS. DR. KILDARE, THE: Lew Ayres. Lionel Barrymore. Laraine Day—A very interesting "Kildare." Personally, I think it the best of the series. A snow storm and blizzard Saturday afternoon ruined the box-office receipts on this picture for us. Played February 26-28.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

SHADOW OF THE THIN MAN, THE: William Powell, Myrna Loy—You could not order a better picture to drive out Old Man Trouhle and worry. We believe Metro would be much better off to stop their high-class pictures and give us more good comedies like "The Thin Man," "Kildare's," "Hardy's" and re-engage Stan Larel and Oliver Hardy for a few comedies. Everyone wants comedy and music to help them forget the hardships and heartaches brought them by the war. All studios should go all-out on national defense and do their part to help America laugh. Keep our boys in uniform in good spirits as well as the folks at home and they will whip the Axis to their knees. Running time, 97 minutes. Played March 8-10.—Guy G. Black, Plaza Theatre. Inc., Lyons, Neb. General patronage.

SHADOW OF THE THIN MAN, THE: William Powell, Myrna Loy. Asta—The comedy in this one is okay, hut the mystery yarn is too thin to believe. No reflection on the stars or director, as all concerned did an excellent job with what they had to begin with. Business not up to expectation. Running time. 95 minutes. Played March 4-5.—A. E. Andrews, Emporium Theatre. Emporium, Pa. General patronage.

SMILIN' THROUGH: Jeannette MacDonald. Gene Raymond—Was afraid to run this one, but it seemed to give good satisfaction. Played March 3-4.—Otto W. Chapek. New Annex Theatre, Anamoose. N. D. Rural and small town patronage.

TARZAN'S SECRET TREASURE: Johnny Weissmuller. Maureen O'Sullivan—Good matinee Sunday, average evening, very poor Monday. Played March 8-9.—Elstun Dodge. Elstun Theatre, Cincinnati, Ohio. Neighborhood patronage.

WHEN LADIES MEET: Robert Taylor. Joan Crawford—Started slow, hut picked up and turned out to be a good picture. Played March 6-8.—Otto W. Chapek. New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

WHEN LADIES MEET: Robert Taylor. Joan Crawford—Received bad print on this and pulled it after one show. The picture would probahly have been good. No draw even for the one show. hut the sound ruined the chances of being good, track was scratched through entire length of film.—J. N. Wells. Wells Theatre, Kingsland, Ga. General patronage.

Paramount

AMONG THE LIVING: Albert Dekker. Susan Hayward—Highly entertaining mystery thriller. Action of the story moves right along. Not a dull moment. One of the best "B" pictures we have had for a long

(Continued on following page)

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

(*Continued from preceding page*)
time.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

BAHAMA PASSAGE: Madeleine Carroll, Stirling Hayden—Beautiful color, good story, well acted. Pleased all the opening night, many favorable comments, so it did nice business. Played March 2-4.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders' patronage.

FORCED LANDING: Richard Arlen, Eva Gabor—See review on "Glamour Boy," Paramount.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders' patronage.

GLAMOUR BOY: Jackie Cooper, Susanna Foster—Double billed with Paramount's "Forced Landing." "Forced Landing" drew the ones that came. Business poor. Running time, 80 minutes. Played February 12-14.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders' patronage.

HOLD BACK THE DAWN: Charles Boyer, Olivia de Havilland, Paulette Goddard—115 minutes of unintelligible talk by Boyer. Why they have to use these foreigners in pictures when there are plenty of plain-speaking Americans, I don't know, but I do know that I am going to stay away from this kind of picture. But this wouldn't even make a good show with Spencer Tracy in it. Running time, 115 minutes. Played March 7-8.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

HOLD BACK THE DAWN: Charles Boyer, Olivia de Havilland—This hit a new low for gross receipts. Pleased most of those that did see it. Played February 27-March 1.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rrual and small town patronage.

LOUISIANA PURCHASE: Bob Hope, Vera Zorina—Business very good, but personally feel it should have been colossal. This picture has everything. Running time, 95 minutes. Played February 19-21.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Canada. Small town patronage.

MAD DOCTOR, THE: Basil Rathbone, Ellen Drew, John Howard. **MONSTER AND THE GIRL, THE:** Ellen Drew, Robert Paige, Paul Lukas—This double horror show laid an egg for us. They are fair, but we've seen better. They are not horrible enough for our hard-bboiled thrill fans. "The Cat and the Canary" or "The Ghost Breakers" is what our patrons want.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

MR. BUG GOES TO TOWN: Cartoon—Excellent cartoon feature. Enjoyed by all. Catchy songs, nice color, and good animation. But—poor business on a Friday-Saturday and would advise playing it any time but Friday-Satrday as it could do good business. This is the closest thing to "Snow White" that I've seen yet.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

NEW YORK TOWN: Fred MacMurray, Mary Martin—Played midweek to below average business, but all midweek have been below average for a cople of months. This did better than most others played Wednesday-Thursday. Show was a lot better than I expected from exhibitors' reports. In fact, is a very good show and no kicks or walkouts.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

NEW YORK TOWN: Fred MacMurray, Mary Martin—Opinion was divided on this. I thought they could put MacMurray in something better than this. Played February 17-18.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

NOTHING BUT THE TRUTH: Bob Hope, Paulette Goddard—A big disappointment. The weather hurt business the first day (Sunday) and the word-of-mouth advertising didn't help any on the second and third nights. The story has a "formula" flavor and a commercial stress that does not make it too popular with the ladies. A big let-down after "Caught in the Draft."—L. V. Bergtold, Wastby Theatre, Westby, Wis. General patronage.

NOTHING BUT THE TRUTH: Bob Hope, Paulette Goddard—This was a good picture, but did not do the business that it should have. Played February 6-8.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

PACIFIC BLACKOUT: Robert Preston, Martha Driscoll—Seemed to please the few that came. Where are all the people Played February 25-26.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

PARSON OF PANAMINT, THE: Charlie Ruggles, Ellen Drew, Phil Terry—Producer Harry Sherman must be good, clean-cut American to produce such grand down-to-earth American pictures. This picture above all should be run in all theatres. It is real entertainment and will hold interest from start to finish. Played March 6-7.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

PARSON OF PANAMINT, THE: Charlie Ruggles, Ellen Drew, Phil Terry—This went over fairly good with some splendid acting by Ruggles. Running time, 84 minutes. Played February 21-22.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

SECOND CHORUS: Fred Astaire, Paulette Goddard, Artie Shaw and His Band—At last! A Fred Astaire picture in the right bracket. A good picture. We didn't get rich, but didn't lose money. Played February 1-3.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

SECRETS OF THE WASTELAND: Bill Boyd, Andy Clyde—Not much to this, but the crowd came out and said it was good. Rural trade goes strong for these. Prefer this by far to the Autry's. Played March 10-11.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

SKYLARK: Claudette Colbert, Ray Milland—Business above average, well liked. Running time, 94 minutes. Played February 9-11.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Canada. Railroaders' patronage.

SKYLARK: Claudette Colbert, Ray Milland—A good show to below average business on a Sunday change. Those that came liked it a lot. Some remarked they thought it was going to be an air picture. Maybe that is what others thought and for that reason stayed away. Airplane pictures are not so popular on a Sunday change.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

TRAIL OF THE LONESOME PINE (Reissue): Sylvia Sidney, Fred MacMurray, Henry Fonda—Did outstanding first-of-the-week business. Seems to be doing well everywhere.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

VIRGINIA: Madeleine Carroll, Fred MacMurray, Stirling Hayden—A sleeper, if there ever was one. Truly a swell show and swell color. Many came to see it the second time and word-of-mouth advertising had them asking for it the day after it closed. Played February 19-21.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

IN NEWSREELS

MOVIETONE NEWS—No. 54, Vol. 24.—President speaks on war effort....U. S. Troops in Iceland.... Tanker towed to port....Survivors from Brazilian ship....Tanker torpedoed....Army transport carries 54....Veteran, 64, re-enlists....Navy Relief Show.... Sports.

MOVIETONE NEWS—No. 55, Vol. 24.—British raid France....Convoy for Malta attacked....Coal miners helped....Wooden tires....Sgt. Lockard gets D. S. Medal....Taylor awarded Navy Cross....Corrigan pilots bombers....U. S. O. at Fort Dix....Sports.

NEWS OF THE DAY—No. 252, Vol. 13.—Island bases on alert....Roosevelt speaks to nation....Test new transport....Tankers torpedoed and launched.... Navy Relief show....Hawaii prepares for raids.... Sports.

NEWS OF THE DAY—No. 253, Vol. 13.—British test offensive on Nazi-held coast....U. S. decorates war heroes....Red Cross calls U. S. women.

PARAMOUNT NEWS—No. 57.—Test Douglas C-54 ....King heads Navy....Spies convicted....Hawaii gets shelters....More troops to Iceland....Puerto Rico garrisoned....Home raid precautions....Sports.

PARAMOUNT NEWS—No. 58.—Pitcher Harris in Army....Corrigan ferries bombers....Lockard gets medal....Japanese evacuated....Dance at Fort Dix ....Models adopt bicycles....American tanks in Britain....Commandos raid French post....Sports.

RKO PATHE NEWS—No. 57.—Iceland, Puerto Rico alert....Hawaii digs in....Navy Staff shake-up.... Jap fishing boats.... interned....Rubber from Guayule....Incendiary protection....Joe Louis works out ....Transport tested....Sports.

RKO PATHE NEWS—No. 58.—U. S. O. opens 570 units....Commandos raid French coast....U. S. tanks in Canada....Press Pictures on exhibit.... Wooden tires....Red Cross pioneer honored....U. S. commands scrap metal....Sports.

UNIVERSAL NEWSREEL—No. 66, Vol. 15.—Puerto Rican defenses....King commands Navy....Army in Iceland....Half-ship reaches port....Women volunteers in Egypt....Army test transport....Navy relief show....Sports.

UNIVERSAL NEWSREEL—No. 67, Vol. 15.—Paratroops raid France....Junk dealer sells to U. S.... War heroes honored....U. S. O. at Fort Dix.... Army salutes nurse....Clerics study first aid....Top news pictures...."Victory" flower show....Sports.

Producers Releasing Corp.

SOUTH OF PANAMA: Roger Pryor, Virginia Vale —Nice week-end business. Picture just fair.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

Republic

BAD MAN OF DEADWOOD: Roy Rogers—Double billed this with "Broadway Limited." Okay for western fans. Running time, 61 minutes. Played February 28-28.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

JESSE JAMES AT BAY: Roy Rogers, George "Gabby" Hayes—Our customers seemed to like it. No complaints. Good business on dual bill.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

LADY FOR A NIGHT: Joan Blondell, John Wayne, Ray Middleton—If a major company had made this picture, using same story and expert cutting, it would have been one of the season's best.—L. C. Anderson, Anderson Theatre, Mullins, S. C. General patronage.

SOUTH OF SANTA FE: Roy Rogers—Good enough western, which pleased the Friday-Saturday crowd. Running time, 55 mniutes. Played March 6-7.—E. H. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

ALONG THE RIO GRANDE: Tim Holt—Fair western.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

DR. CHRISTIAN SERIES: Jean Hersholt—Why do they insist on making features like this? Won't ever draw on double bill, Saturday.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio. Neighborhood patronage.

LOOK WHO'S LAUGHING: Edgar Bergen, Charlie McCarthy, Fibber and Molly McGee—Put this in place of "When Ladies Meet," and drew quite a crowd after short notice on my advertising. Will suit anywhere, where Charlie, Edgar, Fibber and Molly are liked.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

SCATTERGOOD PULLS THE STRINGS: Guy Kibbee, Bob Watson—See review on "South of Tahiti," Universal.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders' patronage.

SUSPICION: Cary Grant, Joan Fontaine—Ran this with "Design for Scandal" to one of the best crowds of the season. Luckily I had this dated right after the announcement of Joan Fontaine as Academy Award Winner and it certainly did a good job on the attendance. The picture is rather slow, but very interesting and leads up to quite a suspenseful conclusion. However, I suppose it does come under the head ing of a "class" picture. It went over well here as I eyed everone with "Suspicion" as he left the theatre. Running time, 99 minutes. Played March 6-W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Twentieth Century-Fox

BELLE STARR: Randolph Scott, Gene Tierney, Dana Andrews—Swell picture in color. Gene Tierney is coming up. Her tone of voice and accent seemed a lot like Vivien Leigh in "Gone With the Wind." Business just average due to snow and cold weather, also basketball tournament cut down business. Played February 28-March 2.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

BLUE, WHITE AND PERFECT: Lloyd Nolan, Helene Reynolds—This is a fair program picture, diamond thieves, Nazi spies, etc.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

CADET GIRL: Carole Landis, George Montgomery —Pleasing programmer. People are getting darn sick of all the propaganda, though. Played February 25-2 —E. D. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

DRESSED TO KILL: Lloyd Nolan, Mary Beth Hughes—The best "Shayne" to date, but not strong enough alone on the Sunday-Monday-Tuesday date we gave it. Played February 8-10.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

MAN AT LARGE: Marjorie Weaver, George Reeves, Richard Derr—Fair action, Nazi prisoner angle. No biz.—Elstun Dodge, Elstun Theatre, Cincinnati, Ohio. Neighborhood patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne, Glenn Miller—Grade "A" entertainment. Business was good and everyone went away happy. The music of Glenn Miller pleased the youngsters and the skill and grace of Miss Henie thrilled us all. Running time, 86 minutes. Played February 25-26.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

WILD GEESE CALLING: Henry Fonda, Joan Bennett, Warren William—This picture was pre-sold for us and the B. O. was gratifying. One of the few times, gentlemen, that the city first-run houses helped us little fellows. A good story and a good cast and they came to see it. Played February 22-24.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

United Artists

ALL AMERICAN CO-ED: Frances Langford, Johnny Downs—Not much to this. Like the other Roach streamliners, this was a disappointment and the worst so far. Dressing a man in woman's clothes to create laughs is not funny to a lot of people. The gag went out of style 20 years ago. The story in this is just about nothing. It all adds up to very, very little.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

BLACKOUT: Conrad Veidt, Valerie Hobson—No business on this one. Played it in two houses to poor

(*Continued on following page*)

(Continued from preceding page)

business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

BROADWAY LIMITED: Victor McLaglen, Marjorie Woodworth—We were rolling in the aisles all through this enjoyable piece of nonsense. A happy antidote for the every-day problems that beset us. Running time, 74 minutes. Played February 27-28.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

CORSICAN BROTHERS: Douglas Fairbanks, Jr., Ruth Warrick, Akim Tamiroff. Directing and casting fine, but no appeal at box office.—L. C. Anderson, Anderson Theatre, Mullins, S. C. General patronage.

LYDIA: Merle Oberon, Alan Marshal—Has appeal only for the fair six. Only a few men attended and about half of those walked out. Business terrible. A one-word title is usually bad medicine for the box office. Only a few exceptions to this rule.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

LYDIA: Merle Oberon—Class picture well liked by the few, but not the regulars. Walkouts. Running time, 98 minutes. Played February 24th.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders' patronage.

MAJOR BARBARA: Wendy Hiller, Rex Harrison, Robert Morley—Only good thing to say about this picture is that it makes the patrons really appreciate the good ones.—L. C. Anderson, Hamlet Theatre, Hamlet, N. C. General patronage.

MISS POLLY: Zazu Pitts, Slim Summerville—See review on "Diamond Frontier," Universal.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders' patronage.

MY SON, MY SON: Madeleine Carroll, Brian Aherne, Louis Hayward, Laraine Day—Another "sob in the hanky" story. Very few enjoyed it.—Running time, 117 minutes. Played February 18-19.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

NEW WINE: Ilona Massey—Double billed with "Niagara Falls," which got laughs from the few in. But "New Wine" didn't even appeal to the class patrons. Word-of-mouth advertising hit the box office. Personally think she needed better support. Running time, 85 minutes. Played Febrnary 16-18.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders' patronage.

NIAGARA FALLS: Marjorie Woodworth, Tom Brown—See review on "New Wine," United Artists.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders' patronage.

NIAGARA FALLS: Marjorie Woodworth, Tom Brown—A small town natural that did business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

POT O' GOLD: James Stewart, Paulette Goddard —Good comedy and good business for New Year's program. Should be used on best playing time.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

ROAD SHOW: Adolphe Menjou, Carole Landis, Charles Butterworth, Patsy Kelly—A screwball comedy that was well liked and did average business.—William G. Clark, Alamo Toheatre, Pine Bluff, Ark. General patronage.

SHANGHAI GESTURE, THE: Gene Tierney, Walter Huston—A miserable flop at the box office. Running time, 95 minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

SUNDOWN: Gene Tierney, Bruce Cabot—Good enough show to no audience. Running time, 92 minutes. Played February 22-23.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

THAT UNCERTAIN FEELING: Merle Oberon, Melvyn Douglas, Burgess Meredith—The lowest gross business in over two years! However, the picture is very good entertainment, contrary to reports observed in these columns. Bugess Meredith is tops in this.—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

WESTERNER, THE: Gary Cooper, Walter Brennan—With the stars of "Sergeant York" in this one, you can't go wrong. There is plenty of action with excellent acting. Business was very good. Running time, 99 minutes. Played February 26-28.—Mel Joly, Columbia Theatre, St. Thomas, Ontario, Can. General patronage.

Universal

BAD LANDS OF DAKOTA: Ann Rutherford, Robert Stack—Played with "Sing Another Chorus." "Bad Lands" is a smart western, but we can't put them over here. "Sing Another Chorus" just another picture. Running time, 72 minutes. Played February 12-13.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders' patronage.

DIAMOND FRONTIER: Victor McLaglen, John Loder—Allied with United Artists' "Miss Polly." Business normal. No comments. Those in seemed to really enjoy many laughs through "Miss Polly," but this is our second picture with Slim Summerville and they don't seem to have any draw. "Diamond Frontier" good action picture. Played March 5-7.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders' patronage.

FLAME OF NEW ORLEANS, THE: Marlene Dietrich, Bruce Cabot, Roland Young—We ducked "Seven Sinners" 'til they forced us to play. Likewise we ducked this 'til they forced us to play. Receipts extremely low. When and how do we eat? Thank you, gentlemen! Played February 12-14.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

FLYING CADETS: Edmund Lowe, William Gargan, Peggy Moran—Used this short length feature with "Two Latins From Manhattan, a comedy with music from Columbia. This combination clicked and did a swell job at the box office for one day at reduced admissions. Running time, 60 minutes. Played March 3.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

IF I HAD MY WAY: Bing Crosby, Gloria Jean—Old, but new to my patrons, who enjoyed it. No raves. No kicks. If you're trying to whittle down a commitment, play it. Played February 27-28.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

KEEP 'EM FLYING: Abbott and Costello, Martha Raye—This pair with an air force setting, certainly are the answer to the box office prayer. More pictures like this!! Our patrons much preferred Martha Raye to the Andrews sisters. Running time, 86 minutes. Played Febuary 23-25.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

LADY FROM CHEYENNE, THE: Loretta Young, Robert Preston, Edward Arnold—No business. No good for small towns.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SING ANOTHER CHORUS: Johnny Downs, Jane Frazee—See review of "Bad Lands of Dakota," Universal.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders' patronage.

SON OF ROARING DAN: Johnny Mack Brown, Fuzzy Knight—One of the best westerns produced by any company this year. Johnny Mack Brown is proving to be as good as Autry, Rogers or "Cassidy." These westerns are packed with action, have excellent stories, and superb musical scores. Just the thing for discriminating lovers of the horse opera.—William G. Clark, Alamo Theate, Pine Bluff, Ark. General patronage.

SOUTH OF TAHITI: Brian Donlevy, Brod Crawford—Double billed with RKO's "Scattergood Pulls the Strings." First picture, well received. Third "Scattergood" picture, but my patrons don't seem impessed. Running time, 75 minutes. Played February 5-7.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Railroaders' patronage.

Warner Bros.-First National

BRIDE CAME C. O. D., THE: Bette Davis, James Cagney—This one played to good business. Was a swell picture with Cagney and Davis turning in fine performances. Running time, 91 minutes. Played February 9-11.—Mel Jolley, Columbia Theatre, St. Thomas, Ontario, Can. General patronage.

DIVE BOMBER: Errol Flynn, Fred MacMurray—The picture is not what it's cracked up to be. The color was wonderful, but the length of the picture did it no good. Running time, 132 minutes. Played February 16-18.—Mel Jolley, Columbia Theatre, St. Thomas, Ontario, Can. General patronage.

MAN WHO CAME TO DINNER, THE: Monty Woolley, Bette Davis, Ann Sheridan—Opinion was divided on this. The picture is almost entirely in dialogue, and this grew tiresome to those that couldn't grasp all of the numerous and sarcastic gags. Better class enjoyed this a lot. The others either walked out or advertised it adversely (or both). Business was just about average on this. Third night very poor!—L. V. Bergtold, Westby Theatre, Westby, Wis. General patronage.

NAVY BLUES: Jack Okie, Ann Sheridan—This kept them laughing all the way, and gave good satisfaction. Played February 13-15.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—Better picture than we first figured it to be. You should not have any trouble with this if you handle it right. Running time, 108 minutes. Played February 23-24.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—Here is a picture that makes you feel right at home with your public. You will see some new faces as well as the regulars, and your receipts will soar accordingly. Running time, 108 minutes. Played March 1-2.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

SANTA FE TRAIL: Errol Flynn, Ronald Reagan, Raymond Massey, Olivia de Havilland—As good an action picture as any theatre wants. It brought them in.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

SMILING GHOST, THE: Wayne Morris, Brenda Marshall—Not much to this picture, but it got a lot of laughs, and that's what they want. Played February 3-4.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

YOU'RE IN THE ARMY NOW: Jimmy Durante, Phil Silvers, Jane Wyman—A real good laugh. Timely. Should take anywhere.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

Short Features

Metro-Goldwyn-Mayer

ALLEY CAT, THE: Technicolor Cartoon—Very good color cartoon—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

DANCE OF THE WEED: Color Cartoon—Another classic released as Color Cartoon not suitable for juvenile entertainment, or maybe I'm wrong. Interesting.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

FLICKER MEMORIES: Pete Smith Specialty—Metro's "Ace short-maker" comes through with a short that is a honey. We would like to see another like this one again. And soon. How's about it, Mr. Smith? Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

FLICKER MEMORIES: Pete Smith Specialties—Not much.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

FLYING BEAR, THE: Color Cartoon—Good Color Cartoon.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

HELPING HANDS: Our Gang Comedy—Excellent. All theatres run it and this country will be in better shape. The children don't understand war, but they know something is wrong and want to help. This picture will start them right. Running time, 11 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

MORE ABOUT NOSTRADAMUS: MGM Miniatures—Interesting. Timely. Play it.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

NEWS OF THE DAY: No. 240, Col. 13—We like this much better now. No horse races, golf and such. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

NEWS OF THE DAY: No. 242, Vol. 13—Remember the old proverb, "Improved with Age?" That must

(Continued on following page)



(Continued from preceding page)

be what's happened here. This reel is really getting better. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

NIGHT BEFORE CHRISTMAS, THE: Technicolor Cartoons—Good color cartoon.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

OLD NEW ORLEANS: FitzPatrick Traveltalks—Usual interesting FitzPatrick subject worthy of running time.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

PROSPECTING BEAR, THE: Color Cartoons—What will this poor bear get into next? They're good, despite their grizzly-ness. A good series.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

QUICKER'N A WINK: Pete Smith Specialties—Pete Smith has never scored on our screen. A flop. Subjects are keen, interesting, educational and always good for a laugh, or two, or three, or maybe I'm wrong.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

TELL-TALE HEART, THE: Two Reel Specials—Wasted film.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Paramount

BLUNDER BELOW: Popeye the Sailor—Entertaining cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

POPULAR SCIENCE: No. 5—We never miss on these subjects. Well produced, excellently received and rental right.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

POPULAR SCIENCE SERIES: This series well liked here. Running time, 10 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

SUPERMAN: Superman Color Cartoons—There is no excuse for pictures like this. My small son is standing beside me as I write this and he said there aren't enough bad words to describe this short and he is a Superman fan. Running time, 10 minutes.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

WESTERN DAZE: Madcap Models—At last! One of those darn things that produced laughter and produced in eye-filling color.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

Republic

MEET THE STARS: No. 3—Not very good.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Twentieth Century-Fox

ACQUITTED BY THE SEA: Believe It or Not—Extremely interesting, though did not hold the youths' interest. Hope Ripley makes some more of these.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

BILLY MOUSE'S AKWAKADE: Terrytoons—Not bad, not good.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

DUTCH GUIANA: The World Today—Average travel talk. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HAPPY CIRCUS DAYS: Terrytoons—Good cartoon in color complete with circus parade and a three-ring show. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WAR IN THE DESERT: The World Today—Very good subject, despite the English reversals in Africa. However, to hear him (Quentin Reynolds) talk without watching the screen sounds like a funeral march. Needs more expression.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

WHAT HAPPENS AT NIGHT: Terrytoons—This subject shows classics can be made into interesting mass appeal comic subjects. Good on any program, anywhere.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

Universal

CLASS IN SWING, A: Two-Reel Musicals—Just a two-reel musical. Maybe some of the stars had some pull around the studio. It isn't always talent that gets people on our screens, I am sure.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

PEACEFUL QUEBEC AT WAR: Variety Views—Nice enough little travel reel. Running time, 9 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SCREWDRIVER, THE: Color Cartoon—Run of the mill. Running time, 7 minutes.—C. A. Smith, Regent Theatre, Chapleau, Ontario, Can. Small town patronage.

STRANGER THAN FICTION: No. 91—Fine subject.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

Vitaphone

AT THE STROKE OF 12: Broadway Brevities—Given feature production values, this short story is excellent and drew much good comments from the audience. Use it with a comedy feature. It is quite impressive and is suitable for any group anywhere. More of these would be welcome. Worth advertising. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

CONRAD THE SAILOR: Merrie Melodies Cartoons—Conrad, the cat, is picking up additional personality and a voice. This cartoon shows Schlesinger at his best. The audience loved it and laughed plenty. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

HECKLING HARE, THE: Merrie Melody Cartoon—One of the best.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MEET JOHN DOUGHBOY: Looney Tune Cartoon—Based for national defense, and very good. Running time, 7 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

SOLDIERS IN WHITE: Technicolor Special—A beautiful color featurette about the Army doctors that certainly is entertaining, exciting and full of humor; but why, oh why, must they have that emotionally overdone patriotic raving by an announcer every once in a while that hurts the whole effect by annoying the audience. My bunch is as American as any audience anywhere, but the screaming type of flag-waving gets nothing but laughs. Other subjects of similar type, but done in a more dignified manner, do a much better job. Sorry, but this matter really annoys me. My crowd is not laughing at the idea back of the subject, but the manner in which it is presented. Running time, 20 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

TRIAL OF MR. WOLF: Merrie Melodies Cartoons—A clever reel. Running time, 7 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

Miscellaneous

U. S. Defense Films

FOOD FOR FREEDOM: Worthy of playing time, preferred, and express charges.—E. F. Stahl, Rialto Theatre, Melrose, N. M. Small town and rural patronage.

U. S. Treasury Dept.

NEW SPIRIT, THE: (Released through National Screen)—A free reel by Disney that you all know by now is just about as excellent as anything could ever hope to be. The climax drew applause every time. Orchids to Mr. Disney. Running time, 7 minutes.—W. Varick, Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

McCarthy in PRC Sales Post

Arthur Greenblatt, general sales manager of Producers Releasing Corp., announced on Tuesday the appointment of Leo J. McCarthy as his assistant in charge of sales for the Western Division. His territory will extend from Chicago to Los Angeles, and he will assist generally in national sales.

Mr. McCarthy came to the industry in 1919 as a salesman with the A. H. Blank Enterprises, franchise holders for First National Pictures. After assuming various posts in the middle-west territory for these companies, he became assistant in 1929 to Elmer C. Rhoden, president of Mid-West Theatres in Kansas City, which were later purchased by Fox. In 1937, after serving Fox in St. Louis, he joined Republic as assistant to Nat Levine, but left to form his own producing company. "Rodeo Rhythm," which he recently produced, is being distributed by PRC.

Lester Fuller Promoted

Lester Fuller, eastern talent scout for Paramount has been signed as a director by the studio. He left New York for Hollywood.

Heads Buffalo Circuit

Robert T. Murphy has assumed the position of president and managing director of Buffalo Twentieth Century, Inc., operating the Twentieth Century theatre in Buffalo, N. Y.

Herman with United Artists

Phil Monsky, United Artists salesman in Omaha, has resigned and has been replaced by Harry Herman, former salesman for Warners at Des Moines.

WANTED

SALES REPRESENTATIVES IN ALL FILM EXCHANGE CENTERS

Men with film or theatre background to contact theatre managers and exhibitors. Can earn $50.00 to $75.00 a week on commission basis —part or full time. State background and experience in first letter.

BOX 101

Motion Picture Herald

Rockefeller Center, N. Y.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor
GERTRUDE MERRIAM, Associate Editor

Looking At It From This Corner

SPRING is in the air. Can spring-cleaning be far behind? Even now there is a bestirring among theatremen concerned with renovating, overhauling and sprucing up for the new season. For the most part, the job required is hardly overwhelming. Often, paint and elbow-grease will do much of it. Discerning patrons are concerned with the theatre's cleanliness. They are impressed with that rather than with elaborate fixings.

* * *

IMPORTANT stress in this direction is noted in a recent copy of Mindako News, Minneapolis Amusement circuit house organ. Prominence is given to the fact that Mindako theatres are "clean as a battleship". That tells plenty, as does this quote from Charlie Winchell, circuit ad head: "Never before has upkeep been so important. . . . Priorities make it imperative that we conserve what we already have. That's simple national defense cooperation. Cleanliness is the answer."

* * *

THE word "clean" was also used by "Doc" Estes to describe a handbill he got out recently telling the folks in Iowa Park, Texas, how to conserve tires, principally by stopping all unnecessary driving and shopping in town. The Estes copy noted that groceries, clothes and other merchandise offered in nearby cities could be had as profitably in the local stores. "It gave the merchants here a nice 'clean mouth' feeling towards me and my house," he writes.

* * *

AGAIN, the theatreman's emergency-thinking comes into the spotlight with newspaper accounts of Walter Nolan's handling of the audience when fire broke out next door to the Decatur, a New York neighborhood. Patrons filed out in orderly fashion when informed by the Round Tabler that they were to undergo a "blackout test". They were not aware of the fire until they reached the street.

* * *

COINCIDENT with this week's Awards celebration, comes a program from Capt. Ken Grimes, in charge of all amusements at the Indiantown Gap Military Reservation, in Pennsylvania, and the first theatreman to win a Quigley Plaque. Ken is working the same box-office magic he employed in his theatre days to maintain high soldier morale in his sector. He was among the first of our Round Tablers now in service and contributing to this vital war assignment.

One of the greatest public tributes to the showman and theatre showmanship the industry has ever witnessed.

That was an expression repeated again and again at the AMPA Theatre Showmanship Show, featuring presentation of the 1941 Quigley Grand Awards. It was that kind of a party.

The capacity audience, the prominent speakers, the bows given Arnold Stoltz and Frank Bickerstaff, the attendant exhibit of exploitation material—all contributed to an occasion long to be remembered.

It was exhibition's day. It was showmanship's day. It was a warming, significant attestation of the industry's regard for the amazing week-in and week-out job done by the manager.

CURRENT birthday celebrations make room for the eighth anniversary of Interstate's "Besa Short's Shorts", the circuit's publication that does so nobly in building the short subject, as instanced in last week's issue by the premiere in Denton of "Unusual Occupations". Besa has been doing a grand job of winning the cooperation of the managers to whom she graciously acknowledges appreciation as the boys "who have made the short subject department what it is today".

* * *

BESA will thrill with professional pride to note the highly praiseworthy promotion behind the premiere of the FitzPatrick M-G-M Traveltalk, "Colorful North Carolina", at the Imperial, in Asheville. Guided by Manager Frank LaBar, in cooperation with Al Burke, M-G-M exploiteer, a special 20-page section on the date was run in the local Citizen-Times.

* * *

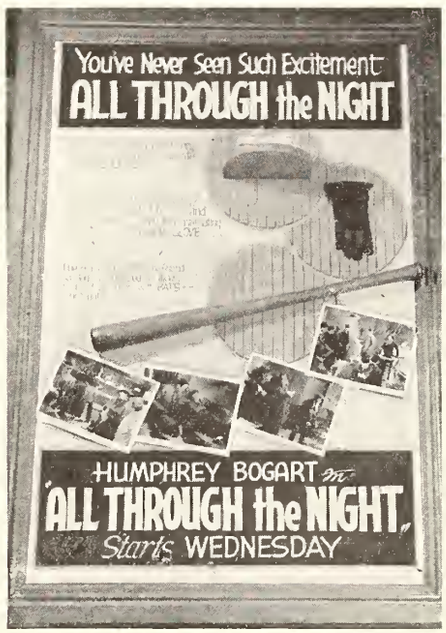
ACCOMPANYING an ingenious novelty giveaway on a recent date, is this pithy comment that tells its own story from Manager Ray Parker, of the F&M Avalon, a St. Louis neighborhood. "The continual plugging with gags and heralds sure has increased our business. It gets better each week", Ray enthuses.

A-Mike Vogel

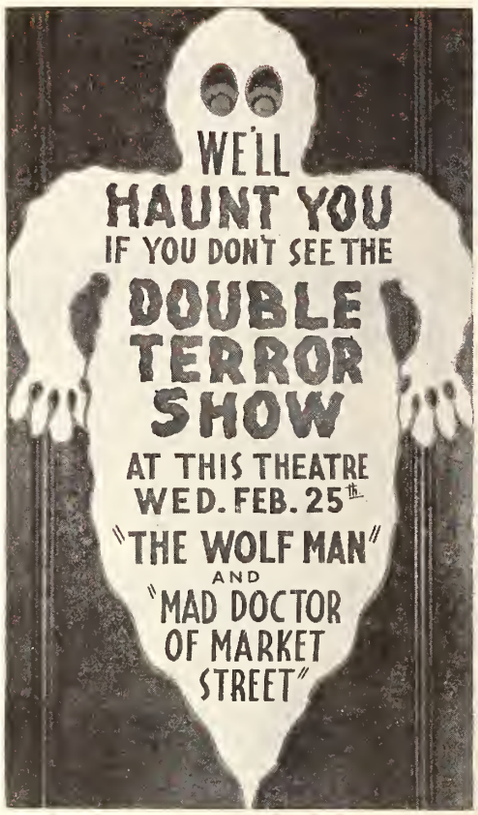
ROUND TABLE IN PICTURES



Tieup with local furniture store was effected by C. Pruitt ahead of "Man Who Came to Dinner" at the RKO Royal, in The Bronx, with window display featuring mechanical man seated at table going through motions of eating a meal. Appropriate tiein cards were used. Vincent Ligouri, RKO press agent, aided on the promotion.

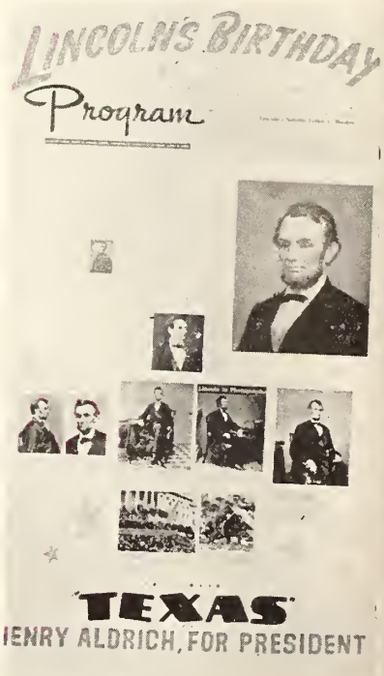


To point up his poster copy on "All Through the Night" at the F. & M. Shenandoah, in St. Louis, Marvin Stiver illustrated his copy with piece of cake, a glove and a bat, as noted, each item alongside the paragragh as illustrated.



To help exploit his double-horror show of "The Wolf Mau" and "Mad Doctor" at Schine's Paramount, in Syracuse, Manager Dick Feldman used spook lobby display, carrying tiein copy.

To sell his Lincoln's Birthday program at Warner's Frolic, in Chicago, Ben Cohn featured display of photos of the Emancipator together with newspaper stories. Features were also plugged at base.





As a switch from the usual patron-endorsement, Carl Rogers brought a lot of extra attention to "Woman of the Year" at Loew's Granada, in Cleveland, with a lobby setpiece that carried photos and comments on the picture from members of the house staff. "Board stopped more patrons than anything that we ever had on display," Rogers writes.



Arranged by David Lipton's Columbian exploitation department forces was the Canadian Pacific Railway's lines' window ahead of "The Invaders" opening at the New York Capitol. Numerous other windows were landed, all tied directly to the picture and carrying prominent theatre and playdate copy.



Stunt that proved street-stopper for C. B. King at the Ritz Theatre, in MeGehee, Ark., was planting of giant compo firecracker out front carrying "Hellzapoppin" title and playdates.



Robert Busch of the Warner Jeffery, in Chicago, comes through with another of his typical animated lobby displays for his date on "You'll Never Get Rich". Set on easel, compoboard sledgehammer worked by concealed motor, carried copy reading: "It's breaking all records".



Dignity was the keynote of Bill Elder's lobby setpiece ahead of "To Be or Not To Be" at the Loew Theatre, in Indianapolis.



To sell his forthcoming shows, Ed McBride at Loew's State, in Boston, uses lobby display shown at left. Panels are replaceable with new attractions and the display is good for about six weeks.

Martin Stages Theatre Presentation of U. S. Treasury Life Saving Medal

During the Minneapolis Aquatennial, last summer, a chief bosn's mate of the United States Coast Guard rescued a local boy from drowning, for which the guardsman was awarded the Treasury Department Silver Life Saving Medal. Learning that the presentation was to be made, Manager Tommy Martin, of Mindako's Uptown, Minneapolis, sold the local Coast Guard office on having the proceedings on the stage. The event brought national recognition over the wire services, in magazines and elaborate publicity in the Twin Cities press as the first such ceremony in the theatre.

According to Charlie Winchell, circuit ad head, a host of notables were gathered for the occasion, the Mayor representing the city, the Governor sending a special letter of recognition to be read. Coast Guard heads in nearby naval districts were on hand. Working with C. B. Stiff, Mindako Twin Cities district manager, Martin featured the doings with a colorful decoration of flags, staging the presentation with squads of guardsmen at salute in honor of their mate. After introductions to the audience, the medal ceremony was held, concluding with the singing of the national anthem projected in the form of the new National Screen trailer, the audience invited to join.

Poppay Offers Defense Bond For "Babes on Broadway"

Syd Poppay, manager of Warners' Majestic Theatre, Gettysburg, Pa., broke the front page of the local newspaper with his award of a defense bond to the first baby born in the country during the run of "Babes on Broadway." Local merchants tied in by taking a full page co-operative advertisement on the stunt. In addition, a music store gave him a counter display and a men's clothing store used the idea for a window display.

A tie-in was made with a store selling coloring books for "Tarzan's Secret Treasure," offering free passes for the best colored books returned to the store. Heralds and a one-sheet from the cover of the "Saturday Evening Post" were used by Poppay to sell "Swamp Water."

"LET'S HEAR FROM YOU"

Johnson Stages Torchlight Parade for "Citizen Kane"

Nick Johnson of the VanWart Theatre, Sheboygan, Wis., staged a torchlight parade on the opening night of "Citizen Kane," headed by the Boy Scouts and their band.

Johnson went in heavily for display material, which included two 24 x 82 signs on windows along main street, window cards and special six sheets on the canopy of the Sheboygan Dry Goods store. One phase of his campaign included the sending of telegrams to be read at various luncheon and club meetings. Johnson also worked with the local high school dramatic and English classes.

"LET'S HEAR FROM YOU"

Kidwell Ties "Virginian" Opening the Red Cross

One of the highlights of the campaign put on by Ed Kidwell at the Main, in Pueblo, Colo., for "Vanishing Virginian" was a tie-up with the national Red Cross Drive, with the theatre donating a percentage of the opening night receipts to the organization's War Fund. Eight copies of the Rebecca Yancey Williams book, autographed by Frank Morgan, were turned over to the publicity chairman of the local Red Cross. The books were auctioned off at various civic club luncheons.

Numbered book marks were distributed through rental and public libraries and all high schools. Two thousand were distributed in outgoing packages from the two largest department stores. Fifty of the numbers were posted in the box-office, good for free admission the night of the premiere. An advance screening for a representative cross section of the citizenry was held, and their favorable comments were used in newspaper ads and lobby displays.

"LET'S HEAR FROM YOU"

Callow Auctions Star Dress On "Ball of Fire" Campaign

Gown worn by Barbara Stanwyck in "Ball of Fire" was auctioned off as a benefit for the Navy Relief Fund at Philadelphia during the run at the Boyd. The auctioning was held with Chico Marx selling the gown to the highest bidder.

Ev Callow of the Warner publicity force exhibited the gown in prominent department store window along with scene stills and announcement of its playdate at the Boyd. Other phases of the campaign included spot announcements on all radio stations, newspaper breaks in publications two weeks in advance, ads and art in all hotel magazines, posting of 100 three sheets in subway and elevated stations, ads in college papers, displays in hotels, advance trailers in Warner theatres in the downtown area, 10,000 throwaways and special signs and papers on all parking lots in the greater city.

"LET'S HEAR FROM YOU"

Coury's "Bugle" Contest

A novel and effective "Bugle Sounds" newspaper contest was that planted by Bill Coury, Ritz, Birmingham, Ala., in the local Post. He arranged for the paper to print uncolored reproductions of the flags of the 26 United Nations. One flag was reproduced each day and prizes were awarded those doing the best jobs of coloring and identifying the flags.

Wide Publicity Builds 'Dancing'

The widest publicity coverage available in the entire sector was effected by Manager Ed Fitzpatrick for his date on "We Are Dancing" at Loew's Poli, in Waterbury, Conn., the Round Tabler planting promotions in the suburban dailies and weeklies, as well as the local press. Immediate instance of this in Waterbury was noted via a puzzle contest four days ahead, with readers invited to reassemble pieces of a jigsaw to form dancing figures of the two stars. Guest tickets were given.

Another paper was interested in an essay tiein with question: "Can a Secret Marriage Survive Separation?" Each break was accompanied by two-column star cuts, the general theme of the publicity requesting readers to give 150 words analysis of the question asked. This was run a week ahead.

Still another newspaper cooperation, which covered the two week period ahead, had to do with a classified page promotion which was in the form of a quarter-page house ad, topped by an action shot from the picture, title and theatre. The second hookup was an invitation to readers to identify scenes from six previous Shearer pictures and to tell in 100 words or less, the reason why they preferred the star in any one of the six mentioned. All this was in addition to other publicity and art which Ed planted.

"LET'S HEAR FROM YOU"

Lost and Found Purses Aid Burns on "Rich"

A dozen purses and pocket books taken from his lost and found were distributed by Vernon Burns at the Regent, in Sudbury, Ontario, with cards, carrying copy, "You'll Never Get Rich by picking up empty purses. But you will have a wealth of laughter after you see," etc. On the reverse side of card was offer to finder to present himself at the boxoffice for a guest ticket.

Telephone campaign was conducted by cashiers calling numbers at random, using the following question: "This is the Regent Theatre. We are conducting a poll to see how effective our medium of advertising is. If you can tell me what is playing here now and the names of the stars, a gratis pass will be mailed to you." A large hand was placed on the marquee pointing down to the interchangeable; the reading matter was "Stop, Look."

"LET'S HEAR FROM YOU"

Feldman Uses Diploma For Kay Kyser Bally

Dick Feldman of the Paramount Theatre, Syracuse, distributed 5,000 diplomas as a throw-away stunt in his campaign for the Kay Kyser starrer, "Playmates." These were handed out by one of the feminine ushers dressed in graduation cap and gown at the theatre and were also spotted in sorority and fraternity houses at Syracuse University and in parked automobiles and hotels.

Feldman rang up half a dozen tie-ins with local radio stations and with orchestras, variout music and chain stores and a dancing academy. Enlarged pictures of Kay Kyser and Ginny Simms were used by several music stores.

Record Program Opens Show

Outstanding in its draw and proven successful over a four-year period is the "Variety and Rhythm Record Program," originated by Manager P. Nicholas while at the Rex, Chicago, and now clicking at the Thalia, to which the Round Tabler was transferred a few months back. The program is put on every day and Sunday just before showtime, Nicholas playing request numbers from his vast library of over 500 records. He keeps adding to his collection in accordance with patron requests, and finds that variety records are more popular than dance numbers.

Widely advertised, the feature is built up consistently in the program, recently through a contest inviting patrons to enter letters of not more than 100 words giving their opinions of the record presentation. Guest tickets were given for the best 25. The added attraction is put on in the lobby, the recording machine and microphone placed alongside of a large poster announcing that the program is "now in progress."

Nicholas was also successful recently with a four-week stage promotion of what he termed "Stage Interviews," to replace the government-banned "man on the street" radio program. Put on weekly, on Wednesday nights, the interviews were had with patrons who volunteered to take part, subject matter being on coming attractions and other subjects of topical interest, participants receiving guest tickets for their cooperation.

"LET'S HEAR FROM YOU"

Chain Market Cooperates On Leighton's Openings

Bert Leighton, manager of Warners' Grand Theatre, Lancaster, Pa., completed a big tie-up with his local Sanitary Markets Corp., operating four super food markets over town. In addition to distributing 20,000 tabloids house-to-house through the city each Wednesday, with a half page devoted to the Grand Theatre's programs, the markets also announce theatre contest winners over the radio as well as posting the names in the stores. "Johnny Eager" was the first picture to benefit by the tie-up.

For "The Corsican Brothers," Leighton promoted an art contest at the local high school. The art class made four display cards, a free pass awarded to the best poster selected. In addition, two jewelry stores in town both used stills from the picture as a window display, the stores using their own beautiful picture frames to attract added attention.

"LET'S HEAR FROM YOU"

Fitzpatrick Seeks "Woman of Year"

Working in cooperation with the local Chamber of Commerce, Ed Fitzpatrick, Loew's Poli, Waterbury, Conn., held a contest, with all leading stores participating, to find the "Woman of the Year," in connection with his engagement of the Spencer Tracy-Katharine Hepburn film. He also arranged a chain telephone stunt by having usherettes call leading club women and pledging them to call at least three more people and tell them about the film.

Don Alldritt's "Laff Week"



FOLLOWING his recent All-Western and Mystery Weeks, Manager Don H. Alldritt, reports another successful promotion on "Laff Week," at the Fox Strand, Salina, Kans. First half program was "Mr. and Mrs. North" and "Week End for Three," the last half showing "Mexican Spitfire's Baby" and "Ziz Boom Bah."

The event was built up first with trailer copy: "Today, motion pictures take on new importance. Now our job more than ever before is to entertain our patrons. The Strand next week is going to do just that. We are going to have Laff Week. Every picture will be a rollicking comedy. Here are a few scenes of next week's comedies to 'Keep you laughing'."

Small one-column teasers were run in conjunction a week ahead, the "Week" opening day and theatre, the only copy used bordering cartoon laughing figures Don obtained from his newspaper mat service. Country papers within a 20-mile radius were also covered, and the drawing area covered further in a tiein with 15 of the biggest grocery stores wherein Alldritt was allowed to rubber-stamp thousands of paper bags. Heralds, house-to-house, also helped.

For the week's advance, the staff was attired in clown suits (see cut above), and "laff" cards tacked all over the house. The front was decorated in keeping, the tag line here being: "Go fun-crazy. It's Laff Week." The opening "North" date was given added pushing with book shop tieins and windows obtained through the sponsors of the Gracie-Allen radio show. Radio promotions were also had.

Teaser Slants Aid Brien on "Bullets"

Teaser stunt used ahead of "Bullets for O'Hara" by Lige Brien at Warner's Belmar, in Pittsburgh, featured distribution of imprinted envelopes containing a used shell. Copy on outside read "Is this the shell responsible for the killing" Playdate and title followed. These were handed out in schools two days ahead of opening.

For his lobby, a display of guns was featured, with sign: "Any one of these antique and modern quick-firing guns could have killed Tony Van Dyne. Tell the custodian which gun did the murdering and get a free pass." Sign in shooting gallery offered guest tickets for highest score of the day.

"LET'S HEAR FROM YOU"

Lee Seeks Lake Double On "Sullivan's Travels"

A search for the prototype of Veronica Lake in Wyoming Valley was the highlight of Fred Lee's campaign on "Sullivan's Travels" at the Capitol Theatre, in Wilkes Barre, Pa. In addition to getting the cooperation of the Wilkes-Barre Record to promote the contest, Lee also received cooperation from local merchants who donated a silver loving cup, a gown and lingerie. The winner received a large tinted personally autographed photo of Miss Lake.

After the winners and two runnersup were selected by the judges, they were guests at a dinner party at a local hotel and then were presented to the audience from the Capitol stage at the last show on opening night.

"LET'S HEAR FROM YOU"

Barcroft Sends Gifts to Servicemen on "Poppin"

Novel contest arranged ahead of "Hellzapoppin" at the Palace, in Columbus, Ohio, by Johnny Barcroft, RKO publicity director, featured a tieup with local columnist, who invited readers to submit letters received from service men in camps. For each letter published, guest tickets were awarded senders, in addition to a carton of promoted cigarettes from the theatre to the boys in camp as a gift from Olsen and Johnson. Columnist further published a wire from the stars commending the tieup.

Additional newspaper coverage featured a contest for the best war slogan such as "Slap the Japs," etc. Guest tickets were given here, space also devoted to slogan sent from the coast by the stars. Photos taken of the comedians on previous personal appearances in the city were reprinted for special news section breaks. Screwballery was the keynote of the opening night with all the trimmings.

BRIEF REPORTS FROM THE FIELD

A number of barrels, painted "TNT-Dangerous," were spotted around the city by Francis Aiello at the Manos, Vandergrift, Pa., ahead of "Johnny Eager." Inside were scene stills from the picture. Permission from the burgess and chief of police was granted to stencil "TNT" on the sidewalks. A three-sheet was mounted and cut into jig-saw parts, and then was planted in front of the Municipal Building. Those able to put the jig-saw together in a certain time received guest tickets.

▽

Lawrence Lehman of the Orpheum Theatre, Kansas City, Mo., cashed in on a future playdate for "Fantasia" when Walt Disney visited his old home town recently. Lehman arranged for a Sunday feature page in the Star on Walt, with "Fantasia" tied in and a second Star feature on the following Sunday the latter covering the home life of the Disney artists who were Kansas City boys and who worked on "Fantasia."

▽

George Balkin of the Aldine Theatre, Philadelphia, gave a new slant to a drawing contest in his campaign on "Dumbo" when he tied in with Radio Station WIP, one of the most popular children's programs on the air. The character "Dumbo" was described by the announcer and the children made their drawings from his description. Tickets went to youngsters who made the drawings most approximating the description.

▽

Richard Feldman of the Paramount Theatre, Syracuse, New York, tied in with the local marine corps office in his campaign on "Call Out the Marines." All the force were guests on the opening night and one hundred copies of the marine official hymn were distributed to the first one hundred women entering the theatre.

▽

The management of the Palace Theatre, in Sheppton, Penna., in cooperation with the Community Civilian's Defense Council staged a benefit show to raise funds for cash purses to be given all local boys now serving in the armed forces of the country.

▽

"Can I Help It! I'm Staying Over for the Third Week at the Strand in Louisiana Purchase." Signed, Bob Hope. This is one of the newspaper advertising methods used by Manager Edward L. Reed of the Strand in Providence, R. I., to maintain interest in this technicolor production which was held over because of popular demand.

▽

In publicizing "Louisiana Purchase" at the M & P Strand in Newport, R. I., Manager Ralph Tully used a cutup puzzle contest in the Newport Herald with tickets for the awards for correct answers, as well as increased advertising space, store displays and fliers.

▽

Entire front of the Hi-Pointe Theatre in St. Louis, was converted into a log cabin as part of William J. Abeln's advance exploitation on "Belle Starr." As further attractor, life size cutout of Gene Tierney as she appeared in the leading role was planted out front next to a "reward" poster.

LAMBERT INVITES "MAN TO DINNER"

Folks in the neighborhood of the Venetian Theatre, in Racine, Wis., were somewhat taken aback recently to see Stan Lambert seated at a table in the lobby of his theatre between 7:00 and 8:00 with a dinner guest for four consecutive nights ahead of "The Man Who Came to Dinner". In each instance his guest was a well-known localite.

Dinner, table appurtenances, etc., were promoted from nearby restaurant, and stunt was thought well enough of by the dailies to break with art and stories.

Under the heading, "The Evening Huronite sells advertising, but not on its front page," Len Freid of the Huron Theatre, in Huron, South Dakota, landed an editorial on "Sergeant Yorke." In a two-column box, the paper further stated that it gave the advertisement on page one purely because of the merit of the picture, urging all to attend.

▽

Local women's organizations chose their own "Club Woman of the Year" as one of the highlights of the "Woman of the Year" campaign put over by E. C. Callow, Warners, for the film's opening at the circuits' Boyd, Philadelphia, engagement.

▽

Engagement of "Mr. and Mrs. North" at the Fox Strand, Salina, Kans., was heralded as "Laff Week" by Don Alldritt. Teaser ads were used a week in advance, 20,000 grocery bags were rubber-stamped with the "Laff Week" message, and the entire theatre staff wore colorful clown outfits a week in advance of playdate.

TIME SCHEDULES IN RESTAURANTS

In answer to the many requests from Utica patrons dining in nearby restaurants on "What time does the next show start?" Arnold Stoltz made up a number of framed time-schedule holders for the eating places where they are prominently displayed. Ushers insert new schedules on each change of show.

Holders are tacked to white board backgrounds lettered: "Enjoy your good Blank's food in leisure. For your convenience we list the program time schedule of the Best Show In Town. Now Playing, at the Avon."

Pop Graver, manager of Warners' Grove Theatre, Willow Grove, Pa., decorated his lobby with model airplanes and teaser copy to sell "International Squadron." Local hardware stores with model airplane counters were also contacted and posted. Announcement at local defense plants, aircraft instruction school and the high school helped to give "Target for Tonight" a big push.

▽

Effective was the five and dime store sheet music tieup landed by J. R. Wheeler of the Granada, in South Bend, Ind., ahead of "Go West, Young Lady," with special display set up inviting folks to listen to the hit tunes from the picture. Exchange heralds imprinted with theatre copy were placed in all packages throughout the store, giving excellent coverage. In exchange for the cooperation, Wheeler gave the store a one sheet frame in the lobby during run.

▽

Ahead of "Hold Back the Dawn" at Schine's Manring, in Middleboro, Harry D. Stearn and Si Monen ran an essay contest in the upper English classes of the high school on "Why I Am Proud to Be an American." The winners were announced in the assembly of the school, the passes presented and titles of the show advertised. In addition, stories and two column mats were landed in local daily.

▽

Rubber stamp which proved successful for Dick Mullins, at the State, in Eustis, Fla., and placed on paper bags for grocers, etc., read: "Save this sack to sock the Jap. Go to the movies. Save tires and relax."

▽

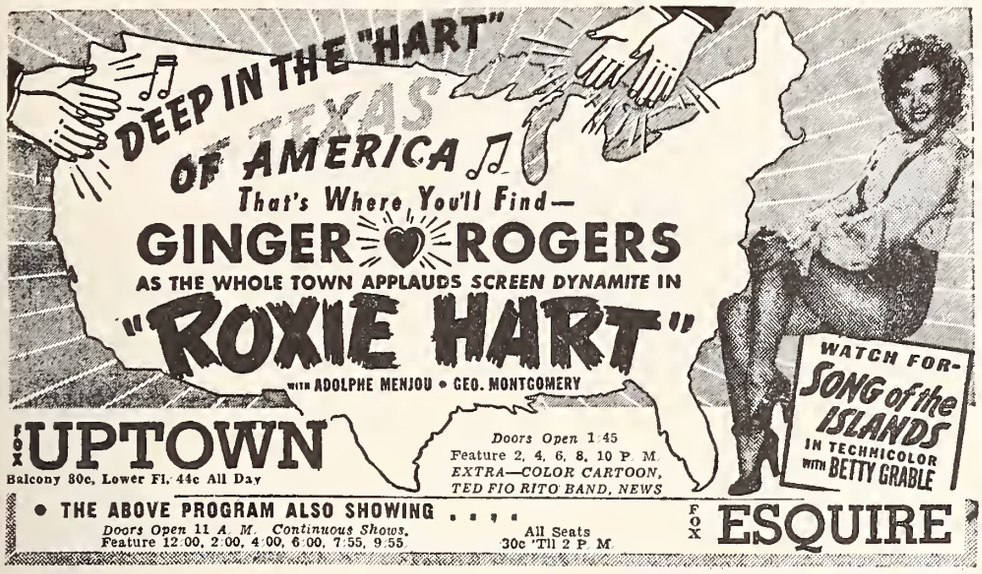
Sign artist made up a cutout display for "Hitler—Beast of Berlin" for Mel Jolley's date at the Columbia, in St. Thomas, Ontario, sign used in lobby two weeks ahead and then moved out front during run. Tinted heralds were distributed house-to-house well in advance, window cards planted in the city and rural districts in addition to covering all hotels and billiard parlors.

▽

Visiting cards reading "Here Comes Mr. Jordan" were distributed by uniformed girls ahead of that date by Allan Easson at the Ooakwood, in Toronto, Canada. These were handed out on busy street corners at rush hours and placed in all stores in the district. For "Lady Eve," Easson also distributed titnted cards bearing cuts of Durbin, Laughton and Cummings.

▽

Well rounded campaign was accorded the reopening of the Shenandoah Theatre, in St. Louis, by Marvin Stiver, who dressed a boy as an aviator with parachute and copy reading, "I just bailed out to attend the opening of," etc. Boy sleeping in front of theatre week in advance, copy advising that he was resting up to attend the opening. Four block radius was decorated with pennants, etc., cost met by merchants cooperating, promoted roses were given to all women attending, and souvenirs to the kids Enough money was raised on the program to pay for all advertising and exploitation, which included enlarged ads in the amusement section of paper.



(Above) To indicate the national draw of Ginger Rogers as pointed to the date on "Roxy Hart" at the Fox Uptown and Esquire, Kansas City, Joe Redmond made a typographical play on the title, utilizing the popularity of the current song hit for quick eye appeal. The idea was carried further with the graphic illustration of the outline mat against the Benday background as indicated. Size: 50 lines on 3 col.



(Above) Star cuts as emphasis to highlight the sparse copy and credit lines of his double bill were employed to bind harmoniously the units of this 85 lines on 2 col. by Les Pollock, Loew's, Rochester.



(Above) The "strip the decks" line and gob cartoon background was used throughout as identification on United Detroit's campaign for premiere of "Fleet's In" at the Michigan. Reverse titling on ship's hull added atmosphere. Size: 150 lines on 3 col.

(Below) Carefully arranged type announcement for Dave Martin's preview on "Bambi" at the Fox, Pomona, Calif., indicated the tone of the attraction and importance of the showing. Size: 85 lines on 2 col.

Schine's PARAMOUNT
GLENS FALLS - NEW YORK

FEBRUARY 4, 1942

AN OPEN LETTER TO THE BOSS!

Dear Boss:

Just a few lines to alibi my way out of not running an ad in today's paper, on "The Vanishing Virginian." I know that you told me not to keep it a secret that we are having the Eastern Premiere here at the Paramount Friday. The reason is simply this: the few of us who attended the special run off last night, are so crazy about the picture that nobody in town will dare miss it, after we get through talking about it.

News it is too, Boss. What a swell story! And what a terrific job that old trouper Frank Morgan does. For me, his performance is absolutely the best I have ever seen. But you know how Milt Schosberg is, Boss. He agreed that all I said about Morgan was true, but that I was committing a sin not to heap as much praise on that delightful bit of femininity, Kathryn Grayson (Andy Hardy's Secretary). Milt went all out for this honey, and hasn't stopped raving yet about the way she gives out with the beautiful, lilting songs in the film. Well, just as Milt and I are getting warmed up on the subject of Grayson versus Morgan, in walks this new man you sent over a couple of weeks ago (McKay), and says, "You guys are both off your track. The thing that makes 'The Vanishing Virginian' great is not any of the cast, including Spring Byington, who I think is marvelous, but that superb story! It's better than the Hardy stories." He had a lot in his favor, on this point, all right. "The Vanishing Virginian" is a true story of Cap'n Bob Yancey, and his family, of Lynchburg, Virginia. They sure are a grand family, Boss. You'll love them even more than the Hardy's. M-G-M can't be beat when it comes to making these family movies.

I guess I better sign off, Chief, because the phone has been ringing like mad with people calling up asking about "The Vanishing Virginian." We are going to open the box-office early to take care of the crowd.

I'll write you more later.

Very truly yours,

H. M. ADDISON, Mgr.
Schine's Paramount Theatre,
Glens Falls, N. Y.

(Left) Another of Addie Addison's effective type open-letter ideas, this time addressed to the "boss", on "Virginian" at Schine's Paramount, Glens Falls. Casual, readable copy helped sell the date. Size: 110 lines on 2 col.



YOU ARE INVITED TO JOIN UP

WILLIAM B. McCURDY

is both manager and advertising manager at Parker's Broadway Theatre in Portland, Oregon. He came from the Metropolitan Theatre in Seattle, a legitimate house, to be general manager in the northwest, Seattle, Vancouver, B. C., and Portland for legitimate stock. While doing his job now, Bill is still retaining his connection as Northwestern representative of United Booking Office and the San Carlo Opera Company.

▽

VINCENT O'LEARY

was made usher at the Hippodrome Theatre in Toronto when he was initiated into picture business and before long became chief of service, then did publicity for the same house. While in Oshawa, for a while, Vincent acted as relief manager and then was appointed to manage the Capitol in Niagara Falls, Ontario, Canada, for Famous Players Canadian.

▽

WILLIAM S. RYAN

started as usher at the Orpheum Theatre, Hancock, Michigan, in 1927, becoming doorman in a short time. Two years later he began operating, which he continued to do for the next seven years at both the Orpheum and Kerredge Theatres, in the same city. A transfer brought Bill to the Calumet house in Calumet, Michigan, where he is now skipper for Fox Wisconsin Amusement Corp.

▽

ROBERT H. GUENTHER

began working for Basil Bros. Theatres in 1937 in the capacity of usher at their Victoria Theatre. He was then made chief usher and after four months was shifted to the Jefferson as house manager. Another move took him to the Apollo Theatre in Buffalo, N. Y. from where he now communicates.

▽

FREDERICK B. DRESSEL

manages the Congress Theatre in Newark, N. J. While a student in high school, over 15 years ago Fred did odd jobs around the theatre and was errand boy. He was then assigned to the publicity department and became an assistant manager. After six years he left the theatre to start in banking but returned to theatre business later, buying his own house. He sold this house and took on his present situation.

▽

ROY T. SHIELD

is owner and manager of the Royal, Mecca and Rivoli Theatres in Enid, Oklahoma. He entered into showbusiness in 1933 when he financed a partnership deal at Covington and Marshall, Okla. In 1935 Roy sold out and bought the Royal at Enid. He took active managership in this house and then acquired the other two theatres.

▽

E. HERBERT FULTS

is the house manager at Long-Griffith's Capitol Theatre in West Columbia, Texas. Starting at the bottom of the ladder Herb began as delivery boy, moving to usher, doorman, operator and assistant manager. Finally, he secured his present situation and promises the Round Table 100 per cent cooperation.



J. MELVYN—weight, eight pounds six ounces—on Thursday, March 5th, to Mr. and Mrs. J. M. Thomsen. Proud dad manages the Center Theatre, in Marlette, Mich.

▽

JESSE A. THOMAS

has the managerial reins at the Hoo-Hoo Theatre in Gurdon, Ark. Over ten years ago Jesse secured a doorman's job with Hall Industries Theatres of South Texas, rising to chief projectionist and artist. In 1939 he came to his present circuit, locating in Nashville, Ark., and then was transferred to Fordyce, Ark., staying for a year. In 1940 he moved to the situation which is now his, and from where we like to hear from him at not too infrequent intervals.

BIRTHDAYS

Elmer Amidon
Charles E. August
Bernie Beach
Ewell Bingham
Melvin L. Blackledge
Harold Blumenthal
Les Bowser
William B. Busay
Jewel B. Callaham
Milton L. Carr
Ralph Cokain
Kenneth R. Davis
R. W. Eberhard
John Elliott
Lee J. Enering
Sidney C. J. Feder
Charles E. Fish
George Foster
H. B. Fox
Ralph C. Fretz
Louis Gianazza
James W. Grantham
Paul W. Greer
Harold Gustafson
Harold B. Harris
Robert Heining
Sim E. Heller
Earle M. Holden
S. H. Horowitz
Edward Jacobson
E. M. Jennings
William W. Johnson
Milton L. Kaiser
William E. Keating
Stanley Lambert
Sumy Lando
W. C. Lewellen
Abraham L. Lowenstein
Richard J. Ludwig
Gene Lutes
Jack D. Matlack
Kenneth C. Mead
Lloyd Murphy
Wilbur Neustein
Rockey T. Newton
Bert Nix
Pat Notaro
Joseph L. Parrott
Leo Raelson
Jack K. Randall
William Reiser
Norman C. Rolfe
Victor J. Rosen
Joseph Rosenfield
Raymond E. Salisbury
Marvin E. Samuelson
Joe Scanlan
Dave Schiller
Sidney Seckler
Edward I. Selette
J. Warren Sever
Saul L. Shafer
Frank B. Sitton
C. Arnold Skelly
Warren A. Slee
L. A. Stein
Al Unger
Emory T. Warner
Clarence E. Watson
Alfred G. Wertin
John R. Willadsen
Ray Williams
T. A. Williams
I. W. Wyte

URBAN UNCAPHER

started his career in showbusiness in 1936 by becoming an usher at the Van Wert Theatre in Van Wert, Ohio. He was made chief of service the next year and then took a leave of absence to play football. Upon graduation from high school, Urban went back to the theatre and obtained the assistant manager's job at the Van Wert, then was promoted to manage the Strand, in the same sector. A new move took him to manage Schine's Lyric Theatre in Bowling Green, Ohio.

▽

DAVID COLLIE

is with the B. S. Moss circuit, acting as manager of the Central Theatre, in Cedarhurst, Long Island, N. Y. A reel boy was his first taste of life in the theatre and subsequently he became usher, doorman and chief of staff. He broke up his routine for a short period of time to do construction work but came back to do an assistant's job at the Gem in Far Rockaway, Long Island, N. Y., transferring to his managerial post.

▽

GERALD ANDERSON

started in show business as an usher in the Colonial Theatre, Akron, Ohio, in 1935 and went up the ladder as chief of service, doorman, then moving to Youngstown, Ohio, as assistant manager at the Park. In 1940 Jerry became the manager of the Union Theatre in Richwood, Ohio, and is now the owner of the house.

▽

HERBERT BRINE

has been in the theatre business for about eight years, beginning at the Morton Theatre in Boston, Mass., as usher. His next spot, as chief usher, was at the Franklin Park house and then he moved to the Liberty, where he acted as assistant manager. Herb also assisted at the Rivoli until a managerial post came his way at the Humboldt house. From there he went to the Braintree, in Braintree, Mass., in like capacity, where we now find him.

▽

GEORGE R. SHEPP

manages the Cameo Theatre, belonging to the Sidney Lust circuit, at Mount Rainier, Md. He began his career about 14 years back at Loew's Palace, Washington, D. C. He was promoted to chief of service after a while and then a transfer brought him to Loew's Columbia as assistant manager. The next move was to Loew's Wilmington in Wilmington, Delaware, also as assistant manager. Then George went to Rockville to manage the Milo Theatre and from there to his present spot.

▽

PHILIP J. ROBINSON

was a projectionist apprentice in 1935, later becoming relief operator at the Rex Theatre, Curwensville. Two years later he was the operator at the Roxy in Clearfield. His next job was that of assistant manager at the State in Hartford, Conn. The orchestra business was a short stop gap in his theatre career and then he returned to manage the Stone house in Stoneboro, Penna., also being the projectionist.

IN THE COURTS

New England ASCAP Cases Scheduled

The two pending copyright infringement matters of ASCAP and certain music publishers against Harry L. Lavietes, operator of the Pequot, New Haven, and against E. M. Loew's, Hartford, have been scheduled for hearing on April 23d, in the U. S. District Court in New Haven, Conn. Arthur Klein appears as attorney for the plaintiffs, while Louis Feinmark represents the Pequot, and Worthington, Cross and Park, E. M. Loew's. Damages of $750 on three counts are claimed in the Loew case, while in the Pequot, $500 damages on two counts are asked.

The E. M. Loew case is expected by the plaintiffs to clear up the question of license fees on theatres showing films containing music in this territory. The Lavietes case, however, is based on the question of fact, since Lavietes claims that on the New Year's Eve on which infringement of copyright is shown, he had loaned the house gratis to his son, who ran the show for his own benefit. Other infringement cases against night clubs in the territory have been settled, plaintiffs report.

Pathe Stock Exchange Decision Upheld

A judicial ruling that Arthur W. and Annie S. Newell, holders of 200 shares of common stock of Pathe Film Corp., were entitled to have their stock appraised and to be paid off in cash because they had objected to the exchange of Pathe's Du Pont Film Manufacturing Corp. stock for that of E. I. Du Pont de Nemours & Co. was upheld this week unanimously by the Appellate Division of the New York Supreme Court.

The decision affirmed the appointment of three appraisers to fix the value of the stock. Stockholders of Pathe by a two-thirds vote on October 1, 1941, ratified a deal made with E. I. Du Pont de Nemours, in which the latter gave 56,750 shares of its common stock in return for the surrender by Pathe of 3,500 shares of Du Pont Film stock.

Songwriters Bring Suit

Edgar Leslie and Archie Gottler, composers of the song "America, I Love You," last week brought suit in the New York Supreme Court against Twentieth Century-Fox Film Corp. and Mills Music, Inc., for the allegedly unauthorized use of the song in the picture "Tin Pan Alley." Plaintiffs, who wrote the song in 1915, charge that Mills Music acted as holder of publication rights in granting the film company license to use it, and demand an accounting of the profits of the picture.

Dismiss Suit Against GAFC

The petition of Dorothy P. Kahle, a stockholder of General Aniline & Film Corp., for the appointment of a master to call a meeting for the election of directors of the company was dismissed by Chancellor William Watson Harrington in the Wilmington, Del., Court of Chancery, upon motion of the petitioner. The Secretary of the Treasury took title to 97 per cent of the corporation's stock on February 16th of this year, by order of President Roosevelt.

Esquire Opens Branch

Esquire Films, Ltd., which handles British features in Canada last week, opened its branch in Winnipeg, under the direction of I. H. Allen, formerly with Grand National Films. Lou Rosefield, who has been connected with the Montreal and Toronto exchanges, was added to the sales staff.

High Court Sets Radio Appeal

The United States Supreme Court, in Washington, Monday, cleared the way for review of the network regulations of the Federal Communications Commission—holding that it had probable jurisdiction to hear the appeals of the National Broadcasting Company and Columbia Broadcasting System from a decision of the Federal District Court in New York dismissing their petition for a temporary injunction against enforcement of the rules.

The FCC regulations, announced in 1941 after lengthy investigation and hearings by the commission and a Congressional probe of the Commission's activities by a House committee last spring, would limit network contracts to one year, outlaw exclusively, prohibit any chain company from maintaining more than one network and in other ways alter the business practices of the industry.

As a result of these regulations, the court was told by Columbia in its petition, stations, fearful of the loss of their licenses, will not negotiate, enter into or renew their contracts and have "threatened to cancel and repudiate" contracts now in effect. Many stations, it was asserted, have notified the company that they will not be bound by their contracts after the regulations become effective.

"The regulations," it was declared, "impair seriously the ability of plaintiff to compete for national advertising, and plaintiff's ability to maintain its identity and the public goodwill which it has built up since its inception, and the ability of the plaintiff to render a wide public service of informing, educating and entertaining the public. The regulations will make the operation of plaintiff's business burdensome and more costly, reduce its earnings, compel plaintiff to change the fundamental character of its business and render its property and business less valuable. A network system of broadcasting, such as presently operated by plaintiff, and based upon the affiliation contracts containing the provisions alleged, is essential to the public interest, convenience and necessity, and indispensable to the fullest and most effective use of the radio facilities of the country."

The two companies charged that the commission's order is "illegal and void" and beyond its statutory power or authority, and that the companies will suffer "irreparable injury" if it is held valid.

Four New Companies Form in New York

In Albany, N. Y., Michael F. Walsh, Secretary of State, has issued papers of incorporaiton to four motion picture concerns, as follows:

Grant Theatres, Inc., Syracuse, $25,000 authorized capital stock, by S. P. and Tillie Slotnick and Reuben C. Canter, Syracuse.

Excelsior Pictures Corp., 200 shares, no par value, by Meyer Bornfriend, 274 Madison Avenue, Harold Weiss and Hedy Niborg, 565 Fifth Ave., papers filed by E. Louis Gothelf, 565 Fifth Avenue, New York.

Trop's Pro and Con, Inc., motion pictures and sound pictures, etc., Manhattan, 200 shares, no stated par value, by Arthur J. Homans, Hannah Fahrer and Elizabeth Woods, 630 Fifth Avenue, New York, with Mr. Homans as the attorney.

Dorothy Hart Agency, Inc., New York, theatrical agencies, with 100 shares of stock, no stated par value, by Margaret Brand, 345 E. 77th St., Janet Ness, 2166 Broadway and Gladys Zucker, 610 West 174th Street, New York, with Jacob M. Weinstein, 1540 Broadway, New York, as attorney.

Two mergers were effected, both being filed by Solomon M. Strausberg, 16 Court Street, Brooklyn. In one, Inter-County Theatres Corp. was merged with Merrick Gables Amusement Corporation and in the other, Laurelton Amusement Company, Inc., Queens, merged with Gross Island Amusement Corporation.

Express Motion Poster Service, Inc., incorporated in Delaware, filed statement and designation with Secretary of State Walsh, showing its New York office at 745 Fifth Avenue, with Miles Collier, secretary, in charge. A total of 20,000 shares, no par value, was shown in the statement filed by Kaufman and Cronan, 30 Broad Street, New York.

OBITUARIES

Rachel Field, Novelist, Dies

Rachel Field, author of the novel, "All This and Heaven, Too," which was filmed in 1940 by Warner Brothers, died last Sunday, March 15th, in Los Angeles.

Miss Field, whose achievements included several popular novels and books for children, began her career with Famous Players-Lasky Corp. in New York, preparing digests of books and plays for silent pictures. She later took up literature for children, and in 1934 published her first novel, "God's Pocket."

"All This and Heaven, Too," published in 1938, was based on a situation in her own family history. It was the story of her great-aunt, Henriette Desportes. Another member of the family was Cyrus W. Field, projector of the first Atlantic cable, a great-uncle.

Miss Field is survived by her husband, Arthur S. Pederson, her mother and a daughter.

E. J. Sullivan

Edward J. Sullivan, manager of the Majestic Theatre in Dallas, died last Friday night, March 13th, at the theatre. He was 37 years old. A native of Chicago, he was first connected with Balaban & Katz. Before going to Texas, he was assistant manager of the Paramount Theatre in New York, and an executive of Paramount-Publix.

Ferdinand Trottman

Ferdinand Trottman, 78, retired Milwaukee exhibitor, and for many years operator of the old Gem Theatre, died there on March 12th. He had been identified with the theatre in Milwaukee since 1885, managing the former New Star and Standard Theatres.

Albin Albert

Albin Albert, pioneer in the motion picture industry, died last week in La Crosse, Wis., at the age of 85. He had started with the old lantern slide shows, adopted the carbon type films and later the gas type. Mr. Albert had been retired for many years.

Frank J. Cotter

Frank J. Cotter, who managed the Universal Films office in Australia in 1905, died in Seattle last week. He had won considerable fame for writing "Rhymes of a Roughneck" under the name of Pat O'Cotter.

Bernard Lustig

Bernard Lustig, a press agent in Toledo, Ohio, for many years, died last week in Cleveland of a heart attack at the age of 54.

Robert J. Taylor

Robert J. Taylor, a pioneer motion picture operator in Philadelphia, died on March 13th at his home in Brookline, Pa., at the age of 57. During the last World War he served as film supervisor for the YMCA camp service.

Named to Defense Post

Joseph A. Tanney, president of the S. O. S. Cinema Supply Corp., was this week named Director of First Aid Disaster Relief for the ocean-front territory including Coney Island, Manhattan Beach and Brighton Beach.

Mort Magill Promoted

Mort Magill, salesman for United Artists in Philadelphia, covering Philadelphia and suburban New Jersey territory, has been promoted to become branch manager in Pittsburgh for the company.

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The Great Man's Lady

(Paramount)

Empire Builder's Romance

In restrospective flashbacks of the life of a little old lady of 109, William Wellman, producer-director, tells the human interest saga of an American empire builder. More exactly, it is the story of the woman in a pioneer's life who fought for him, spurred him to greatness, then sacrified her own happiness to insure his fame.

Barbara Stanwyck relinquishes her comedy forte to age by emotional episodes from a headstrong lass of 16 to the aged recluse of 1941. She tells the story of her love for Ethan Hoyt (Joel McCrea), to a dewy-eyed biographer, Katharine Stevens, on the day that Hoyt City honors its founder. Brian Donlevy plays the second man in their triangle, Steely Edwards, a gambler with a heart of gold.

Headstrong Hannah elopes from Philadelphia in 1848 with the buckskinned Ethan and they ride to his frontier cabin. There they envision a prairie metropolis and battle greedy railroad builders. Gold lures them to California with the gambler, Steely Edwards.

Hannah keeps a boarding house while Ethan prospects. She fights for him, and borrows money to stake his claims to Virginia City silver. Ethan thinks she loves Steely and leaves her. The gambler sends Hannah and her babies after Ethan but she is trapped in the Sacramento flood, the babies die, and Steely and Ethan shoot it out in a saloon, when they think Hannah is dead.

Ethan returns to his prairie metropolis, marries again, makes terms with the railroad and runs for Congress. But Hannah learns of Ethan's weakness and, aided by Steely again, goes back to aid him. She will not return to his life, but gives him courage to battle for their early vision, then retires to obscurity. In 1906, alone in the world, Senator Hoyt returns to her home to die and the recluse seals the secret of their relationship in mystery until the girl biographer wins the widow's confidence on Hoyt Day, 1941.

Mr. Wellman gives heart interest, adventure, and an exciting pace to most of the episodes. But the flashbacks retard the narrative and it fails to weave into smooth cloth. Excess emotion intrudes occasionally too. Nevertheless the combination of biography, western adventure, and romance with three star names should please the majority of any audience.

W. L. River wrote the screen play from Adela Roger St. John and Seena Owen's version of a story by Vina Delmar.

Previewed for the tradepress at the Paramount home office. There were a few fidgets at the flashbacks and more emotional scenes but the audience generally followed the tale with silent attention.—JOHN STUART, JR.

Block 5. No release date. Running time, 90 minutes. PCA No. 7130. General audience classification.

Hannah Sempler.....Barbara Stanwyck
Ethan Hoyt.....Joel McCrea
Steely Edwards.....Brian Donlevy
Mr. Sempler.....Thurston Hall
Mr. Cadwallader.....Lloyd Corrigan
Girl Biographer.....Katharine Stevens
Lillian Yarbo, Helen Lynd, Mary Treen, Etta McDaniel, Bill Davidson, Lucien Littlefield.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

A Gentleman After Dark

(United Artists-Small)

Melodrama

Edward Small's "A Gentleman After Dark" delivers a terrific emotional punch, its driving power being the love of a gentleman jewel thief for his daughter for whom, in her infancy, he goes "straight" and takes his punishment and for whom, in her coming of age, he breaks out of prison to prevent her happiness from being shattered.

Brian Donlevy appears as the father in one of his greatest screen roles. Sharing top billing with him are Miriam Hopkins as his wife, a woman who refuses to give up her life of crime for the sake of him and her child; and Preston Foster, as the boyhood chum of the thief and who adopts the girl and raises it as his own. Others in the cast are Harold Huber, Philip Reed, Gloria Holden, Douglass Dumbrille, Sharon Douglas and Bill Henry.

Made twice before—in 1918 and 1936—the story, based on "A Whiff of Heliotrope" by Richard Washburn Child, has been refurbished by Producer Edward Small, screenplay writers Patterson McNutt and George Bruce and Director Edwin L. Marin to become a completely enthralling melodrama. The script is a grippingly exciting framework for the players, from whom director Marin obtained outstanding performances. The film marks the screen debut of Miss Douglas, who has the finesse of a veteran.

Because of certain situations, dialogue and thematic material, the picture is adult fare.

Previewed at the General Service studio projection room, Hollywood, to an enthusiastic tradepress audience.—VANCE KING.

Release date, Feb. 27, 1942. Running time, 76 minutes. PCA No. 7948. Adult audience classification.

Harry Melton.....Brian Donlevy
Flo Melton.....Miriam Hopkins
Tom Gaynor.....Preston Foster
Harold Huber, Philip Reed, Gloria Holden, Douglass Dumbrille, Sharon Douglas, Bill Henry.

My Favorite Blonde

(Paramount)

Action and Comedy

From a story by Melvin Frank and Norman Panama and screen play by Don Hartman and Frank Butler that is as accelerated as the latest dive bomber, with a cast star-studded with Bob Hope and Madeleine Carroll, and with a delicious streak of comedy running through the entire length of the picture, "My Favorite Blonde" has all indications of dollars at the box office.

Madeleine Carroll is cast in the role of a British agent, whose assignment is to deliver a "Scorpion" brooch, containing a secret code covering the flight of 150 bombers from Los Angeles to England, to an agent in Chicago, who, in turn, is to take it on to Los Angeles. In one of her attempts to escape from the surveillant eyes and knife-throwing hands of Nazi enemy agents, she meets Bob Hope, a vaudeville actor, who is unwittingly and unwillingly dragged into the task of helping her deliver the "Scorpion." The finale of the picture finds the "Scorpion" in the hands of the proper authorities, but not before Madeleine and Bob have undergone all sorts of mad adventures, including a framed murder and escapes from enemy agents and the police.

They go to a truck drivers' picnic, where they sing a loud and lusty rendition of "When Irish Eyes Are Smiling," they steal watermelons, Bob had to deliver a lecture, presumably as a doctor, to a large group of mothers, and ultimately finds himself in a coffin, although he is still very much alive.

Bing Crosby, or what appears to be more than a reasonable facsimile, makes a brief appearance at the outset of the truck drivers' picnic scene. Bob Hope says a few words to him, turns away incredulously and murmurs, "No, it can't be," which will probably express the sentiments of the audience.

As is obvious, there is enough action here for several pictures, and although the plot is concerned with a phase of the international situation, it is relegated in importance to the action and comedy which dominate the film.

Paul Jones was the associate producer and Sidney Lanfield directed.

Previewed at the company projection room before an audience of tradepress reviewers who demonstrated unmistakably that they enjoyed the picture.—IRENE SMOLEN

Block 5. No release date. Running time, 78 minutes. PCA No. 7985. General audience classification.

Larry Haines.....Bob Hope
Karen Bentley.....Madeleine Carroll
Mme. Stephanie Runick.....Gale Sondergaard
Dr. Hugo Streger.....George Zucco
Miller.....Victor Varconi
Lionel Royce, Crane Whitley, Otto Reichow, Charles Cain, Walter Kingsford, Erville Alderson

True To The Army

(Paramount)

Comedy in an Army Camp

"True to the Army" is the perfect answer to what happens when Broadway and an army camp meet.

It has a circus and army camp for a background, with an exuberance of comedy that kept the preview audience laughing continually, with music, dancing, romance, and a plot that has the quality of adrenalin, and a talented cast including Judy Canova, Allan Jones, Ann Miller and Jerry Colonna.

Allan Jones enacts "Private Stephen Chandler," who is trying to produce a show to boost morale, under difficult conditions. To the camp to seek the shelter of his arms and mustache, comes Judy Canova, in search of Jerry Colonna. Judy, a tight-rope walker, has witnessed a murder at the circus, and decides to hide out at the army camp, since the murderers want to eliminate her. She has to masquerade as a soldier, which causes her no end of embarrassment, and the plot no end of complications. Jones' show finally is presented and is a great success, and Judy, one of the hits of the show, takes care of her and of feudin' with the gangsters, who are in the audience.

Judy, who does right handsomely, whether she is singing a song about the "spangles on her tights," or warbling "I Can't Give You Anything But Love, Baby," or masquerading as a soldier, or dancing with a 16-cylinder jitterbug. Her ability to entertain the city slickers is proven here beyond any doubt.

Very ably assisting her is Jerry Colonna, who merited a goodly number of laughs on his own account. Ann Miller dances as she never danced before. Allan Jones is the romantic lead, and quite a forceful one, too, and sings a love song in his traditional manner.

In toto, here is screen merchandise that is as lilting as the song of a bird on the first day of Spring. The exhibitor who exploits this picture as it deserves will find that "True to the Army" will prove true to the box office.

Sol C. Siegel produced and Al Rogell directed—and well.

Previewed at the company projection room before a large audience of exhibitors and trade press reviewers who seemed vastly entertained. Several were heard to remark that they "enjoyed it very much."—I. S.

Block 5. No release date. Running time, 76 minutes. PCA No. 7877. General audience classification.

Daisy Hawkins.....Judy Canova
Pvt. Stephen Chandler.....Allan Jones
Vicky Marlowe.....Ann Miller
Pvt. J. Wethersby Fothergill.....Jerry Colonna
Sergeant Butts.....William Demarest
Lt. Danvers.....William Wright
General Marlowe.....Clarence Kolb
Gordon Jones, Rod Cameron, John Miljan, Edward Pawley, Edwin Miller, Max Wagner

Klondike Fury

(Monogram)

Drama of the North

The regeneration of a once famous physician who "lost his nerve" because of an operation which proved fatal and how he regains confidence when forced to perform a similar operation constitute the story of "Klondike Fury," second of the King Brothers' productions for Monogram release. One of the better pictures to come out of Monogram in recent months, the film has been given the advantages of an increased budget, which is evident in production investiture, strength of cast and other talent.

Edmund Lowe as the doctor, Lucile Fairbanks, Bill Henry, Ralph Morgan head the cast, supported by Robert Middlemass, Jean Brooks, Mary Forbes, Vince Barnett, Clyde Cook, Marjorie Wood and Kenneth Harlan. The scene is the far north, where the physician attempts to hide himself and where, when his identity is discovered, he performs a delicate brain surgery to restore a youth whose mind is becoming warped to health.

William K. Howard directed from a screenplay by Henry Blankfort, who adapted the story "Klondike" by Tristram Tupper. The story was made once before by Monogram, in 1932.

Maurice King was the producer, with his brother, Franklin, his associate.

Previewed to a press and profession audience at the Filmarte Theatre, Hollywood, where it was accorded an enthusiastic reception.—V. K.

Release date, March 20, 1942. Running time, 68 min. PCA No. 8180. General audience classification.

Dr. Mandre.....Edmund Lowe
Peg Campbell.....Lucile Fairbanks
Jim Armstrong.....Bill Henry
Ralph Morgan, Robert Middlemass, Jean Brooks, Mary Forbes, Vince Barnett, Clyde Cook, Marjorie Wood, Kenneth Harlan.

Stagecoach Express

(Republic)

Western

This is not one of Republic's "streamlined" Westerns, but it follows in the tradition of rootin', tootin', shootin' films which provide entertainment for their many fans.

There's plenty of action meted out in this Western saga of the old Texas Panhandle before it became bona fide territory of the state of Texas with lawfully elected representatives to the State Legislature.

Operating in the town of Dorado on the Panhandle, is an outlaw gang of bandits, controlled by the town's saloonkeeper and by the manager of the stagecoach lines. The express is owned by Lynn Merrick, personable young blonde actress on the Republic lot. Manager Haney, played by Emmett Lynn, plots to steal her line franchise and set up his own stagecoach express. But the keen detection of the coach's driver, Don "Red" Barry, and his cowpuncher pals, Robert Kent and Al St. John, nips the plot in its nefarious budding.

The kids in the audience are going to like the action scenes on the plains and the fighting scenes indoors.

Previewed in Republic's home office projection room before a small audience of trade press and National Board of Review representatives.—J. E. SAMUELSON

Release date, March 6th, 1942. Running time, 57 minutes. General audience classification.

Dave Gregory.....Don "Red" Barry
Ellen Bristol.....Lynn Merrick
Dusty Jenkins.....Al St. John
Robert Kent, Emmett Lynn, Guy Kingsford and Ethan Laidlaw.

Law of the Jungle

(Monogram)

Espionage in the Jungle

"Law of the Jungle" is a mildly entertaining picture that starts off in melodramatic vein and winds up chiefly a comedy. The beginning is a battle of wits between Axis foreign agents and British Intelligence with the Axis gaining temporary advantage by obtaining a report written by the British agent but lose it almost immediately when a singer, played by Arline Judge, fearing trouble, escapes to the jungle and accidentally carries the report with her.

She joins a safari, led by John King, playing the part of an American explorer and paleontologist, with the Axis agents in hot pursuit. The safari winds up in a hostile native village. The axis agents have beaten the safari there and it looks bad for our side until King's negro servant, played by Mantan Moreland, discovers that the native king is an Oxford graduate and lodge brother.

The picture was produced by Lindsley Parsons and directed by Jean Yarbrough from an original screenplay by George Bricker.

Seen at the RKO Jefferson theatre on New York's 14th Street, where an afternoon audience viewed the offering with little reaction.—PAUL C. MOONEY, JR.

Release date, Feb. 6, 1942. Running time, 61 minutes. PCA No. 8052. General audience classification.

Nona.....Arline Judge
Larry.....John King
Jeff.....Mantan Moreland
Martin Wilkins, Arthur O'Connell, C. Montague Shaw, Guy Kingsford, Victor Kendal, Feodor Chaliapin, Lawrence Criner.

The Tuttles of Tahiti

(RKO-Radio)

South Sea Sojourn

This one's for fun, for offset to the realisms of today's world and its economics, for relaxation in the misadventures of a family which makes an art of improvidence and thrives on indolence—a film full of diversion for all the people in all the places and a relief in several ways from the routine of film entertainment.

Produced by Sol Lesser during his tenure as RKO Executive Producer, the picture is perhaps the best production to bear his name in many a year. It presents a group of irresponsibles living in Tahiti by none of the rules of thrift and conservatism which the world at large obeys but enjoying themselves to the full in the harmless routine of their ways. It makes no case for or against them—just shows them as they are and lets them amuse the customers.

Charles Laughton plays the head of the family, knowing little about money and caring less, and Jon Hall is seen as eldest of several sons who, improvident as their father, go seafishing when there is gasoline to propel their boat and do nothing between times. A fortune comes to them by accident of salvage and they squander it in a spree of buying, reverting overnight to their poverty. The family and all its relatives stake their belongings upon a cockfight, lose them, and at picture's end have acquired another gamecock in anticipation of matching it in another fight.

Peggy Drake, Victor Francen, Curt Bois and Adeline de Walt Reynolds are other standouts in a large cast.

Direction by Charles Vidor is of the best and the script by S. Lewis Meltzer and Robert Carlson, from a story by Charles Nordhoff and James Norman Hall, adapted by James Hilton, is a fine work.

Previewed for the tradepress at the Pontages theatre, Hollywood, where it was received with audible favor by an audience which had bought tickets for "Ride 'Em Cowboy" and "Weekend for Three," the features in engagement.—WILLIAM R. WEAVER.

Release date, Apr. 17, 1942. Running time, 92 min. PCA No. 7911. General audience classification.

Jonas.....Charles Laughton
Chester.....Jon Hall
Tamara.....Peggy Drake
Dr. Blondin.....Victor Francen
Jensen.....Curt Bois
Gene Reynolds, Florence Bates, Adeline de Walt Reynolds, Mala, Leonard Sues, Jody Gilbert, Tommy Cook, Jack Carr, Jimmy Ames, Ernie Adams, Jim Spencer, Alma Ross, Teddy Infuhr.

Scattergood Rides High

(RKO)

Comedy

Jerrold T. Brandt's production of "Scattergood Rides High," fourth in the series of pictures based on the "Scattergood Baines" radio program, is replete with the homespun philosophy and humor that has marked its predecessors.

Guy Kibbee again plays the role of the small-time benefactor, and this time his adventures are with circumstances surrounding a youth's desire to breed and race winning trotting horses. With his livestock and farm sold out from under him, the youth manages to buy back his prize horse from the parvenu family that acquired it and win an important race, enabling him to get the farm back.

Christy Cabanne directed from a screenplay by Michael L. Simmons, the work of both being marked by successful efforts to make it entertainment of widely acceptable calibre. Frank Melford was the associate producer.

Seen in a projection room at RKO studios, Hollywood.—V. K.

Release date, April 24, 1942. Running time, 66 minutes. PCA No. 8109. General audience classification.

Scattergood Baines.....Guy Kibbee
Van Pelt.....Jed Prouty
Helen Van Pelt.....Dorothy Moore
Dan Knox.....Charles Lind
Kenneth Howell, Regina Wallace, Frances Carson, Arthur Aylesworth, Paul White, Phillip Hurlic, Walter S. Baldwin, Jr., Lee Phelps.

This Gun for Hire

(Paramount)

Gangster Film with Patriotic Twist

At bottom a study of the type of mankind that kills for hire and without compunction, this melodrama of murder and its consequences in San Francisco and Los Angeles sticks to terms of action in the telling and builds up a suspense equalled by few films in its category. At root and branch of the story itself is a matter of patriotic interest which adds a touch of immediacy not to be overlooked in exploitation.

Performances by Veronica Lake, Robert Preston, Laird Cregar and Tully Marshall are of the best, and that turned in by Alan Ladd, a new comer who portrays the salaried assassin, is one to be talked about and remembered.

The script by Albert Maltz and W. R. Burnett, from the story by Graham Greene, is a demonstration of skill and artifice in the maintenance of tension, withholding disclosures only until they mean most to the picture and indulging in no routine deceptions for the sake of finale.

Production by Richard Blumenthal is tiptop and direction by Frank Tuttle sparkles.

The film opens with a murder, moves into explanation of the reasons behind it, introduces complications which occasion more killings and ends with the killer, his escape cut off, dispatching a pair of traitors before meeting his own death.

Miss Lake sings two songs by Frank Loesser and Jacques Press in the course of the proceedings.

Tradeshown at the Hotel Ambossodor Theotre, Los Angeles, to an audience of exhibitors ond reviewers which pronounced it excellent entertoinment.—W. R. W.

Block 5. No release date. Running time, 80 mintes. PCA No. 7878. General audience classification.

Ellen Graham.....Veronica Lake
Michael Crane.....Robert Preston
Willard Gates.....Laird Cregar
Philip Raven.....Alan Ladd
Tully Marshall, Mikail Rasumny, Marc Lawrence, Pamela Blake, Harry Shanon, Frank Ferguson, Bernadene Hayes, James Farley, Virita Camphell.

The Mayor of 44th Street

(RKO Radio)

Metropolitan Comedy-Drama

A story-idea of freshness and a novelty in itself sustains this combining of melodrama, comedy and music designed to interest the followers of all three types of entertainment.

At the bottom of the appeal to interest is an organization of jive-age youngsters who make a business of heckling dancebands for purposes of petty graft. Steps by which the leader of this youthful band is brought to the point of casting his lot on the side of right instead of a life of crime are taken in leisurely fashion and with interpolation of four musical numbers, the story swinging to the comedy angle at its conclusion at some cost to realism.

George Murphy as a reformed racketeer turned band-impresario is a strong lead, Rex Downing as the problem-boy and Richard Barthelmess as an unredeemed criminal sharing honors on the male side of the cast.

Anne Shirley as the girl in the case, singing one of the songs, and Joan Merrill in a lessor role singing the other three, satisfy.

Cliff Reid produced the picture and Alfred E. Green directed from a screenplay by Lewis R. Foster and Frank Ryan based on a story by Robert D. Andrews suggested by a magazine article by Luther Davis and John Cleveland.

Freddy Martin and his orchestra supply important musical content.

Mort Greene and Harry Revell wrote the four songs.

Previewed for the trade press at the Pantoge theatre, Hollywood, where a paying audience attracted by 'Ride 'Em Cowboy" seemed to like the interpolated feature.—W. R. W.

Release date, April 10. Running time, 85 minutes. PCA No. 7841. General audience classification.

Joe Johnathon.....George Murphy
Jessie Lee.....Anne Shirley

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

William Gargan, Richard Barthelmess, Joan Merrill, Freddy Martin, Rex Downing, Millard Mitchell, Mary Wickes, Eddie Hart, Roberta Smith, Marten Lamont, Walter Reed, Robert Smith, Lee Bonell, Kenneth Lundy, Esther Muir, John H. Dilson, Freddy Martin and Orchestra.

Henry and Dizzy

(Paramount)

Aldrich Family Item

Written, produced and acted in the pattern of the Aldrich Family radio program, this comedy can be set down as one of the known quantities of the moment. It fulfills the requirements of its design and purpose without advancing or retarding the art of the cinema in any degree whatsoever.

Jimmy Lydon and Charles Smith portray the two young men whose financial troubles give impetus of the story. The original screenplay by Hugh Bennett puts them in trouble at start of the picture by making them liable for the loss of a motorboat, puts them in business momentarily as professional vacuum cleaners, piles confusion upon confusion and comedy upon comedy, until coincidence and habit of paternal intercession brings a satisfactory ending.

Hugh Bennett directed in a manner to bring some emotional impact into the picture at one point without discounting the humor in any particular.

Tradeshown ot the Hotel Ambassodor Theotre, Los Angeles, to an exhibitor ond press oudience which disployed no symptoms of favor or the controry.—W. R. W.

Block 5. No release date. Running time, 71 minutes. PCA No. 7575. General audience classification.

Henry Aldrich.....Jimmy Lydon
Phyllis Michael.....Mary Anderson
Dizzy Stevens.....Charles Smith
John Litel, Olive Blakeney, Maude Eburne, Vaughn Glaser, Shirley Coates, Olin Howland, Minerva Urecal, Trevor Bardette, Carl "Alfalfa" Switzer, Warren Hymer, Noel Neill, Jane Cowan.

The Panther's Claw

(Producers Releasing)

Murder Mystery

Adhering to the style of the Anthony Abbott-Thatcher Colt stories as they have appeared in print, "The Panther's Claw," first of a contemplated series for Producers Releasing Corp., is a melodrama without motion. The police commissioner, "Thatcher Colt," and his secretary, "Anthony Abbott," manage to solve a murder mystery which involves two wigmakers, a group of opera personalities and others, without resorting to much physical action visible on the screen.

Sidney Blackmer plays well the chief role, that of "Colt." Byron Foulger, Ricki Vallin, Herbert Rawlinson, Gerta Rozan, Lynn Starr, Barry Bernard, John Ince, Martin Ashe, Joaquin Edwards and Walter James constitute the supporting cast.

The picture is the first of the "Colt"-"Abbott" stories, written by Fulton Oursler, erstwhile editor of *Liberty* Magazine, to reach the screen. Martin Mooney wrote the script, departing from his usually vigorous approach.

William Beaudine directed, under the supervision of producer Lester Cutler and associate producer T. R. Williams. Edward Kaye was dialogue director.

Through deduction and science, the police commissioner manages to solve the crime of the murder of the opera singer, who, although announcing that she was going to South America, returned to the States disguised.

Seen at the Tolisman studio projection room, Hollywood, where a press ond professional audience, predominately the latter, applauded it.—V. K.

Release date, May 15, 1942. Running time, 70 minutes. PCA No. 8206. General audience classification.

Thatcher Colt.....Sidney Blackmer
Digberry.....Byron Foulger
Dougherty.....Herbert Rawlinson
Abbott.....Ricki Vallin
Gerta Rozan, Lynn Starr, Barry Bernard, John Ince, Martin Ashe, Joaquin Edwards, Walter James.

The Bashful Bachelor

(RKO Radio)

Lum and Abner at Pine Ridge

Designed for the public which tunes in the Lum and Abner radio program and for such others as relish their type of humor, this Jack William Votion production presents the comedians in their radio characters and their radio setting—Pine Ridge—and gives them the type of material for which they are suited. It stacks up as a picturization of that segment of Americana which the gentlemen have appointed themselves to represent and they represent it with expertness and humor.

The store-keepers' troubles arise from a bit of horse-trading, eventuating in a race, and from the bashfulness of "Lum" which moves him to stage episodes—the feigned rescuing of his partner from death on the railroad tracks and from kidnappers—by way of making himself appear a hero. These and other incidents are handled for comedy and round out the running time without departure from character.

Direction is by Malcom St. Clair from a screenplay by Chandler Sprague based on an original by Chester Lauck and Norris Goff, the comedians known to radio as Lum and Abner.

Previewed at the Alex theotre, Glendale, where the oudience remaining after the non-Lum & Abner fans present departed ot start of the film found much to lough at in the doings of the comics.—W. R. W.

Release date, March 20, 1942. Running time, 77 min. PCA No. 8014. General audience classification.

Lum.....Chester Lauck
Abner.....Norris Goff
ZaSu Pitts, Grady Sutton, Oscar O'Shea, Louise Currie, Constance Purdy, Irving Bacor, Earle Hodgins, Benny Ruhin.

Tanya

(Artkino)

Cinderella a la Russe

The current importation from the Mosfilm Studios in Moscow, U. S. S. R., demonstrates that the Russians, too, believe in the Cinderella legend. They call her "Tanya."

"Tanya" relates the story of an ignorant peasant girl, who works as a domestic. Inspired by her love for an engineer, she struggles to advance her position, becomes a textile worker and eventually wins acclaim for her speed-up methods, which dovetail most appropriately with the Stakhanov movement for greater efficiency in production. And she gets her man.

Some of the early scenes depicting Tanya's life as a drudge are filled with humor, the love scenes are touching and the music by Isaac Dunayevsky is filled with haunting melodies. The film becomes repetitious, however, when Tanya wins recognition after recognition for her efficiency.

Lubov Orlova, the heroine, who will be familiar to those who have seen her in "Volga-Volga," is vivacious, and the engineer, Yevgeni Samoilov is appropriately handsome.

Gregory Alexandrov directed.

Reviewed at the Stanley Theatre in New York, where the audience appeared to like the picture.—I. S.

Release date, March 4, 1942. Running time, 74 minutes. No PCA No. General audience classification.

Tanya Morozova.....Lubov Orlova
Alexei Lebedev.....Yevgeni Samoilov
Maria Pronina.....Elena Tiapkina
The Mistress.....Vera Zhitkova
Rina Zelyonaya, Vladimir Volodin, Osip Abdulov, Nikolai Konovalov, Anastasia Zuyeva, Vera Altaiskaya, Nina Fedosyuk, Anna Tereklina.

FEATURES

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
3209	King of Dodge City	Aug. 14,'41
3040	Mystery Ship	Sep. 4,'41
3023	Harmon of Michigan	Sep. 11,'41
3009	Ladies in Retirement	Sep. 18,'41
3020	Two Latins from Manhattan	Oct. 2,'41
3008	Texas	Oct. 9,'41
3041	Blonde from Singapore	Oct. 16,'41
3210	Roaring Frontiers	Oct. 16,'41
3016	Three Girls About Town	Oct. 23,'41
3003	You Belong to Me	Oct. 30,'41
3036	The Stork Pays Off	Nov. 6,'41
3026	Secrets of the Lone Wolf	Nov. 13,'41
3201	Royal Mounted Patrol	Nov. 13,'41
3030	Ellery Queen and Murder Ring	Nov. 18,'41
3005	Men in Her Life	Nov. 20,'41
3015	Go West Young Lady	Nov. 27,'41
3022	Sing for Your Supper	Dec. 4,'41
3024	Honolulu Lu	Dec. 11,'41
3202	Riders of the Badlands	Dec. 18,'41
3039	Harvard Here I Come	Dec. 18,'41
3004	Bedtime Story	Dec. 25,'41
3211	Lone Star Vigilantes	Jan. 1,'42
3028	Confessions of Boston Blackie	Jan. 8,'42
3203	West of Tombstone	Jan. 15,'42
3017	Blondie Goes to College	Jan. 15,'42
3035	Cadets on Parade	Jan. 22,'42
3031	Close Call for Ellery Queen	Jan. 29,'42
3034	Man Who Returned to Life	Feb. 5,'42
3007	The Lady is Willing	Feb. 12,'42
3212	Bullets for Bandits	Feb. 12,'42
3021	Shut My Big Mouth	Feb. 19,'42
3013	Adventures of Martin Eden	Feb. 26,'42
3204	Lawless Plainsman	Mar. 12,'42
....	Tramp, Tramp, Tramp	Mar. 12,'42
....	Canal Zone	Mar. 19,'42
....	Two Yanks in Trinidad	Mar. 26,'42
....	North of the Rockies	Apr. 2,'42
....	Alias Boston Blackie	Apr. 2,'42
....	Blondie's Blessed Event	Apr. 9,'42
....	Not a Ladies Man	Apr. 23,'42
....	Down Rio Grande Way	Apr. 23,'42
....	Highly Irregular	Apr. 30,'42
....	The Devil's Trail	May 14,'42
....	A Desperate Chance for Ellery Queen	Not Set
....	Sweetheart of the Fleet	Not Set
....	Meet the Stewarts	Not Set
....	My Sister Eileen	Not Set
....	Three's a Crowd	Not Set
....	Professional Model	Not Set
....	Submarine Raider	Not Set
....	He Kissed the Bride	Not Set
....	The Invaders	Not Set
....	Hello Annapolis	Not Set
....	Blondie for Victory	Not Set
....	Carnival in Rio	Not Set
....	Cover Girls	Not Set
....	He's My Old Man	Not Set
....	Pioneers	Not Set
....	Spirit of Stanford	Not Set
....	Tillie Feels the Draft	Not Set
....	Return of Rough Riders	Not Set

GOLDWYN

....	The Pride of the Yankees	Not Set

MGM

201	Dr. Jekyll and Mr. Hyde	Sep. '41
202	Lady Be Good	Sep. '41
203	Down in San Diego	Sep. '41
204	Honky Tonk	Oct. '41
205	Married Bachelor	Oct. '41
206	Smilin' Thru	Oct. '41
207	The Feminine Touch	Oct. '41
208	Chocolate Soldier	Nov. '41
209	Unholy Partners	Nov. '41
210	Shadow of the Thin Man	Nov. '41
211	Two-Faced Woman	Nov. '41
212	H. M. Pulham, Esq.	Dec. '41
213	Design for Scandal	Dec. '41
214	Tarzan's Secret Treasure	Dec. '41
215	Kathleen	Dec. '41
216	Babes on Broadway	Jan. '42
217	Dr. Kildare's Victory	Jan. '42
218	Johnny Eager	Jan. '42
219	Mr. and Mrs. North	Jan. '42
220	The Bugle Sounds	Jan. '42
221	Joe Smith, American	Feb. '42
222	Woman of the Year	Feb. '42
223	The Vanishing Virginian	Feb. '42
224	A Yank on the Burma Road	Feb. '42
225	We Were Dancing	Mar. '42
226	Born to Sing	Mar. '42
227	Nazi Agent	Mar. '42
228	This Time for Keeps	Mar. '42
229	Courtship of Andy Hardy	Mar. '42
...	Panama Hattie	Not Set
...	I Married an Angel	Not Set
...	Mrs. Miniver	Not Set
...	Tortilla Flat	Not Set
...	Rio Rita	Not Set
...	Kid Glove Killer	Not Set
...	Fingers at the Window	Not Set
...	Ship Ahoy	Not Set
...	Tarzan Against the World	Not Set
...	Crossroads	Not Set
...	Her Cardboard Lover	Not Set
...	Once Upon a Thursday	Not Set
...	Mokey	Not Set
...	Grand Central Murder	Not Set
...	Jack Ass Mail	Not Set
...	Somewhere I'll Find You	Not Set
...	Secret Operator	Not Set
...	Get Rich Quick Maisie	Not Set

MONOGRAM

....	Arizona Bound	July 19,'41
....	Saddle Mountain Roundup	Aug. 29,'41
....	Gentleman from Dixie	Sep. 2,'41
....	Let's Go Collegiate	Sep. 12,'41
....	Gun Man from Bodie	Sep. 19,'41
....	Tonto Basin Outlaws	Oct. 10,'41
....	Top Sergeant Mulligan	Oct. 17,'41
....	Spooks Run Wild	Oct. 24,'41
....	Stolen Paradise	Oct. 30,'41
....	Siren of the South Seas	Nov. 5,'41
....	Zis Boom Bah	Nov. 7,'41
....	Double Trouble	Nov. 21,'41
....	Underground Rustlers	Nov. 21,'41
....	I Killed That Man	Nov. 28,'41
....	Borrowed Hero	Dec. 5,'41
....	Lone Star Law Men	Dec. 5,'41
....	Riot Squad	Dec. 12,'41
....	Road to Happiness	Dec. 19,'41
....	Forbidden Trails	Dec. 26,'41
....	Freckles Comes Home	Jan. 2,'42
....	Thunder River Feud	Jan. 9,'42
....	Private Snuffy Smith	Jan. 16,'42
....	Man from Headquarters	Jan. 23,'42
....	Maxwell Archer, Detective	Jan. 26,'42
....	Below the Border	Jan. 30,'42
....	Law of the Jungle	Feb. 6,'42
....	Western Mail	Feb. 13,'42
....	Shadows of the Underworld	Feb. 15,'42
....	Mr. Wise Guy	Feb. 20,'42
....	Rock River Renegades	Feb. 27,'42
....	Black Dragons	Mar. 6,'42
....	Arizona Roundup	Mar. 6,'42
....	Man with Two Lives	Mar. 13,'42
....	Klondike Fury	Mar. 20,'42
....	Ghost Town Law	Mar. 27,'42
....	She's in the Army	Apr. 3,'42
....	Boothill Bandits	Apr. 10,'42
....	Aunt Emma Paints the Town	Apr. 17,'42
....	I Am an American	Apr. 24,'42
....	Where Trails End	May 1,'42
....	The Corpse Vanishes	May 8,'42
....	Down Texas Way	May 15,'42

PARAMOUNT

(No release dates set since December)

Block 1

4103	Hold Back the Dawn	Sep. 26,'41
4102	Buy Me That Town	Oct. 3,'41
4101	Nothing But the Truth	Oct. 10,'41
4104	Henry Aldrich for President	Oct. 24,'41
4105	New York Town	Oct. 31,'41

Block 2

4109	Birth of the Blues	Nov. 7,'41
4107	Skylark	Nov. 21,'41
4106	Night of January 16th	Nov. 28,'41
4110	Glamour Boy	Dec. 5,'41
4108	Among the Living	Dec. 19,'41

Block 3

4111	Bahama Passage	Not Set
4112	Sullivan's Travels	Not Set
4113	No Hands on the Clock	Not Set
4114	Mr. Bug Goes to Town	Not Set
4115	Pacific Blackout	Not Set

Block 4

....	Torpedo Boat	Not Set
....	The Remarkable Andrew	Not Set
....	The Lady Has Plans	Not Set
....	Fly by Night	Not Set
....	The Fleet's In	Not Set

Block 5

....	My Favorite Blonde	Not Set
....	The Great Man's Lady	Not Set
....	This Gun for Hire	Not Set
....	True to the Army	Not Set
....	Henry and Dizzy	Not Set

SPECIAL

4136	Louisiana Purchase	Dec. 25,'41

Block 1 (Westerns)

....	Secrets of the Wasteland	Not Set
....	Outlaws of the Desert	Not Set
....	Riders of the Timberline	Not Set
....	Stick to Your Guns	Not Set
....	Twilight on the Trail	Not Set

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....	Reap the Wild Wind	Not Set
....	Sweater Girl	Not Set
....	Beyond the Blue Horizon	Not Set
....	American Empire	Not Set
....	The Morning After	Not Set
....	Mr. and Mrs. Cugat	Not Set
....	Dr. Broadway	Not Set
....	Bad Men of Arizona	Not Set
....	Palm Beach Story	Not Set
....	Take a Letter, Darling	Not Set
....	I Live on Danger	Not Set
....	Holiday Inn	Not Set
....	Wildcat	Not Set
....	I Married a Witch	Not Set
....	Henry Aldrich, Editor	Not Set
....	Road to Morocco	Not Set
....	Mrs. Wiggs of the Cabbage Patch	Not Set
....	Wake Island	Not Set
....	My Heart Belongs to Daddy	Not Set
....	Black Curtin	Not Set
....	The Forest Rangers	Not Set
....	The Glass Key	Not Set
....	Young and Willing	Not Set
....	Undercover Man	Not Set
....	Hoppy Goes to Sea	Not Set
....	The Major and the Minor	Not Set
....	Priorities of 1942	Not Set
....	Happy Go Lucky	Not Set

PRODUCERS REL. CORP.

205	Hard Guy	Oct. 17,'41
257	Billy the Kid Wanted	Oct. 24,'41
213	The Miracle Kid	Nov. 14,'41
230	Swamp Woman	Dec. 5,'41
258	Billy the Kid's Round Up	Dec. 12,'41
215	Law of the Timber	Dec. 19,'41
251	Texas Man Hunt	Jan. 2,'42
263	Lone Rider and the Bandit	Jan. 16,'42
206	Duke of the Navy	Jan. 23,'42
214	Today I Hang	Jan. 30,'42
207	Broadway Big Shot	Feb. 6,'42
252	Raiders of the West	Feb. 13,'42
259	Billy the Kid Trapped	Feb. 20,'42
210	Too Many Women	Feb. 27,'42
202	Girls Town	Mar. 6,'42
270	Rodeo Rhythm	Mar. 13,'42
264	Lone Rider In Cheyenne	Mar. 13,'42
229	The Strangler	Mar. 27,'42
211	Dawn Express	Apr. 3,'42
216	House of Errors	Apr. 10,'42
201	Men of San Quentin	May 8,'42
217	The Panther's Claw	May 15,'42
...	Rogues in Clover	Not Set
...	The Mad Monster	Not Set
...	Rolling Down the Great Divide	Not Set

RKO

Block 1

201	Citizen Kane	Sep. 5,'41
202	Parachute Battalion	Sep. 12,'41
203	Lady Scarface	Sep. 26,'41
204	Father Takes a Wife	Oct. 3,'41
205	All That Money Can Buy	Oct. 17,'41

Block 2

206	The Gay Falcon	Oct. 24,'41
207	Unexpected Uncle	Nov. 7,'41
208	Suspicion	Nov. 14,'41
209	Look Who's Laughing	Nov. 21,'41
210	Mexican Spitfire's Baby	Nov. 28,'41

Prod. No.	Title	Release Date
	Block 3	
211	Week End for Three	Dec. 12,'41
212	Playmates	Dec. 26,'41
213	A Date with the Falcon	Jan. 16,'42
214	Four Jacks and a Jill	Jan. 23,'42
215	Obliging Young Lady	Jan. 30,'42
	Block 4	
216	Valley of the Sun	Feb. 6,'42
217	Call Out the Marines	Feb. 13,'42
218	Joan of Paris	Feb. 20,'42
219	Sing Your Worries Away	Mar. 6,'42
220	Mexican Spitfire at Sea	Mar. 13,'42
	Block 5	
...	The Bashful Bachelor	Mar. 20,'42
...	The Magnificent Ambersons	Mar. 27,'42
...	Tuttles of Tahiti	Apr. 17,'42
...	Scattergood Rides High	Apr. 24,'42
...	Mayor of 44th St.	May 8,'42
	Block 6	
...	Syncopation	May 15,'42
...	Powder Town	May 29,'42
...	Falcon Takes Over	June 5,'42
...	My Favorite Spy	June 19,'42
...	Mexican Spitfire and the Ghost	June 26,'42
	SPECIAL	
293	Dumbo (Disney)	Oct. 31,'41
252	Ball of Fire (Goldwyn)	Jan. 9,'42
292	Fantasia (Disney)	Apr. 3,'42
...	Bambi (Disney)	Not Set
	Block 1 (Westerns)	
281	Bandit Trail	Oct. 10,'41
282	Dude Cowboy	Dec. 12,'41
283	Riding the Wind	Feb. 27,'42
	Block 2 (Westerns)	
284	Land of the Open Range	Apr. 10,'42
285	Come on Danger	June 12,'42
286	Thundering Hoofs	Not Set

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...	Growing Pains	Not Set
...	The Gilded Pheasant	Not Set
...	Bombardiers	Not Set
...	It Came Up Love	Not Set
...	Journey into Fear	Not Set
...	Angel Face	Not Set
...	Challenge to the Night	Not Set
...	History of Mr. Polly	Not Set
...	One Hour of Glory	Not Set
...	Passage from Bordeaux	Not Set
...	They Flew Alone	Not Set

REPUBLIC

107	Mountain Moonlight	July 12,'41
108	Hurricane Smith	July 20,'41
133	The Pittsburgh Kid	Aug. 29,'41
161	Outlaws of the Cherokee Trail	Sep. 10,'41
171	The Apache Kid	Sep. 12,'41
172	Death Valley Outlaws	Sep. 29,'41
109	Sailors on Leave	Sep. 30,'41
110	Mercy Island	Oct. 10,'41
151	Jesse James at Bay	Oct. 17,'41
162	Gauchos of Eldorado	Oct. 24,'41
121	Public Enemies	Oct. 30,'41
111	Devil Pays Off	Nov. 10,'41
143	Sierra Sue	Nov. 12,'41
173	A Missouri Outlaw	Nov. 25,'41
113	Tuxedo Junction	Dec. 4,'41
152	Red River Valley	Dec. 12,'41
163	West of Cimarron	Dec. 15,'41
112	Mr. District Attorney in the Carter Case	Dec. 18,'41
101	Lady for a Night	Jan. 5,'42
174	Arizona Terrors	Jan. 6,'42
153	Man from Cheyenne	Jan. 16,'42
145	Cowboy Serenade	Jan. 22,'42
122	Pardon My Stripes	Jan. 26,'42
164	Code of the Outlaw	Jan. 30,'42
114	A Tragedy at Midnight	Feb. 2,'42
154	South of Santa Fe	Feb. 17,'42
102	Sleepytime Gal	Mar. 5,'42
175	Stage Coach Express	Mar. 6,'42
144	The Heart of the Rio Grande	Mar. 11,'42
115	Yokel Boy	Mar. 13,'42
165	Raiders of the Range	Mar. 20,'42
...	Affairs of Jimmy Valentine	Mar. 27,'42
155	Sunset on the Desert	Mar. 30,'42
176	Jesse James, Jr.	Apr. 3,'42
...	Shepherd of the Ozarks	Apr. 10,'42
...	Girl from Alaska	Apr. 17,'42
...	Remember Pearl Harbor	Not Set
...	Home in Wyomin'	Not Set
...	Westward Ho!	Not Set

20TH CENTURY-FOX

	Block 1	
201	Charley's Aunt	Aug. 1,'41
202	Dressed To Kill	Aug. 8,'41
203	Wild Geese Calling	Aug. 15,'41
204	Private Nurse	Aug. 22,'41
205	Sun Valley Serenade	Aug. 29,'41
	Block 2	
206	Charlie Chan in Rio	Sep. 5,'41
207	Belle Star	Sep. 12,'41
	Block 3	
208	We Go Fast	Sep. 19,'41
210	Man at Large	Sep. 26,'41
211	A Yank in the R.A.F.	Oct. 3,'41
212	Great Guns	Oct. 10,'41
214	Weekend in Havana	Oct. 17,'41
	Block 4	
215	Moon Over Her Shoulder	Oct. 24,'41
217	Small Town Oeb	Nov. 7,'41
216	I Wake Up Screaming	Nov. 14,'41
218	Swamp Water	Dec. 5,'41
	Block 5	
219	Rise and Shine	Nov. 21,'41
220	Cadet Girl	Nov. 28,'41
221	Marry the Boss' Daughter	Nov. 28,'41
222	Confirm or Deny	Dec. 12,'41
223	Perfect Snob	Dec. 19,'41
	Block 6	
224	How Green Was My Valley	Dec. 26,'41
227	Blue, White and Perfect	Jan. 9,'42
	Block 7	
226	Remember the Day	Jan. 2,'42
228	A Gentleman at Heart	Jan. 16,'42
229	Right to the Heart	Jan. 23,'42
230	Son of Fury	Jan. 30,'42
231	Young America	Feb. 6,'42
	Block 8	
232	On the Sunny Side	Feb. 13,'42
233	Roxie Hart	Feb. 20,'42
234	Castle in the Desert	Feb. 27,'42
235	Night Before the Divorce	Mar. 6,'42
236	Song of the Islands	Mar. 13,'42
	Block 9	
237	Rings On Her Fingers	Mar. 20,'42
238	Remarkable Mr. Kipps	Mar. 27,'42
240	Secret Agent of Japan	Apr. 3,'42
241	To the Shores of Tripoli	Apr. 10,'42
242	Who Is Hope Schuyler	Apr. 17,'42
	Block 1 (Westerns)	
209	Last of the Duanes	Sept. 26,'42
213	Riders of the Purple Sage	Oct. 10,'42
	Block 2 (Westerns)	
225	Lone Star Ranger	Mar. 20,'42
239	Sundown Jim	Mar. 27'42

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...	The Outlaw	Not Set
...	Tales of Manhattan	Not Set
...	Highway to Hell	Not Set
...	Moon Tide	Not Set
...	Ten Gentlemen from West Point	Not Set
...	My Gal Sal	Not Set
...	This Above All	Not Set
...	Whispering Ghosts	Not Set
...	Orchestra Wife	Not Set
...	Strictly Dynamite	Not Set
...	Young Mr. Pitt	Not Set
...	Iceland	Not Set
...	Loves of Edgar Allen Poe	Not Set
...	Thunder Birds	Not Set
...	Manila Calling	Not Set
...	The Mad Martindales	Not Set
...	The Man Who Wouldn't Die	Not Set
...	The Magnificent Jerk	Not Set
...	Them Lovely Bums	Not Set
...	My Friend Flicka	Not Set
...	Pitfalls of Big City	Not Set

UNITED ARTISTS

...	Three Cockeyed Sailors	July 4,'41
...	Major Barbara	Sep. 12,'41
...	Tanks a Million	Sep. 12,'41
...	International Lady	Sep. 19,'41
...	Lydia	Sep. 26,'41
...	New Wine	Oct. 10,'41
...	Niagara Falls	Oct. 17,'41
...	Sundown	Oct. 31,'41
...	All American Co-Ed	Oct. 31,'41
...	Miss Polly	Nov. 14,'41
...	Corsican Brothers	Nov. 28,'41
...	Fiesta	Dec. 19,'41
...	Hayfoot	Jan. 2,'42
...	Shanghai Gesture	Feb. 6,'42
...	Brooklyn Orchid	Feb. 20,'42
...	A Gentleman After Oark	Feb. 27,'42
...	To Be or Not to Be	Mar. 6,'42
...	Dudes Are Pretty People	Mar. 13,'42
...	Mister V	Mar. 20,'42
...	Kipling's Jungle Book	Apr. 3,'42
...	The Gold Rush (Chaplin—with words and music)	Apr. 17,'42
...	Twin Beds	Apr. 24,'42
...	Ships with Wings	May 15,'42
...	Love on the Dole	Not Set
...	Friendly Enemies	Not Set
...	The Keys of the Kingdom	Not Set
...	Cobana	Not Set
...	About Face	Not Set
...	Miss Annie Rooney	Not Set

UNIVERSAL

6061	Man from Montana	Sep. 5,'41
6013	Badlands of Dakota	Sep. 5,'41
6004	Unfinished Business	Sep. 12,'41
6051	Kid From Kansas	Sep. 19,'41
6045	A Girl Must Live	Sep. 19,'41
6030	Sing Another Chorus	Sep. 19,'41
6005	It Started with Eve	Sep. 26,'41
6021	Mob Town	Oct. 3,'41
6016	Never Give a Sucker an Even Break	Oct. 10,'41
6020	South of Tahiti	Oct. 17,'41
6035	Burma Convoy	Oct. 17,'41
6062	The Masked Rider	Oct. 24,'41
6028	Flying Cadets	Oct. 24,'41
6007	Appointment for Love	Oct. 31,'41
6033	Swing It Soldier	Nov. 7,'41
6063	Arizona Cyclone	Nov. 14,'41
6025	Moonlight in Hawaii	Nov. 21,'41
6044	Quiet Wedding	Nov. 21,'41
6001	Keep 'Em Flying	Nov. 28,'41
6038	Sealed Lips	Dec. 5,'41
6015	The Wolf Man	Dec. 12,'41
6052	Road Agent	Dec. 19,'41
6029	Melody Lane	Dec. 19,'41
6046	Hellzapoppin'	Dec. 26,'41
6037	Don't Get Personal	Jan. 2,'42
6032	Jail House Blues	Jan. 9,'42
6014	Paris Calling	Jan. 16,'42
6023	North to the Klondike	Jan. 23,'42
6039	Treat 'Em Rough	Jan. 30,'42
6031	Bombay Clipper	Feb. 6,'42
6002	Ride 'Em Cowboy	Feb. 13,'42
6064	Stage Coach Buckaroo	Feb. 13,'42
....	What's Cookin'	Feb. 20,'42
6042	Mad Doctor of Market Street	Feb. 27,'42
6027	'Frisco Lil	Mar. 6,'42
....	The Ghost of Frankenstein	Mar. 13,'42
....	Butch Minds the Baby	Mar. 20,'42
6026	Juke Box, Jennie	Mar. 27,'42
....	The Saboteur	Apr. 3,'42
6036	The Strange Case of Dr. RX	Apr. 10,'42
6053	Unseen Enemy	Apr. 10,'42
6034	Mississippi Gambler	Apr. 17,'42
6065	Fighting Bill Fargo	Apr. 17,'42
....	Lady in a Jam	Apr. 24,'42
6041	You're Telling Me	May 1,'42
....	The Spoilers	May 8,'42
6024	Almost Married	May 22,'42
....	Eagle Squadron	May 29,'42
....	Danger in the Pacific	Not Set
....	Broadway	Not Set
....	Escape from Hong Kong	Not Set
....	Tough As They Come	Not Set
....	Drums of the Congo	Not Set
....	The Mystery of Marie Roget	Not Set
....	Pardon My Sarong	Not Set
....	Half Way to Shanghai	Not Set
....	Boy Meets Baby	Not Set
....	Showdown	Not Set

WARNER BROS.

102	The Smiling Ghost	Sep. 6,'41
103	Navy Blues	Sep. 13,'41
104	Nine Lives Are Not Enough	Sep. 20,'41
101	Sergeant York	Sep. 27,'41
105	Law of the Tropics	Oct. 4,'41
106	International Squadron	Oct. 11,'41
107	The Maltese Falcon	Oct. 18,'41
108	One Foot in Heaven	Nov. 1,'41
109	Target for Tonight	Nov. 8,'41
110	Blues in the Night	Nov. 15,'41
111	The Body Disappears	Dec. 6,'41
112	Steel Against the Sky	Dec. 13,'41
113	You're in the Army Now	Dec. 25,'41
114	They Died wih Their Boots On	Jan. 1,'42
116	All Through the Night	Jan. 10,'42
117	The Man Who Came to Dinner	Jan. 24,'42
118	Wild Bill Hickok Rides	Jan. 31,'42
119	Sons of the Sea	Feb. 7,'42
121	Dangerously They Live	Feb. 14,'42
122	Captains of the Clouds	Feb. 21,'42
123	Bullet Scars	Mar. 7,'42
124	Always in My Heart	Mar. 14,'42
129	This Was Paris	Mar. 21,'42
127	Gambling Lady (Reissue)	Mar. 28,'42
128	Kennel Murder Case (Reissue)	Mar. 28,'42
126	The Male Animal	Apr. 4,'42
125	Murder in the Big House	Apr. 11,'42
120	Kings Row	Apr. 18,'42
130	I Was Framed	Apr. 25,'42
131	Larceny, Inc.	May 2,'42
115	The Prime Minister	Not Set
...	The Gay Sisters	Not Set
...	The Constant Nymph	Not Set
...	In This Our Life	Not Set
...	Juke Girl	Not Set
...	Arsenic and Old Lace	Not Set
...	Yankee Doodle Dandy	Not Set
...	Casablanca	Not Set
...	The Hard Way	Not Set
...	Desperate Journey	Not Set
...	The Big Shot	Not Set
...	Wings for the Eagle	Not Set
...	Across the Pacific	Not Set
...	George Washington Slept Here	Not Set

SHORTS
advance synopses and information

SPY SMASHER (Rep.)
Serial—12 *Episodes* (183)

Spy Smasher (Kane Richmond), mysterious American free-lance agent in occupied France, is captured by the Germans while attempting to get information about The Mask (Hans Schumm), head of the German spy ring in America. He is sentenced to the firing squad, but Pierre Durand (Franco Corsaro), a loyal Free Frenchman, saves him and arranges his escape to America.

In America, he contacts his twin brother, Jack, and elists his aid in fighting their common enemy. The brothers learn that The Mask is planning an attack on Admiral Corby (Sam Flint), head of the United States Foreign Service and father of Jack's fiancee, Eve (Marguerite Chapman).

Learning that the faithful Durand has been captured and sentenced to be executed, Spy Smasher stages a spectacular rescue. Durand later dies in a flooded submarine after sending Spy Smasher to safety through the torpedo tube. Determined to capture the "Bat" plane by which his enemies can make vertical landings, Spy Smasher crashes his plane on a lonely mountain and then radios that he has crashed with the Collins bombsight, which is coveted by the enemy. The Mask's men come to the spot and Spy Smasher nearly stages a successful escape in the plane when it crashes.

The Spy Smasher rescues his twin brother when he is captured. A secret ray gun figures in their next exploit. Jack loses his life in an effort to rescue his fiancee, Eve, from the Mask's men. Spy Smasher, vowing vengeance, finally brings about the destruction of the Mask and his organization.

CAST

Spy Smasher.....Kane Richmond
Admiral Corby.....Sam Flint
Eve Corby.....Marguerite Chapman
The Mask.....Hans Schumm
Drake.....Tristram Coffin
Durand.....Franco Corsaro
Capt. Gerhardt.....Hans von Morhart
The Governor.....Georges Renavent
Col. Von Kohr.....Robert O. Davis
Lazar.....Henry Zynda
Lawlor.....Paul Bryar
Crane.....Tom London
Hayes.....Richard Bond
Dr. Hauser.....Crane Whitley

Episode One—"America Beware"
Episode Two—"Human Target"
Episode Three—"Iron Coffin"
Episode Four—"Stratosphere Invaders"
Episode Five—"Descending Doom"
Episode Six—"The Invisible Witness"
Episode Seven—"Secret Weapon"
Episode Eight—"Sea Raiders"
Episode Nine—"Highway Racketeers"
Episode Ten—"2700° Fahrenheit"
Episode Eleven—"Hero's Death"
Episode Twelve—"V"...—

Release date, April 14, 1942

COMMUNITY SING, No. 7 (Col.)
(*Series* 6) (3657)

Lew White, organist, plays "Elmer's Tune," "Why Don't We Do This More Often," "In a Little Spanish Town," "There'll Be Some Changes Made" and "Jealous" in this issue of the series.

Release date, February 22, 1942. 10 *Minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 552 and 553.

THE GREAT AMERICAN DIVIDE (Col.)
Tour (3554)

In the Mesa country where Utah, Arizona, New Mexico and Colorado meet on the only piece of ground in the United States common to four states, is one of the curiosities of antiquity. Since 1906 this great freak of nature has been designated by Congress as the Petrified Forest. Andre de LaVarre here records on film this region of archaelogical wealth. In the region are the Grand Teton National Park, the Rock Mountain National Park and the continental divide which passes through Yellowstone, the oldest and largest national park of the country.

Release date, February 12, 1942 10 *Minutes*

CALL OF CANADA (20th-Fox)
Magic Carpet (2103)

Here is a travel subject on the Dominion of Canada and includes the usual material of a travelogue. Shown are the war industries, the buildings and shrines, the Gaspe peninsula and the people.

Release date, December 5, 1941 9 *Minutes*

RODEO ROUNDUP (WB)
Sports Parade (*Color*) (7404)

This starts out with the preparations by rodeo performers for the arduous circuit that they follow each year. After the preliminary training and conditioning the camera films the rodeo show itself. The subject has been photographed in color.

Release date, January 31, 1942 10 *Minutes*

COMMUNITY SING, No. 6 (Col.)
(3656)

Don Baker plays and good-fellowship songs are sung in this issue of the series. The songs are "Hi, Neighbor," "Silver Threads Among the Gold," "Who Threw the Overalls in Mrs. Murphy's Chowder?" and "Auld Lang Syne."

Release date, January 23, 1942 10 *Minutes*

SECRETS OF THE FJORDS (20th-Fox)
Alaskan Adventures (2105)

Father Hubbard, noted Alaskan priest and explorer, continues his series with this subject, in which he seeks the glacier at the end of the Fjord. The Fjord located, Father Hubbard turns his camera on the glacier to record the spectacle presented by ice falling off the glacier.

Release date, February 13, 1942 9 *Minutes*

SCREEN SNAPSHOTS, No. 5 (Col.)
(3855)

This issue of the series has a talent scout looking over performers with a view to signing them up for screen appearances if they merit it. The performers are mostly of the amateur variety following the usual vaudeville run.

Release date, January 2, 1942 10 *Minutes*

COLORFUL NORTH CAROLINA (MGM)
FitzPatrick Traveltalk (*T*-318)

This subject takes the audience first to the Cataloochee Ranch near Waynesville in North Carolina. The mountaineer ranch hands are filmed as they execute folk dances and sing native songs. Then Indians of the Cherokee tribe, of which quite a number still live in North Carolina, are shown. Roaming about the state the FitzPatrick camera films fields of azaleas, big, colorful flowers which grow wild in many parts of the state, and dilapidated grist mills with their water wheels now covered with moss. At the huge Biltmore estate, the annual Rhododendron Pageant is shown. Places of interest in Asheville are shown, including Pack Square, the St. Lawrence Catholic Church and the Skyline Drive. Other scenes are Dry Falls, Blowing Rock and the Chimney Rock above Lake Lure.

Release date, February 21, 1942 9 *Minutes*

SAPPY BIRTHDAY (Col.)
Clyde Comedy (3429)

Andy Clyde has brother-in-law troubles again. Getting up early for a golf match, he is induced by his wife and her brother Hector to go to a picnic instead. This disgusts him and he tries in every conceivable way to avoid going. Packing their auto for the outing, Andy and Hector get to squabbling until it reaches catastrophic proportions. The next door neighbor, a police officer, who works nights, has just retired for the day and is annoyed by the disturbance. He tries to quiet the fighting pair, only to get mixed up in the fracas himself and getting the worst of it.

Release date, February 5, 1942. 17 *Minutes*

UNDER THE SHEDDING CHESTNUT TREE (Col.)
Fable (3753)

To a background recital of "The Village Blacksmith," Petey Pelican, as a blacksmith, shoes a horse. Through an opening in the roof, nuts drop off the chestnut tree to annoy him. Petey places a can of dynamite under the tree with the intention of blowing it up. After the smoke clears, the tree is still standing, but Petey's blacksmith shop is blown to bits.

Release date, February 2, 1942. 8 *Minutes*

FLAG OF MERCY (MGM)
Passing Parade (*K*-383)

This short subject was produced and released two-and-a-half years ago under the title, "Angel of Mercy." New commentary has been added. It is a dramatization of the efforts of Clara Barton to organize a hospital service for soldiers on the battlefield. Her purpose was achieved finally with the formation of the American Red Cross.

Release date, January 31, 1942 10 *Minutes*

GLOVE BIRDS (Col.)
Glove Slingers (3411)

This is similar to others in the Glove Slingers series. David Durand vies with George Offerman for the boxing title at college and also vie for the favors of co-ed Jean Porter. The climax has the boys battling it out for soldiers at an USO show, with Durand winning both the title and the girl.

Release date, February 12, 1942 17½ *Minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 552-553.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 564-565.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED M. P. Herald Issue*	*REVIEWED Product Digest Section*	*Advance Synopsis*	*Service Data*
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	...	.....	....	....	....
Adventures of Martin Eden	Rep.	....	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	....	Dennis O'Keefe-Gloria Dickson	Mar. 27,'42	...	.....	....	....	....
Alias Boston Blackie	Col.	....	Chester Morris-Adele Mara	Apr. 2,'42	...	.....	....	....	....
All American Co-Ed	UA	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p528
Always in My Heart	WB	124	Kay Frances-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	....
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 6,'42	...	.....	....	p527	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	...	.....	....	....	....
Aunt Emma Paints the Town	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	...	.....	....	....	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., '42	118m	Dec. 6,'41	p393	p363	p528
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p528
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p528
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	....	Lum and Abner	Mar. 20,'42	77m	Mar. 21,'42	p563	p487	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	....
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Not Set	...	.....	....	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	....	....
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	Not Set	...	.....	....	....	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	.....	....	p376	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	.....	....	p467	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Curtin, The	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	.....	....	....	....
Black Dragons	Univ.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	....	Penny Singleton-Arthur Lake	Apr. 9,'42	...	.....	....	....	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,'41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Boothill Bandtis	Mono.	....	King-Corrigan-Terhune	Apr. 10,'42	...	.....	....	....	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Broadway	Univ.	....	George Raft-Pat O'Brien	Not Set	...	.....	....	....	....
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20,'41	p417	p387	p496
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	.....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	....
Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	...	.....	....	....	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	.....	....	p409	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	....
Canal Zone	Col.	....	Chester Morris-John Hubbard	Mar. 19,'42	78m	.....	....	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p528
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb.27,'42	63m	Feb. 7,'42	p494	p476	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	REVIEWED Advance Synopsis	REVIEWED Service Data
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov.,'41	102m	Oct. 18,'41	p317	p289	p528
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Cobana	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	.....	....	....	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 12,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	...	.....	....	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar.,'42	93m	Feb. 14,'42	p505	p476	....
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
DANGER in the Pacific	Univ.	....	Dick Foran-Leo Carrillo	Apr. 3,'42	...	.....	....	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Dawn Express	Prod.	211	Michael Whalen-Anne Nagel	Apr. 3,'42	...	.....	....	p542	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	....	William Gargan-Margaret Lindsay	Not Set	...	.....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Trail, The	Col.	....	Bill Elliott-Tex Ritter	May 14,'42	61m	.....	....	....	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Not Set	...	.....	....	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	....	Charles Starrett-Russell Hayden	Apr. 23,'42	...	.....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 15,'42	...	.....	....	....	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	...	.....	....	....	....
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p496
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	May 29,'42	...	.....	....	....	....
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
FALCON Takes Over	RKO	....	George Sanders-Lynn Bari	June 5,'42	...	.....	....	....	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 3,'42	81m	Nov. 16,'40	p494	p2	p286
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec.27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	.....	....	p364	....
Fingers at the Window	MGM	....	Lew Ayres-Laraine Day	Not Set	80m	Mar. 14,'42	p549	p526	....
Fleet's In, The	Para.	....	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	....
Fly By Night	Para.	....	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	.....	....	p396	....
Friendly Enemies	UA-Small	....	Charles Winninger-Charles Ruggles	Not Set	...	.....	....	....	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GAMBLING Lady (Reissue)	WB	127	Barbara Stanwyck-Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	...	.....	....	....	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Ghost of Frankenstein, The	Univ.	....	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	....
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	...	.....	....	p542	....
Girl from Alaska	Rep.	....	Ray Middleton-Jean Parker	Apr. 17,'42	..	.....	....	....	....
Girl from Leningrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Renee Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	.....	....	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Gold Rush, The	UA	....	Chapin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	...	Barbara Stanwyck-Joe McCrea	Block 5	90m	Mar. 21,'42	p561	p396	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Hard Way, The	WB	....	Ida Lupino-Joan Leslie	Not Set	...	.....	....	....	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arlene Judge	Dec. 18,'41	64m	.....	....	p376	....

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Hayfoot	UA	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	....	Jean Parker-Tom Brown	Not Set	...	.....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p528
Hennes Melodie (Her Melody)	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	....	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....
Her Cardboard Lover	MGM	....	Norma Shearer-Robert Taylor	Not Set	...	.....	....	....	....
Highly Irregular	Col.	....	Joan Bennett-Franchot Tone	Apr. 30,'42	...	.....	....	....	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob's Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	.....	....	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	...	.....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Huricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I AM an American	Mono.	....	East Side Kids	Apr. 24,'42	...	.....	....	....	....
In This Our Life	WB	....	Bette Davis-Olivia De Havilland	Not Set	...	.....	....	....	....
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p452
Invaders, The (British) (formerly 49th Parallel)	Col.	....	Howard-Massey-Olivier	Not Set	104m	Mar. 7,'42	p537	....	....
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Married an Angel	MGM	....	Jeannette MacDonald-Nelson Eddy	Not Set	...	.....	....	p507	....
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	...	.....	....	....	....
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Apr. 3,'42	...	.....	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	....
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p528
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p528
Journey Into Fear	RKO	....	Joseph Cotten-Dolores Del Rio	Not Set	...	.....	....	....	....
Juke Box Jennie	Univ.	6026	Ken Murray-Harriet Hillard	Mar. 27,'42	61m	.....	....	....	....
Juke Girl	WB	....	Ann Sheridan-Ronald Reagan	Not Set	...	.....	....	p464	....
Jungle Book, The (color)	UA	....	Sabu	Apr. 3,'42	...	.....	....	p396	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'41	p362	p351	p528
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	....	Van Heflin-Marsha Hunt	Not Set	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	127m	Dec. 27,'41	p429	p320	....
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p563	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'41	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	....	Faye Emerson-Julie Bishop	Not Set	...	.....	....	....	....
Lady Has Plans, The	Para.	....	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	....	Irene Dunne-Patric Knowles	Apr. 24,'42	...	.....	....	....	....
Lady In Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb.12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land of the Open Range	RKO	284	Tim Holt	Apr. 10,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsman	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	.....	....	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	...	.....	....	p409	....
Lne Rider in Ch· enne	Prod.	264	George Houston-Al St. John	Mar. 13,'42	59m	.....	....	p507	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	.....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p528
Louisiana Purchase (Color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p528
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,'42	61m	Jan. 10,'42	p451	p432	....
Mad Martindales	20th-Fox	....	Jane Withers-Marjorie Weaver	Not Set	...	.....	....	....	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Mar. 27,'42	...	.....	....	p507	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p353
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	....

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Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, 41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p528
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	....	John Loder-Leueen MacGrath	Jan. 26,'42	73m	.....	....	p476	....
Mayor of 44th St.	RKO	....	George Murphy-Anne Shirley	May 8,'42	86m	Mar. 24,'42	p563	p487	....
Meet the Stewarts	Col.	....	William Holden-Frances Dee	Not Set	...	.....	....	....	....
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 8,'42	...	.....	....	....	....
Mercy Island	Reo.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire and the Ghost	RKO	....	Leon Errol-Lupe Velez	June 26,'42	...	.....	....	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Anne Rooney	UA-Small	....	Shirley Temple-William Gargan	Not Set	...	.....	....	....	....
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	.....	....	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p528
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11,'41	p307	p289	....
Mokey	MGM	....	Dan Dailey, Jr.-Donna Reed	Not Set	...	.....	....	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moontide	20th-Fox	....	Jean Gabin-Ida Lupino-Claude Rains	Not Set	...	.....	....	....	....
Morning After, The (formerly Night in New Orleans)	Para.	....	Preston Foster-Patricia Morison	Not Set	...	.....	....	p527	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p496
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan, '42	67m	Dec. 20,'41	p418	p387	....
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	...	.....	....	p527	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	...	.....	....	....	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	....	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	....
My Favorite Spy	RKO	....	Kay Kyser-Ellen Drew	June 19,'42	...	.....	....	....	....
My Gal Sal	20th-Fox	....	Rita Hayworth-Victor Mature	Not Set	...	.....	....	....	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
Mystery of Marie Roget	Univ.	....	Patric Knowles-Marie Montez	Not Set	...	.....	....	p507	....
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16'41	p249	p205	p452
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	....
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Niagara Falls	UA	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	....	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	.....	....	....	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	....	Paul Kelly-Fay Wray	Apr. 23,'42	...	.....	....	....	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
On the Sunny Side	20th-Fox	232	Roddy McDowall-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p528
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
PANAMA Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	...	.....	....	p396	....
Pacific Blackout (formerly Midnight Angel)	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	May 15,'42	70m	Mar. 21,'42	p563	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p528
Powder Town	RKO	....	Victor McLaglen-Edmond O'Brien	May 29,'42	....	.....	....	....	....
Pride of the Yankees, The	Goldwyn	....	Gary Cooper-Teresa Wright	Not Set	...	.....	....	....	....
Prime Minster, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	...

Title	Company	Prod. Number	Stars	Date Release	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith (formerly Snuffy Smith, Yard Bird)	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps Consolidated	Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 20,'42	...	.....	....	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	.....	....	p432	....
Reap the Wild Wind (color)	Para.	....	Ray Milland-Paulette Goddard	Not Set	124m	.....	....	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Remarkable Andrew, The	Para.	....	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'42	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20'41	p417	p408	p452
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	....
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	....	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	....
Rio Rita	MGM	....	Abbott and Costello	Not Set	91m	Mar. 14,'42	p549	....	....
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	....
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	...	.....	....	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	.....	....	p526	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p539
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
SABOTEUR, The	Univ.	....	Robert Cummings-Priscilla Lane	Apr. 3,'42	...	.....	....	p508	....
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides High	RKO	....	Guy Kibbee-Dorothy Moore	Apr. 24,'42	66m	Mar. 21,'42	p562	p542	...
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	....	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p495
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov.,'41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	...	.....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	....	Weaver Brothers-Elviry	Apr. 10,'42	...	.....	....	....	....
Ship Ahoy	MGM	....	Eleanor Powell-Red Skelton	Not Set	...	.....	....	....	....
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	...	Dec. 20,'41	p419	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov.15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	....
Sons of the Sea (British) (formerly Atlantic Ferry)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	....	Marlene Dietrich-John Wayne	May 8,'42	...	.....	....	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	59m	.....	....	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	....	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 19,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 10,'42	66m	.....	....	....	....
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Mar. 27,'42	...	.....	....	....	....
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p452
Sunday Punch	MGM	....	William Lundigan-Jean Rogers	Not Set	...	.....	....	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Mar. 30,'42	...	.....	....	....	....
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct.18,'41	p318	p299	p528
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	...	.....	....	p527	....
Sweetheart of the Fleet	Col.	....	Joan Davis-Jinx Falkenburg	Not Set	...	.....	....	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	....	Adolphe Menjou-Jackie Cooper	May 15,'42	...	.....	....	p487	....
TANKS a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	...	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	...
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p495
Tarzan Against the World	MGM	....	Johnn Weissmuller-Maureen O'Sullivan	Not Set	...	.....	....	....	....
Tarzan's Secret Treasure	MGM	214	Johnny Weismuller-Maureen O'Sullivan	Dec., '41	80m	Nov. 15,'41	p375	p289	p528
Ten Gentlemen from West Point	20th-Fox	....	Maureen O'Hara-Geo. Montgomery	Not Set	...	.....	....	....	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	.....	....	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p528
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	....	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar., '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
This Above All	20th-Fox	....	Tyrone Power-Joan Fontaine	Not Set	...	.....	....	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three's a Crowd	Col.	....	Cary Grant-Jean Arthur	Not Set	...	.....	....	....	....
Thunder River Feud	Mono.	....	Range Busters	Jan. 9,'42	51m	.....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	....
Today I Hang	Prod	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	.....	....	p508	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	....	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	....	Spencer Tracy-Hedy Lamarr	Not Set	...	.....	....	....	....
To the Shores of Tripoli	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	....
Tough as They Come	Univ.	....	Billy Halop-Bernard Punsley	Not Set	...	.....	....	p508	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	....	Jackie Gleason-Jack Durant	Mar. 12,'42	...	.....	....	p507	....
Treat 'Em Rough (formerly Panama Kid)	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	....	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tuttles of Tahiti	RKO	....	Charles Laughton-Jon Hall	Apr. 17,'42	91m	Mar. 21,'42	p562	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	....
Twilight on the Trail	Para.	....	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	...	.....	....	p442	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melvyn Douglas	Nov., '41	94m	Oct. 25'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	....	Pat O'Brien-Brian Donlevy	Mar. 26,'42	...	.....	....	p508	....
UNDER Cover Man	Para.	....	William Boyd	Not Set	...	.....	....	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov., '41	94m	Oct. 18,'41	p318	p289	p421
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	...	.....	....	....	....
VALLEY of the Sun	RKO	216	Lucille James-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb., '42	97m	Dec. 6,'41	p394	p387	p528
WAVELL'S 30,000 (British)	Crown Film	....	War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar., '42	94m	Jan. 17,'42	p461	p443	....
Western Mail	Mono	....	Tim Keene-Jean Trent	Feb. 13,'42	...	.....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	60m	Feb. 21,'42	p517	....	....
What's Cookin'	Univ.	....	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	....
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	.....	....	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p539
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb., '42	112m	Jan. 17,'42	p461	p376	....
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	...	.....	....	....	....
Yank on the Burma Road, A (formerly China Caravan)	MGM	224	Laraine Day-Barry Nelson	Feb., '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	...	.....	....	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	.....	....	p508	....
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,42	73m	Jan. 10,'42	p451	p432	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 564.

Uncle Sam Demands—

1. Accurate Record of Defense Tax Collections
2. Accurate Record of Daily Income
3. Accurate Record of Admission Ticket Numbers
4. Accurate Record of Daily Disbursements
5. Accurate Record of Payments to all Employees
6. Accurate Summary of All Expenditures
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Here is my check for $2.00 Send me "Theatre Management Record and Tax Register."

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City and State .....

Theatre .....

HELD OVER FOR *3rd* RECORD-SMASHIN WEEK AT THE CAPITOL THEATRE, NEW YORI

LISTEN TO THE TRADE RAVES...

"Gripping drama with terrific wallop...smashing box-office fare! Should make exhibitors everywhere jubilant!" —FILM DAILY

"Stirring! Should meet with immediate approval wherever shown!" —BOXOFFICE

"OLIVIER, HOWARD, MASSEY names to be reckoned with...Told engrossingly, convincingly!" —SHOWMEN'S TRADE REVIEW

"Topnotch adventure theme...exciting story!" MOTION PICTURE HERALD

"Produced in grand style, photography phenomenally breath-taking, direction expert, acting singularly effective!" —THE INDEPENDENT

"Packed with thrills...destined for box-office success!" —MOTION PICTURE DAILY

"Should be smash hit!" —FILM BULLETIN



LAURENCE OLIVIER ★ LESLIE HOWARD ★ RAYMOND MASSEY

THE INVADERS

with ANTON WALBROOK • ERIC PORTMAN *and introducing* Miss GLYNIS JOHNS • Produced and Directed by MICHAEL POWELL • A Columbia Pictu

MOTION PICTURE HERALD

REVIEWS
(In Product Digest)

Jungle Book
Butch Minds the Baby
Two Yanks in Trinidad
Juke Box Jennie
Yokel Boy
Mokey

Exhibitors' Protests Send the 'Unity' Selling Plan Back for Re-casting

74 Exhibitors, Exchangemen Organize to Fight Adverse Legislation

Film Income Up 15 Millions, Despite War; Earnings Before the War & Now

VOL. 146, NO. 13

MARCH 28, 1942

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"AH SPRING!"

Leo, you're a tonic to film business—
Ever gay, ever enthusiastic.
It's easy to see why you're so merry!
Good news from California!
Five great pictures previewed
In one history-making week!

BUY DEFENSE BONDS AND STAMPS

(*continued*)

Detailed report elsewhere in this issue:

"MRS. MINIVER" (*Talk of the Coast! Greer Garson, Walter Pidgeon.*)
"RIO RITA" (*Abbott and Costello riotous in a Big Musical!*)
"TORTILLA FLAT" (*Spencer Tracy, Hedy Lamarr, John Garfield. It's Great!*)
"TARZAN'S NEW YORK ADVENTURE" (*Tops for the series!*)
"SHIP AHOY" (*Eleanor Powell, Red Skelton, Tommy Dorsey & Orch. A honey!*)

And while Preview audiences are cheering these completed, previewed hits, Leo's happy Studio is humming with action! More big ones coming!



EYES ON M-G-M!

The Studio that never stops delivering
Is brimming with box-office bounty:
William Powell, Hedy Lamarr are completing
A powerful drama (*his first dramatic role in years!*)
Clark Gable, Lana Turner are making an
Attraction to top their "Honky Tonk!" And he'll follow it with
"Shadow of The Wing" and "The Sun Is My Undoing" (*best-seller!*)
Norma Shearer, Robert Taylor are clinching in
"Her Cardboard Lover"—it's terrific!
Wally Beery's "Jackass Mail" is doing swell!
And Jeanette MacDonald, Robert Young
Are making a sure hit—"Shadow Of A Lady"!
Just a few of the Spring flowers that will
Bring your box-office golden showers!
Ah Leo!

(*and now please turn to Page 19*)





In 1492,
Columbus (Chris)
discovered America!
(Thanks to Queen Isabella!)

IN 1942, COLUMBUS (OHIO) DISCO



1 Ohio's Governor Bricker and Jack Graf, star Ohio State footballer chosen by student poll as "Typical Male Animal", greet "Female of the Species", lovely Peggy Posz.

2 Opening night's overflow crowd cheers Corp. Herbert Anderson of picture's cast and P.M.'s 'Average Girl', June Fleming, as Mutual's mike picks up big goings-on.

3 Ohio State's Glee Club and Orchestra contribute to opening ceremonies as picture bows in at Palace Theatre before wall-bulging mob.

4 "The Male Animal"'s co-author James Thurber seen below at pre-premiere luncheon with Mrs. T. and Harry Schreiber, R.K.O. City Mgr.

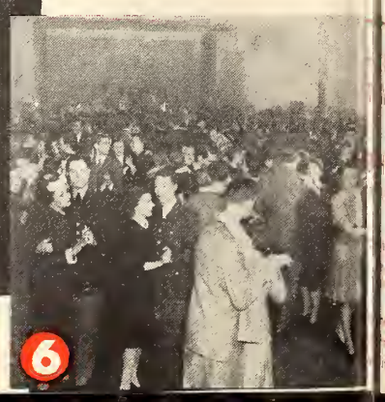
5 Just some of the lensmen on hand to cover premiere for papers and wire services. (And what breaks!)

6 Over 2,000 male and female ar mals do some fancy rug-cutting gala "Male Animal Ball". (Try t











HENRY FONDA
VIA De HAVILLAND
JOAN LESLIE
HE MALE ANIMAL" with
CARSON • EUGENE PALLETTE
HERBERT ANDERSON

ected by ELLIOTT NUGENT
n Play by Julius J. and Philip G.
n and Stephen Morehouse Avery
From the Play by
es Thurber and Elliott Nugent
oduced by Herman Shumlin
rner Bros.-First National Picture

Hold this ad! Hold it until you date "The Male Animal". Every stunt which went over in Columbus will do the same for you. And there more big ones in press book!

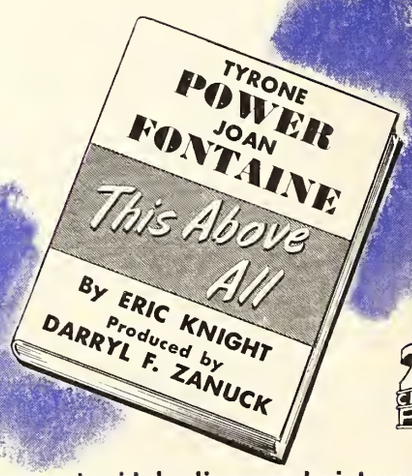
GREAT SHOWMEN TELL HOW TO SELL A GREAT PICTURE

No. 2 of a series

BOB WILBY says it's *This Above All*



"When you've got a picture with the greatest woman angle in the world . . . that's what to sell! A girl in uniform . . . with a heart that asks for love! That's the angle I see for sock selling with THIS ABOVE ALL!"



20th CENTURY FOX

The most widely read novel since "Gone With The Wind" becomes the most widely discussed picture of the year!

MOTION PICTURE HERALD

MARTIN QUIGLEY, *Editor-in-Chief and Publisher*

Vol. 146, No. 13 — March 28, 1942

Beginning Again

THE problems between Distribution and Exhibition, most especially independent exhibition, are again this week back where they were at the beginning—the beginning of the work of the United Motion Picture Industry trade practice committee last June, and back of that the beginning of the same buyer and seller arguments of the last fifteen years.

Once upon a time there were but two sides to the unending controversy. Only truces, never final peace, were attained when only Distribution and Exhibition were concerned. Now, and ever since the advent of Mr. Thurman Arnold, armed with the powers of the Department of Justice, the Government is a third party to be satisfied and the pattern has become complex by becoming a triangle. The Consent Decree, with its trade prescriptions, is another truce, officially documented. Obviously it is not working to the satisfaction of the customers.

The motion picture which has risen and so swiftly evolved in thirty years made its progress in a state of free, and often violently acute, competition.

Today, while there is yet a long way to go, it may be observed that pressures, mainly Federal, appear to be in the direction of making the screen industry something akin to a public utility.

Plainly enough it is necessary alike to the health of both Exhibition and Production that the supply of product shall have a certain definite consistency of flow. That brings up the once important word Program.

Features, you will be remembering at this time of Paramount's anniversary, began as sporadic, intermittent road shows, and became effective in the building of today's great industry only when they achieved program flow and frequency.

TODAY'S theatre commonly requires a program assembled from several sources. It is obviously true that the demands of metropolitan exhibition force a certain order of collaboration from and between Production-Distribution units.

The trade practise issues are born of conditions inherent and probably inescapable in any such collaborative pattern, no matter how essential it may be.

The trade structure has always been involved in the processes of building a program system and concurrently tearing it apart.

Inevitably and always the Producer wants to sell all his product, hot or cold, and on contract.

Also inevitably, the exhibitor wants to buy the hot ones and build his program by a process of eliminating what he likes least, meanwhile protected by contract.

That is the old basic issue, still new this week.

It used to be settled by reduction to practise, daily, in a network of exchange centers.

Now the endeavour is to write a formula, adjusting everything, everywhere, again.

From an exhibitor out at Rockford in Illinois, Mr. George Paul of the Rialto theatre, there was quoted in last week's *Herald* an observation which lucidly epitomizes a widely held exhibitor point of view:

"I'd like to buy a year's supply of film and have it done with. The present way is too much trouble. I don't care if I see the pictures before I buy them. There are so many film companies with theatres of their own that they are not going to make bad pictures for their own use. . . . Of course, there ought to be a substantial cancellation privilege."

The problem can be simply stated—but many skilled showmen, striving these many years, find no simple answer—or any.

△ △ △

SERVICE

THE motion picture industry can view with a certain satisfaction the official attitude and warm acceptance of its endeavours of service to the national cause and men in service typified by the arrangements, through the War Activities Committee, to supply 16-mm. prints of the new product to forces overseas.

In the words of Brigadier General Frederick H. Osborn, chief of the special service branch of the War Department, the industry has "the deep appreciation of the Army, for all that it has done in the war emergency".

That includes a service to the soldier screens of the newest and best that the motion picture has to offer, with release to the soldiers and camp shows substantially concurrent with the exhibition of the product to the citizenry. In many instances the soldiers at the camps will be seeing the pictures before their folks at home do. And those 16-mm. prints for overseas, reduced from the standard negatives of the features for domestic and commercial 35-mm. prints, are to be supplied without cost.

This arrangement has about it a quality of goodwill that goes beyond gesture. It also stands in decidedly marked contrast to the unhappy and inadequate nature of the film service that was rendered to the A.E.F. in the last war.

A word of appreciation south of the border comes, too, from General Lazaro Cardenas in appreciation of entertainment that Hollywood has given for soldiers and sailors at Ensenada. He told a delegation from Hollywood's Victory Committee and the Motion Picture Society for the Americas that here was proof of inter-American solidarity.

Again, here in New York, we hear from Mrs. Julius Ochs Adler, chairman of the Defense Recreation Committee, that the theatres—picture and stage—of the Broadway area are supplying some twenty-four thousand free admissions weekly to members of the armed forces.

It is the tradition of the show business to be generous. No other business in the wide world mingles so much of the emotions and attributes of human personality with its daily functioning.

—*Terry Ramsaye*

This Week

in the News

Enough Decree

THE FIRST formal demand by an exhibitor organization that the United States Government set aside the consent decree as "contrary to the public interest" came on Monday from the Theatre Owners of North and South Carolina. They also rejected the UMPI plan. Meanwhile the trade practice committee of UMPI in New York sought a plan suitable to all. See page 13.

The selling system imposed upon the Big Five by the Department of Justice in settlement of the New York anti-trust case is working to the detriment of the country's patrons of motion pictures the organization declared in a resolution passed at Charlotte. It urged the department to "set aside the so-called consent decree or cause it to be immediately modified in the interests of the patrons of the pictures."

Simultaneously the theatre men declared themselves "unalterably opposed to" and rejected in full the UMPI plan asserting it afforded "no relief from the iniquities of the decree."

The decree has worked contrary to the public interest they asserted because:

1) Lack of cancellation forces exhibitors to show pictures to the public regardless of merit.

2) Waiting until pictures have been trade shown before they are purchased increases costs to the producers, which costs are passed on to the exhibitor and then in turn to the public.

3) Booking methods under the decree's blocks-of-five selling method causes great delay in the film reaching the public.

4) Increased demands by distributors on individual and special pictures means increased admission costs to the public.

An offer to match any cancellation clause agreed to by UMPI in its new season contracts was extended to exhibitors by Universal Pictures on Wednesday by William A. Scully, vice-president and general manager. Universal, one of the "Little Three" still facing anti-trust trial is not participating in UMPI negotiations on advice of its counsel.

One Less Tax Burden

POSSIBILITIES of a further hike in Federal admission on taxes in the Revenue Bill on which the House Ways and Means Committee is now working, are remote.

Neither the U. S. Treasury, in the preparation of its recommendations for taxes, nor the Congressional tax experts who are assisting in the preparation of the bill, have suggested that the present 10 per cent ticket-tax rate be increased, and members of the Ways and Means Committee are represented as believing no change should be made in the levy.

At the moment, admission tax collections are averaging $10,000,000 a month and Treasury estimates for the coming fiscal year place the revenue from this source at $159,600,000. That will be more than double the recipts for the fiscal year 1941 and, it is believed in some quarters, the present rate is probably as high as would return a satisfactory revenue.

The first decline in U. S. admission tax collections since last September occurred in February, when receipts dropped approximately $1,500,000 below the preceding month, it was reported Monday by the Internal Revenue Bureau at Washington.

February collections of $9,769,398 were the smallest for any month since imposition of the present tax carrying no exemptions, comparing with $11,355,639 in March. They were, however, more than 50 per cent above the February, 1941, collections of $6,495,284, when the 20-cent exemption was in force.

For the first four months under the present tax, collections totaled $42,948,914, the Bureau reported, compared with $26,856,758 in the corresponding period a year ago.

A tax on radio and newspaper advertising, and a limit of $75,000 on all salaries, is now before the House Ways and Means committee, submitted by Representative Sauthoff, Wisconsin.

EXHIBITOR protests send Unity sales plan back for recasting Page 13

INDUSTRY organizes under UMPI to fight adverse legislation Page 15

BUSINESS IS UP—comparing the books for before the war and now Page 16

MINUTE MOVIE companies, agencies cited for monopoly by U. S. Page 18

KENT sought self-rule in personal life, industry, eulogists say Page 27

U. S. mediator enters press agents' fight in New York Page 30

INDEPENDENT exhibitors file five more complaints on clearance Page 40

TELEVISION industry faces Washington showdown on war role Page 42

NEW THEATRE building, studio expansion halted, report shows Page 45

4,000,000 shares traded by film company officers in 1941 Page 53

BRITISH exhibitors move to curb rising power of circuits Page 63

NEW CANADIAN draft law prohibits hiring men of military age Page 69

SERVICE DEPARTMENTS

Asides and Interludes Page 37

Box Office Champions Page 39

British Studios Page 62

Hollywood Scene Page 38

Managers' Round Table Page 75

What the Picture Did for Me Page 72

PRODUCT DIGEST, including Reviews and Release Chart Page 85

On Broadway

FOR months, Shepard Traube, producer of the current hit melodrama on Broadway, "Angel Street," has been trying to buy back the screen rights to the play from Columbia Pictures, which owns American distribution rights to "Gaslight," a film made in England from the London play of the same name. Patrick Hamilton is the author. "Angel Street" is a revise and re-title of the Hamilton opus and is playing to SRO at the Golden Theatre. "Gaslight" was produced in England in 1940 by British National Films, starring Diana Wynyard and Anton Wolbrook.

Columbia is said to have acquired the rights to "Gaslight" along with a number of other British pictures, purchased with frozen coin, in lieu of England's restrictions on U. S. film capital.

Mr. Traube wants to pay Columbia not to release "Gaslight" here so that he can sell picture rights to "Angel Street." MGM, 20th Century-Fox and Warner Brothers are reported interested in buying the screen rights to Mr. Traube's play. The producer has been negotiating with Columbia since December 5th. No deal, however, can be made without playwright Hamilton, who is reported to be "somewhere in England, working for the British Government in a wartime capacity."

Mr. Traube expects his play to run on Broadway and on the road for at least a year. He is currently in Hollywood. And Columbia is sitting tight with its rights to "Gaslight."

Investment Counsel

AMERICAN distributors have been advised to invest their money frozen in Britain in that country's war bonds. Their executives will discuss the proposition Monday, at the Motion Picture Producers and Distributors of America annual meeting, in New York; and their foreign department heads will meet at the same office Tuesday.

Industry circles in New York reported some favorable sentiment, contingent upon Great Britain ending the freezing procedure upon all future revenue. Some money will remain in Britain under the current monetary agreement ending in November. It is said the eight major distributors by that time will have between $30,000,000 and $40,000,000 blocked.

Sell the Subsequents

REFLECTING the increasing desire of the major distributors to have their subsequent run accounts get the utmost from pictures, Paramount's field and exploitation staffs last week received instructions to pay more attention, and time, to aiding such accounts. Within recent months, since the new decree selling and lost foreign markets, much new attention has been directed to first run accounts. The effort will now be extended.

Alec Moss, assistant to Robert Gilham, advertising and publicity head, said at the New York office Wednesday that the increased effort would be watched carefully, and that more action might follow. Such action might be an increase in cooperative advertising, and employment of more field men, it is said.

Labor Against It

TO FINGERPRINT or not to fingerprint, in war, the estimated 30,000 workers in Hollywood studios is a question before a committee named by labor unions and guilds to work with officials of the Association of Motion Picture Producers. Decision was hoped for this week.

Although wartime conditions put a new light on the fingerprinting question, certain unions long opposed to the idea as advanced intermittently over a period of years by various studios have restated their views. These have successfully blocked previous attempts, launched by employers, to install a fingerprinting and identification system of one kind or another which the unions have felt might be used to their disadvantage in labor difficulties, such as strikes.

The committee of unionists, headed by Francis Carothers, the IATSE secretary on the studio basic labor agreement, are attempting to work out with Fred Beetson, executive vice-president of the AMPP, and other producer association officers, plans for an identification method and standard questionnaire which must be answered by all studio workers. Indications are that fingerprinting may be put on a voluntary basis, with the exception that workers on sets where army training films are in production, which come under the heading of military secrets, must have positive, unalterable means of identification.

The union group is seeking elimination of certain questions regarded as of personal nature, reported to include lodge affiliations, bank balances, religious beliefs, kind and amount of insurance, other questions considered invasive of privacy and unessential to the purposes of such a survey.

Professionals of screen, stage and radio, who are enemy aliens were reminded by U. S. Attorney General Francis Biddle that they must obtain approval from the Department of Justice to continue the use of stage names which are not their true names.

The permission is obtained from local United States District Attorneys; and applicants must prove retention of names is necessary for livelihood and not inimical to national security.

Additionally, the permission, in writing, is "expressly limited to fit the needs of the particular case—and may, in the discretion of the United States Attorney, be further limited and restricted in any manner and respect which he shall deem" necessary.

13 Million Dimes

THIRTEEN MILLION dimes is the latest, but not final total of collections by the motion picture industry for the Rooseveltian "March of Dimes" campaign in support of national and local efforts to cure and prevent infantile paralysis. The committee in New York is urging those several hundred exhibitors still unreported to submit returns immediately.

PICTURES ADVERTISED THIS WEEK

"The Male Animal," Warners, Pages 4, 5
"This Above All," 20th-Fox, Page 6
"Mrs. Miniver," MGM, Pages 19 *to* 26
"Rio Rita," MGM, Pages 19 *to* 26
"Tortilla Flat," MGM, Pages 19 *to* 26
"Ship Ahoy," MGM, Pages 19 *to* 26
"Tarzan's New York Adventure," MGM, Pages 19 *to* 26
"The Bashful Bachelor," RKO, Pages 31 *to* 36
"Scattergood Rides High," RKO, Pages 31 *to* 36
"The Mayor of 44th Street," RKO, Pages 31 *to* 36
"The Tuttles of Tahiti," RKO, Pages 31 *to* 36
"The Magnificent Ambersons," RKO, Pages 31 *to* 36
"Twin Beds," United Artists, Pages 46, 47
"Jungle Book," United Artists, Pages 49, 50
"The Invaders," Columbia, Pages, 54, 55
"To the Shores of Tripoli," 20th-Fox, Page 57
"Reap the Wild Wind," Paramount, Pages 59, 60
"Sleepytime Gal," Republic, Pages 64, 65
"Menace of the Rising Sun," Universal, Page 67
"Blondie's Blessed Event," Columbia, 4th cover

Want Jap $ $

THE MAJOR distributors are still waiting for third and fourth payments from the special Japanese revenue fund of $480,000 set aside in the San Francisco branch of the Yokohama Specie bank, and held by the U. S. The bank's New York branch last week entered a preferred claim against assets on the coast which is expected to tie up funds for some time. The first two payments covering 1938 revenues of distributors were made in September and November, but with the outbreak of war the alien property custodian took over the San Francisco bank. The distributors' foreign departments are considering a step to dispute the New York claim on the grounds that distributors' funds in escrow constitute a preferred claim.

Films for Victory

WAR-AND-DEFENSE short films distributed, without charge to exhibitors, by the industry's War Activities Committee, are to be known hereafter as *Victory Films* (no longer Defense Reels). Other films released otherwise under Government auspices will be similarly labeled.

This was decided on Wednesday at a WAC meeting attended by Arch A. Mercey, Deputy Coordinator, representing Lowell Mellett, Coordinator of Government Films.

Under the industry's new system of concentrating distributing of a block of the shorts through a single distributor, Warners this week took over physical handling of the next three: "Fighting Fire Bombs," "Ring of Steel" and, "Any Bombs Today" —see page 51.

From Australia

NEWSPAPER readers in New York, this week saw photographs of Douglas MacArthur's arrival in Australia. That they were able to, was a consequence of the first direct radiophoto circuit between the United States and Australia, opened Friday, March 20th. Specifically, the communication is between Melbourne and San Francisco—7,420 miles spanned; and the operator is RCA Communications, Inc., working with the Amalgamated Wireless Company, Limited. The pictures are usually 5 by 7 inches. Each photograph is received in ten minutes.

Refuge

FOLLOWING the first total blackout in New York's downtown area, below 14th Street, on Wednesday night, theatre managers of the heavily-trafficked street and an Greenwich Village reported good business during the blackout and a quick upsurge at their box offices immediately after it. A number of downtown houses also reported that long lines of patrons appeared at their doors for the late shows.

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This Week

▪ ▪ ▪ the Camera observes



■ THE Paramount-De Mille-Zukor 30th anniversary fete moved east this week, to a press cocktail party, an AMPA luncheon, and the Music Hall opening of "Reap the Wild Wind". Above are Mr. and Mrs. Cecil B. DeMille at the opening of that picture at the new Paramount theatre in Hollywood last week.



BOB HOPE tries to make himself inconspicuous at the Hollywood opening of "Reap the Wild Wind". The military atmosphere is part of the guard of honor from the California State Naval Guard.

Below, Y. Frank Freeman, Jr., with his mother and father in the lobby of the new Paramount theatre in Hollywood, at the premiere and anniversary celebration.



At the New York trade showing of the Paramount 30th anniversary picture, attended in force by eastern exhibitors and circuit operators, are, below, Sam Rosen of the Fabian circuit and Sam Rinzler of the Randforce circuit. Below, right, are Harold Rinzler, Milt Kusell and Henry Randel of Paramount and Irving Dashkin of the Savoy, Jamaica.





Managers Study Winning Round Table Campaigns

THEATRE MANAGERS of independent New York circuits visited the Managers' Round Table office this week to study the campaigns which were considered in the finals of the Quigley Awards competition.

At right, with Gertrude Merriam, of the Round Table, are Randforce division managers, Irving Berman, Erwin Gold, George Langbart, Harry Davey.



All pictures by Staff Photographer



Jack Scherzer, Bernard Keller, August Kettering, Max Schnering, Erwin Gold, Charles Dorace, Ted Allput, George Littman, Gabriel Rosenthal, Peter Sokolower, Harry Davey, Jules Pincus, Emanuel Solomon.

George Langbart, Sam Fried, Albert Pollack, Alex Schorr, Harry Gabriel, Harry Milstein, Barney Wiselman, Milton Goldberg, Harry Gottlieb, Louis Fishkin, Herman Semel, David Kaye, Edwin Gold, below.





Sidney Dreier, Harry Margolesky, Meyer Schutzer, Murray Friedman, Phil Grody, Samuel Schneebaum, David Julian, Irving Berman, Nicholas Sachs, Murray Alper, Erwin Gold, Sidney Falk, Harry Davey, John La Barbera.



Above. Sam Alster, Wally Goldstein, Charles Steinman, Max Alster, and George Davis, supervisor.

Below, Interboro circuit. William Dreyer, Ted Barker, Rubin Krull, John Vorbach, Maurey Ashman, zone manager, Hy Boettinger. Seated: Sam Davidson, Nat Levinson, Mike Esserman.



Abe Kaplan, Louis Schutzer, Joseph Reisner, Arthur Strand, Howard Saltz, Lester Eig, Donald Shooks, Abe Rosenbaum, Larry Robiczek, Sydney Levine, supervisor.





By Staff Photographer

■ OFFICIALS of the War Activities Committee, conducting the second regional exhibitor meeting, in New York, told managers and operators of the metropolitan area to play all defense subjects sent them at every show. The substance of the warning was that unless full voluntary cooperation was granted now, Government compulsion might come later. On the dais at the luncheon meeting in the Hotel Astor, above, are Sam Rinzler, Charles Moscowitz, Francis Harmon (standing), Harry Brandt, Bob Wolff, Arthur Mayer, Sam Morris, Harry Kalmine and Si Fabian.

QUEBEC and Montreal had a dual premiere last week for Columbia's "Adventures of Martin Eden", marking the event with official and society functions. Below are Glenn Ford, Canadian-born star, with John Ganetakas, executive of United Amusements.



WILLIAM PAY, of Quigley Publications' London office, is now an aircraftsman in the Royal Air Force, training somewhere in England.





WILLIAM S. CANNING, above, of the Interstate Empire theatre, has been unofficially named by his colleagues the dean of Fall River managers.



By Staff Photographer

IN the U. S. to aid the New York office of the British Ministry of Information's Film Section is Thomas Baird, above; left, the Ministry's non-theatrical film supervisor in London. He is shown with Iris Barry and John Abbott at the Museum of Modern Art. See page 61.



By Metropolitan

GOOD NEIGHBOR ties are being cemented more firmly through motion pictures, Phil Reisman told the press this week on his return to New York from a trip to Brazil. He is shown, left, with members of the Brazilian Department of Information and Education, brought here to supervise the preparation of press, radio and film material. Left to right: Mrs. Raimundo Magalhaes, Mrs. Origines Lissa, Raimundo Magalhaes, Dr. Origines Lissa, Mr. Reisman, Dr. Assis de Figueiredo, and Dr. Lissa's son. See page 66.

EXHIBITOR PROTESTS RETURN UNITY PLAN FOR RECASTING

Committee Studies Proposals of Field Units; Seeks Compromise on Blocks

The protests of exhibition against the new selling plan proposed by the trade practices committee of the United Motion Picture Industry this week sent the plan back to the committee for retailoring. It was submitted to exhibition for approval and study on March 3rd.

Unconditional cancellation of a full 20 per cent of product, regardless of rental scales, or the size or shape of the blocks led the demands of exhibition, organized and independent, from all sections of the country. Their delegates returned to New York with instructions to fight for it. And this they did at closed sessions, opening at 10:30 A.M., Wednesday, at the Hotel Warwick.

Other exceptions to the plan were many, with some regional groups pumping for larger blocks than the quarterly packages of 12 offered by the new unity plan. Other units asked for a cancellation formula based on total yearly film rentals. A few exhibitors, mostly independent, have called for annual block selling again. This was outlawed by the consent decree, and only the U. S. Government has power to return it, which is unlikely now.

The only official word from the trade practice committee late Wednesday was that the meeting had been adjourned, shortly after it convened in the morning, until 2:30 P.M. and then deferred until Thursday's committee of the whole session.

This was done, a brief press announcement from Leon Bamberger, executive secretary of UMPI, said "to permit the exhibitor delegates to discuss and integrate the various suggestions and counter proposals made by the different exhibitor organizations."

Wednesday afternoon it was reported that the exhibitor delegates, representing Allied, MPTOA and unaffiliated organizations, were thrashing through all recommendations and rejections from the field in quest of common ground on which they could meet distribution with a unified proposal on Thursday.

Want Cancellation Consessions

As the trade practices committee convened Wednesday at the Hotel Warwick, exhibitor and distributor delegates professed determination to reconcile difficulties which had arisen during the weeks in which their initial proposal was before regional exhibitor associations. There was universal agreement still that some substitute must be found for the consent decree's system of blocks-of-five sales with no cancellation.

Exhibitors indicated that they would insist on the increased cancellation concessions.

In addition to acting on the exhibitor demands, conveyed through independent, National Allied and MPTOA delegates, the UMPI's trade practice committee filled in some of the outlines of their plan with specific detail. This includes a method of identifying product, elaboration of conciliation proposals and further discussion on the extension of arbitration.

Review Sales Plan

For Thursday, William F. Rodgers, chairman of UMPI, summoned a meeting of the committee of the whole at the Hotel Astor in New York. The session was called, for one thing, to receive a sales plan as agreed upon finally by the trade practice group. Mr. Rodgers advised sales managers that their personal attendance at the Thursday session was "vitally important."

The press, for the first time in the course of unity deliberations, was admitted to the committee of the whole meeting.

To coordinate their stand at the Wednesday sessions and evolve a common platform from the varying requests of their regional constituents, the national leaders of both the Motion Picture Theatre Owners of America and National Allied met at New York on Tuesday.

Last week the objections of regional units to the UMPI sales plan and the comments of representative exhibitors in all sections of the country were reported in detail in MOTION PICTURE HERALD—pages 23-28. The tabulation of their comments revealed strong sentiment for full cancellation and a general concensus that the UMPI proposals did not offer enough.

However, it was also agreed, for the most part, that the plan was preferable to the blocks-of-five provisions now enforced by the consent decree.

Allied's national board of directors, after their own Tuesday meeting at the Hotel Warwick, were described as having agreed unanimously on a program which they would present in solid front at the trade practice meeting. Cancellation, as requested by local units, was a keynote.

Allied directors at New York included Abram F. Myers, chairman; M. A. Rosenberg, president; Jack Kirsch, chairman of the UMPI subcommittee; and H. A. Cole, Sidney Samuelson, Martin G. Smith, William L. Ainsworth and Harry Perlewitz.

MPTOA delegates on the Unity trade practices committee pledged themselves to "open minds" in advance of the Wednesday meeting and promised to go into it "anxious and willing to work out something worth while." Ed Kuykendall, national president, announced the group's decision following a closed session at the MPTOA headquarters in New York, also on Tuesday.

Mr. Kuykendall, Lewen Pizor of Philadelphia, and Max A. Cohen and Joseph Vogel, of New York, are the MPTOA members of the trade practice subcommittee.

MPTOA Urges Agreement

Canvassing the returns from MPTOA affiliates, the parent found on Tuesday that several of its local units were ready to go along with the cancellation proposals and other aspects of the plan originally submitted by the UMPI committee. A considerable majority, however, were not inclined to do so, insisting on an outright 20 per cent cancellation regardless of the size of the blocks offered.

"The committee (of MPTOA delegates) was advised, however, by a tremendous majority, to make every effort to work out a Unity program," Mr. Kuykendall commented. "Therefore, we go into the meeting with open minds as to what we will and will not accept, feeling that all parties concerned on the Unity committee are anxious and willing to work out something worthwhile."

Unaffiliated exhibitors were represented Wednesday by Leo Wolcott, Robert H. Poole of the PCCITO, Robert White, Oregon ITO, and John Rugar, Intermountain Theatres Association of Salt Lake City.

Mr. Kuykendall also named Hugh Bruen, of Los Angeles, as an alternate, to serve in place of H. V. Harvey, of San Francisco.

WHAT THEY ARE FIGHTING ABOUT

The original five-point program submitted to exhibitors nationally by the Unity trade practice group on March 3rd, and before that group again for revision at midweek, provided:

1. Features to be offered in quarterly groups, of not more than 12, approximating 25 per cent of annual production.
2. Five pictures in each group to be trade-shown; the balance identified.
3. No cancellation on the five trade-shown pictures. Cancellation of two pictures per group for exhibitors paying up to $100; one picture per group for exhibitors paying $101 to $200.
4. Distributors may withhold special pictures from the blocks for individual handling, roadshows, etc.
5. An arbitration clause to protect "regular customers" against selling away to a circuit is added to the Consent Decree.

Distributors Favor Blocks-of-Five

Although no distributor spokesmen appeared willing to say so, forthright, there were indications this week that the Big Five generally have found selling in blocks-of-five to their liking.

Last week Jack Kirsch, chairman of the trade practices committee and president of Illinois Allied, told the Northwest Allied convention at

(Continued on following page)

MORE REJECTIONS REPORTED

(Continued from preceding page)

Minneapolis that "he had reason to believe that the distributors are entirely satisfied with the blocks-of-five."

No member of the sales departments of the Big Five, RKO, Warners, MGM, Paramount and 20th Century-Fox, all selling under the decree system since last summer, was in a position officially or personally to comment on Mr. Kirsch's statement. Most officials, when queried, refused all comment.

A responsible member of one sales department, however, in off-the-record comment on the Unity plan, indicated that for the most part the Big Five did not regard blocks-of-five with too much disfavor. Although costs of selling have mounted sharply, he pointed out that many benefits have accrued to distribution from the decree selling plan.

Cites Cause of Criticism

Blocks-of-five enable the distributor to give much closer attention to individual productions, spotlighting them, and giving promotional and advertising aid which was not possible under the old block selling method, the spokesmen said. He expressed the belief that exhibitors, as well as distributors, had profited materially from the divided selling system and the increased attention given each block and the major pictures in each block. He denied, too, that the selling of certain pictures as specials had injured exhibition, asserting that special exploitation attention and product calibre had raised grosses in proportion, and often ahead of rentals.

Exhibitor opposition to the method has arisen, he said, principally from irritation at having to face each company's film salesmen seven or eight times a year and go through extended bargaining processes on each trip. While the sales plan eventually reached by the UMPI committee and approved by exhibition may cut this down by dividing product into quarterly packages, the sales official predicted that the days of block booking were gone forever, at least insofar as the Big Five are concerned.

Moreover, he said, the uncertainty of wartime makes it impossible now for any company to give a complete advance roster of annual product with any guarantee of delivery. The draft, priorities and the possible restrictions on film supplies and production facilities, financial conditions and half a dozen other factors which were once positive quantities now hinge on war contingencies, observed the distributor spokesman.

Rejected by Three More Organizations

Following last week's regional exhibitor organization tally of individual unit action on the original "Unity" selling program, and even while the main drafting committees were meeting this week in New York, three more regional organizations voted to reject the UMPI sales proposals.

The Independent Theatre Owners of Washington flatly turned thumbs down on the original proposal, at a session of the board of directors, in Seattle. James M. Hone, executive secretary, indicated that its representation at the New York meeting had been delegated to the PCCITO and Mr. Poole.

The Iowa-Nebraska ITO, an unaffiliated unit, on Monday, at Des Moines, voted against the UMPI proposal. It set Leo F. Wolcott, president, to the New York deliberations with instructions to ask for a twice-yearly selling formula with a flat 20 per cent cancellation privilege. It also suggested trade showings of five to ten "key" features at the start of each six-month period. These would be subject to cancellation.

WANTS EXCHANGE ON TRADESHOWS

A plan to protect theatres playing specialized types of product against unsuitable pictures shown under the proposed UMPI blocks-of-five trade shows is submitted by a Terre Haute, Ind., exhibitor. In a letter to Motion Picture Herald, Abe H. Kaufman, president of the Terre Haute Theatres Association and operator of the Fountain Theatre, asks with regard to Clause 3 of the UMPI plan:

"What is there to prevent a company from screening five of their ordinary pictures — programmers or 'C' or 'D' releases — which would then obligate the exhibitor to take them if he purchased that block?" Remarking that very few exhibitors are attending the current trade shows, he asserted that there should be even less need for looking at pictures under the UMPI plan.

"Why not still have the privilege of interchanging on the five screened?" he asked. "The matter of price would still be a matter of bargaining with the exchange representative, but the action theatre would not have the sword hanging over its head of having to buy some 'class' production unsuitable for his house."

Northwest Allied Seeks New Midwest Council

Northwest Allied after endorsing the unity movement in general principle but specifically rejecting the blocks of twelve formula, was busy this week in its own sector organizing a Midwest Council of Independent Exhibitors. Theatre men were being approached for membership in Minnesota, North and South Dakota, Iowa, Nebraska and Wisconsin.

At closed sessions in Minneapolis last week the Northwest Allied, according to brief hand outs to the press reiterated its preference for the Minnesota block sales law as opposed to the UMPI block of twelve. It did not elaborate this stand. The resolution merely said that "Minnesota's anti-block-of-five law speaks for itself" and is superior to any proposal under consideration.

The Midwest Council is to be formed under the direction of Northwest Allied officers with the assistance of dircctors of Iowa and Nebraska units. The heads of two outside units spoke at the Northwest meeting last week. They were William Ainsworth, president of the Wisconsin Independent Theatre Owners Association and Leo F. Wolcott of the Iowa-Nebraska ITO. Jack Kirsch, president of the Illinois Allied unit, spoke in behalf of the UMPI sales plan and called on the Northwest group for a less parochial outlook.

Other resolutions passed at the session condemned weekly collections for short subjects, the number and terms of percentage pictures demanded recognition of population changes and their effect on revenue. The meeting instructed the Northwest Allied legislative committee to study the divorcement question as to "its operation under the consent decree and the possible necessity of state legislative action."

New Jersey Allied Plans Convention

Allied Theatre Owners of New Jersey will hold its 23rd annual convention at Atlantic City in June . At a meeting of the organization this week Harry H. Lowenstein, president, named Lee Newbury, Irving Dollinger and George Gold members of a convention committee to complete plans.

Thursday the organization met for an all-industry beefsteak dinner at Newark. Messrs. Lowenstein, Dollinger and Newbury and E. Thornton Kelly attended the national Allied meeting at New York on Tuesday.

Philadelphia Exhibitors Plan New Group

Preliminary plans for the organization in Philadelphia of a benevolent association of independent theatre managers were discussed at a meeting held March 19th at the Broadwood Hotel there.

The chief purposes for such a fraternity, as set forth at the meeting, would be to interchange ideas for selling and promoting pictures for the betterment of the motion picure industry, to create a benefit fund, to provide for sick benefits and to arrange for a group insurance plan.

Harry H. Lowenstein, president of Allied of New Jersey, has named Lee Newbury, Irving Dollinger and George Gold as a convention committee to prepare for the organization's 23rd annual convention and eastern regional conference of exhibitors, in Atlantic City, in June.

Texas Interstate Changes

William Johnston, with Interstate Circuit theatres in Fort Worth and San Antonio, Texas, for several years, has been named manager of the North Main Theatre in Houston, by Al Lever, the company's city manager. He replaces Ray Hay who will operate The Tower. Thomas Howell moves from the Tower to the San Antonio office. Ellis Ford will manage the Delman theatre, being succeeded at the Alabama by Paul Hudgins. Al Adams, company treasurer, will operate the Almeda, and Peter Hawkins takes over the River Oaks.

Film Museum in Texas

King Vidor, Metro-Goldwyn-Mayer director, last week presented to the University of Texas a collection of material for the motion picture museum established in Austin. He has been appointed chairman of a committee to gather exhibits for the library from the Hollywood studios. Aiding him on the committee is Karl Hoblitzelle, president of Interstate Theatres of Texas.

Washington Theatres Sold

John Danz, head of the Sterling Chain Theatres, announced the sale of his Empire and Island theatres in Annacortes, Wash., last week to O. M. Durham, a former exhibitor in the territory. The Atlas Theatre in Seattle, operated for many years by S. Mukai, Japanese exhibitor, has been leased to B. C. Johnson.

EXHIBITORS, DISTRIBUTORS UNITE ON LEGISLATION

Committees Named in Each Exchange Center to Study All Tax Measures

While the United Motion Picture Industry's trade practice program authors wrestled in New York with their substitute for the decree method of selling (see page 13), the UMPI headquarters in that city set up a national structure of independent, affiliated, and distributor interests for "presenting a unity of procedure in regard to the ultimate action to be taken by the industry-as-one, in tax and legislative matters."

The taxation committee, headed by circuit operator Spyros Skouras, on January 21st recommended the establishment of permanent committees-of-three in each exchange center. The New York office announced this week that 23 such committees had been formed, up to Monday, and that there would be 54. Members of those 23 committees are listed in the adjoining columns.

It was noted that exchange centers varied in number with population densities. Thus New York will have three committees, California, Missouri, Ohio, and Pennsylvania, each two; and in each multiple committee state a chairman of committees will be elected.

Each committee is to elect a chairman. They, their organizations, and a "capital" committee (in Washington, D. C.) will work with Mr. Skouras.

In states where there is no exhibitor organization, the independent exhibitor member for that state is nominated by the association in an adjacent state.

Chairman Named

To organize these committees, UMPI Secretary Leon Bamberger appointed, from among the exchange managers, a temporary chairman in every territory to call a meeting of the distributors' group for the purpose of selecting a committeeman to represent them. Likewise, in each territory, a prominent circuit operator or affiliated executive was requested to discuss the matter with the other circuits and jointly nominate one of their number to serve on the committee. In the case of the exhibitor organizations, it was left to them as to how they would appoint or select their representative. Thus, all local committeemen have been selected in the field by their own particular groups.

The members of the national committee on taxation include Spyros Skouras, Chairman, Col. H. A. Cole, President of the Allied Theatre Owners of Texas, Ed. Kuykendall, President of the Motion Picture Theatre Owners of America, Leonard Goldenson, Paramount Theatres Service Corp., Harry Brandt, President of the Independent Theatre Owners Association, Inc., J. R. Vogel, Loew's, Inc., George J. Schaefer, Radio-Keith-Orpheum Corp., and Harry Kalmine, Warner Brothers Circuit Management Corp.

The committee's activities are defined as:

A. Careful watch and study of all proposed national tax measures affecting the motion picture industry.

B. Deciding which of such measures have direct and immediate effect on the motion picture industry as separate and apart from industry in general.

C. Discussion, and, if possible, agreement among the various branches of our industry as to the policy of the motion picture industry with regard to such proposed tax measures, and

D. Setting up such motion picture industry machinery as may be found necessary and desirable to help guide our national Congress and its committees in such tax program without disrupting the economic setup of the motion picture industry.

The latter point has been accomplished party, by designation of the committees.

79 Named to Watch Measures

The formulation of a new trade practice and selling plan is but one ambition of the industry's comparatively new "Unity" Organization. Concentration of all interests for protection against adverse legislation is another. For this purpose Unity, from New York, is building a nationwide system of anti-film-legislation watchers. Seventy-four have already been named, many others will be. Those named to date are as follows:

CALIFORNIA (Northern): Ben Levin, Independent Theatre Owners of Northern California; Mrs. Hulda McGinn, California Theatres Association; Sid Weisbaum, Republic Pictures.

CALIFORNIA (Southern): Jack Berman, ITO of Southern California; W. H. Lollier, Fox West Coast; Harry C. Cohen, RKO Radio.

CONNECTICUT: Dr. J. B. Fishman, Allied Theatres of Connecticut; Herman Levy, M. P. T. O. of Connecticut; B. E. Hoffman, Warner Brothers Circuit; B. A. Simon, Twentieth Century-Fox.

GEORGIA: O. L. Lam, Southeastern Theatre Owners Asso., Lam Theatre, Rome, Ga.; E. B. Price, Paramount; Col. Arthur Lucas, Lucas & Jenkins Circuit.

IDAHO: I. H. Harris, Intermountain Theatre Assn.; Roger Mendenhall, Intermountain Theatres, Inc.; Charles Walker, Twentieth Century-Fox.

ILLINOIS: Jack Kirsch, Allied Theatres of Illinois; Edward G. Zorn, United Theatre Owners of Illinois; Morris G. Leonard, Balaban and Katz; Sam Gorelick, RKO Radio.

INDIANA: Don R. Rossiter, Associated Theatre Owners of Indiana; Fred J. Dolle, 4th Avenue Amusement Company; F. B. Gauker, Metro-Goldwyn-Mayer.

IOWA: E. J. Tilton (Chairman), Vitagraph; Clifford L. Niles, Allied Independent Theatres of Iowa-Nebraska, Inc.; Harold D. Field, Pioneer Theatres; M. N. Blank, Tri-States Theatres; W. H. Eddy, Iowa Motion Picture Club.

MINNESOTA: Fred Strom, North West Allied; John Friedl, Minnesota Amusement Co., and Arthur Anderson.

MISSOURI (Eastern): Fred Wehrenberg (Chairman), M. P. T. O. of St. Louis, Eastern Missouri and Southern Illinois; Harry C. Arthur, F & M Theatres; Maurice Schweitzer, Paramount.

MISSOURI (Western): R. R. Biechele, Kansas-Missouri Theatres; E. C. Rhoden, Fox-Midwest; Arthur H. Cole, Paramount.

NEBRASKA: Bob Livingston (Chairman), Capitol Theatre, Lincoln: Phil March, Allied Independent Theatre Owners of Nebraska; M. A. McLean, Empress Theatre, Premont, Nebr.; H. J. Shumow, Metro-Goldwyn-Mayer.

NEW YORK (Central): Leonard Rosenthal, New York State Unit of National Allied; Lou Golding, Fabian Theatres; H. Ripps, Metro-Goldwyn-Mayer.

NEW YORK (Western): A. C. Hayman, M. P. T. O. of New York State; Vincent McFaul, Buffalo Theatres, Inc.; R. M. Maw, Metro-Goldwyn-Mayer.

NEW YORK (Metropolitan): Leo Brecher, Independent Theatre Owners of America; Max A. Cohen, Allied Theatre Owners of New York; Senator Henry Walters, RKO Radio; Henry Randel, Paramount.

NORTH CAROLINA: Roy Rowe, Theatre Owners of North and South Carolina; H. F. Kincy, Wilby-Kincey Service Corp., Charlotte; Scott Lett, Paramount.

PENNSYLVANIA (Eastern): Milton Rogassner, Allied Independent Theatre Owners of E. Penna., Inc.; Abe Sablosky, United M. P. Theatre Owners of Penna., S. N. J. and Del.; Samuel D. Schwartz, Warner Brothers Circuit; Sam Gross, Twentieth Century-Fox.

PENNSYLVANIA (Western): Fred J. Herrington, Allied Theatre Owners of Western Penna.; Michael Manos, Manos Theatres Circuit, Greensburg, Pa.; Ira Cohen, Twentieth Century-Fox.

OHIO (Northern): Martin G. Smith, Independent Theatre Owners of Ohio; M. S. Fine, Cleveland Motion Picture Exhibitors Assn.; Charles Raymond, Loew's Theatres; George Elmo, Paramount.

OHIO (Southern): Harry David (Chairman), Northio Theatres; P. J. Wood, Independent Theatre Owners of Ohio; F. W. Huss, Cincinnati Exhibitors Assn., I. Libson, RKO Theatres; Stanley Jacques, RKO Radio.

OREGON: O. J. Miller (Chairman), Independent Theatre Owners of Oregon; M. M. Mesher, Evergreen Theatres, C. F. Powers, Twentieth Century-Fox.

SOUTH DAKOTA: Leo Peterson (Chairman), South Dakota Theatre Owners Assn.; Fred Larking, Minnesota Amusement Co., State Theatre, Sioux Falls; Sherman Fitch, RKO Radio.

UTAH: John Rugar, Intermountain Theatres Assn.; Tracy Barham, Intermountain Theatres, Inc., Capitol Theatre, Salt Lake City; F. H. Smith, Paramount.

VIRGINIA: Leonard Gordon, M. P. T. O. of Virginia; Frank O'Brien, Wilmer and Vincent Theatres; F. W. Beiersdorf, Warner Brothers.

WASHINGTON: J. M. Hone, Independent Theatre Owners of Washington, Northern Idaho and Alaska; Frank L. Newman, Sr., Evergreen Theatres; E. A. Lamb, RKO Radio.

BUSINESS IS UP . . .

Company	Gross Income 1939	Gross Income 1941	Operating Expenses 1939	Operating Expenses 1941	Operating Profit 1939	Operating Profit 1941	Increase	Federal Taxes 1939	Federal Taxes 1941
Columbia	$ 19,413,794	$ 21,648,690	$ 19,394,289	$ 20,920,057	$ 19,505	$ 728,633	$ 709,128	$ 7,500	$ 127,000
MGM	126,341,724	128,409,879	112,509,529	110,183,206	13,832,195	18,226,673	4,394,478	1,958,851	3,747,298
Universal	23,878,868	30,283,523	22,300,790	25,434,890	1,578,078	4,848,633	3,270,555	943,158	1,732,250
Warner Bros.	102,083,131	102,293,170	90,571,527	86,746,208	11,511,603	15,546,962	4,035,358	687,000	1,606,000
20th Century-Fox (39 weeks only)	41,046,297	33,483,247	37,261,528	28,449,477	3,784,769	5,033,770	1,249,000	380,000	117,400
	1939	1940	1939	1940	1939	1940	Increase	1939	1940
Paramount (1941 figures not complete)	99,610,950	98,945,781	90,971,179	86,354,782	8,639,770	12,590,998	3,951,227	538,778	957,626
RKO Radio (1941 figures not complete)	51,451,223	54,211,909	47,885,900	51,342,931	3,565,322	2,868,977	696,344 (Decrease)	276,838	371,507

(a) Paramount estimated 1941 net profit after all charges at $10,125,000. (b) RKO statement for 53 weeks ended Oct. 4, 1941, shows loss of $661,801.

Income Rises 15 Millions A Year, despite the War

by JAMES P. CUNNINGHAM

Gross income of American distributors as a whole is running some $15,000,000 a year more than before Hitler invaded Poland and started the conflagration which has enveloped all continents, bringing a complete loss to Hollywood of certain foreign markets and a freezing of its income elsewhere.

In the first reaction to the war American distributors took a dark view of the consequences of lost foreign revenue and warned that rentals would have to be increased and wages cut to balance declining income. The companies were forced to sell the American market, to forget about foreign income. They did it, and a twelve-million-dollar increase in gross income is shown on the latest reports of seven major companies.

Every company but one shows an increase in operating profit over 1939, lost foreign business or no. In addition, they are setting aside large sums in reserve against foreign assets. RKO Radio's provision on this account reduces an operating profit to a net loss, but Twentieth Century-Fox can deduct more than $3,000,000 for foreign assets from the income of a 39-week period and still show a net profit of $1,500,000.

Taxes $11,000,000

The companies' U. S. tax bill was about $11,000,000 last year at the new rates, more than twice what it was in 1939. Yet reduced domestic operating expenses has more than covered the large tax increase.

The last fiscal reports of seven major companies as presented on the accompanying chart show total assets of more than $600,000,000. These include, besides the current and working assets which make up a third of the total, fixed assets and investments and foreign interests. The latter are often difficult to segregate.

Columbia lists former assets in the Far East and Continental Europe at more than $500,000, but has laid aside a reserve of this amount against their loss.

MGM lists such assets at more than $1,000,000 net, deduction having been made for $500,000 owed foreign banks by subsidiaries, and guaranteed by the parent company.

Universal shows its equity in foreign enterprises totaling more than $1,500,000, but does not consolidate these figures with assets. Warner Bros. lists its current and working assets in foreign territories at more than $3,000,000, and has set aside a reserve of $1,600,000 against foreign net assets.

Reserves Provided

Twentieth Century-Fox and RKO Radio are both providing large sums out of their operating profits as reserves against possible, even probable, foreign losses.

Paramount Pictures' annual report for the year ended January 4, 1941—when the full extent of foreign losses was not yet contemplated — shows a reserve of $500,000 "against contingencies," a sum that will presumably be increased when figures for last year's operations are released.

In last week's issue of MOTION PICTURE HERALD the cry of 1939 that the war with its attendant loss of income from foreign enterprise would put the film industry in the red was answered with box-office figures. They showed a definite rise last year over the year before, and the promise of an even greater increase in 1942. A corresponding upturn in the operating profits of motion picture companies was noted, and is presented in the accompanying chart in fuller detail. With producing companies receiving the largest part of their income from film rentals, and, in the case of the five majors operating circuits, from direct theatre admissions, a similar trend should be expected.

A comparison of the year-end statements of Columbia Pictures for 1939 and 1941 shows an increase of over $500,000 from a net profit of $2,046 in 1939. In the 1941 figure provision has been made of $127,000 for federal taxes, against $7,500 in 1939. The gross was more than $2,000,000 greater in 1941 and total assets had risen about $1,000,000.

Metro-Goldwyn-Mayer effected an operating profit of $18,226,673 in 1941, against $13,832,195 in 1939. Gross income was about $2,000,000 greater, and operating expenses were more than $2,000,000 less. Net profit after the deduction of $3,747,298 for federal taxes, among other charges, was $11,134,593, over $1,000,000 greater than in 1939. Total assets increased almost $7,000,000 in the two-year period.

Universal Net Doubled

Net profit for Universal in 1941 more than doubled that of 1939, in spite of doubled taxes. A rise in gross income of almost $7,000,000 netted an operating profit of $4,848,633 against $1,578,078 for 1939.

A substantial decrease in operating costs by Warner Bros. permitted a rise in operating profits of $4,000,000. After deductions including $1,606,000 as a provision for federal income taxes, the net profit in 1941 was $5,429,302, against the 1939 figure of $1,740,907. The company's earned surplus at the end of last year was $9,332,959, almost six times what it was at the end of 1939.

Operating Expenses Cut

Only one company, Twentieth Century-Fox, shows a sizable decrease in gross in 1941. But here the $7,500,000 drop for the first 39 weeks of operation is more than offset by a $9,000,000 decrease in operating expenses. The operating profit for the period was $5,033,770, and the net, after deducting charges including taxes, interest, and foreign reserves, was $1,549,164.

Final figures for 1941 are not available on companies whose fiscal year ends with the calendar year. Paramount Pictures, however, has declared an estimated profit of $10,125,000 after taxes and other charges have been allowed, against a comparable figure of $2,737,533 for 1939. In the final report for the year 1940, Paramount showed

Before the War and Now

Net Profit After All Charges 1939	1941	Increase	Earned Surplus at Year End 1939	1941	Total Assets 1939	1941	Current and Working Assets 1939	1941	Current Liabilities 1939	1941
$ 2,046	$ 552,743	$ 550,697	$ 3,748,639	$ 4,163,976	$15,789,974	$16,688,543	$12,987,851	$13,594,372	$ 2,003,899	$ 1,704,608
9,841,530	11,134,593	1,293,062	52,339,175	59,017,813	157,333,208	164,153,031	65,675,356	77,563,845	12,767,437	15,681,646
1,153,321	2,673,249	1,519,928	(c)	1,963,070	(c)	19,450,602	(c)	14,139,817	(c)	3,651,592
1,740,907	5,429,302	3,688,394	1,612,046	9,322,959	168,617,990	169,574,910	25,435,949	28,747,291	16,845,209	15,565,658
3,152,595	1,549,164	1,603,430 (Decrease)	(c)	(c)	55,050,162	(c)	26,982,635	(c)	3,557,594	(c)
1939	1940	Increase	1939	1940	1939	1940	1939	1940	1939	1940
2,737,533	6,304,064(a)	3,566,530	10,526,477	14,654,684	109,575,264	108,773,225	34,651,714	35,304,371	8,816,135	7,974,516
186,494 Loss	988,191(b) Loss	801,696	(d)	(d)	95,965,300	67,957,507	18,954,875	17,401,387	13,794,994	5,892,377

(c) Figures not yet available. (d) RKO, operating at a loss during and after reorganization, shows no earned surplus.

(Continued from opposite page)

large increases in net and operating profits for 1939.

RKO Radio, newly reorganized, released in its last quarterly report, the statement for 53 weeks ended October 4, 1941, of a net loss of $661,801 after a considerable year-end deduction against foreign losses. The net profit for 39 weeks ended October 4, 1941, was $644,774, before such adjustments at the end of the year. It is also the only company to present a drop in operating profit from 1939, but amortization costs for this firm in reorganization, caused a substantial increase in expense to offset a $3,000,000 rise in gross income.

New Reports Show Profit Increases

Recent reports on later operations than those covered in the chart show a continuation of the trend toward increased profits. Statements this week from Columbia Pictures, Keith-Albee-Orpheum and General Theatres Equipment reflect the rising index.

Early last week, the company headed by the Cohn Brothers—Harry and Jack—chalked up a net income of $737,749 for the six months ending December 27, 1941, exactly $430,743 and eighty cents more than the corresponding period a year ago. Both figures are after all charges and taxes.

Profit on operations for the last six months reached $1,514,712, after charges, but before taxes, against $374,216 a year ago. The operating profit was up $1,139,396, but Columbia's tax bill rose from $67,210 to $776,963.

KAO Reports Profit

Keith-Albee-Orpheum Corporation and subsidiary companies report net profit for the year 1941 of $738,095, after all charges, including provision for income taxes of $219,932.

Income from theatre admissions, rents and other operating income last year totaled $15,195,368. The balance in the operating surplus account as of December 31, 1941, was $1,462,488. Capital surplus at the same date amounted to $9,652,266, according to the report. The operating surplus balance at January 1, 1941, was $1,562,948.

Income:		
Theatre admissions ..	$13,402,477.26	
Rents, other income ...	1,792,890.94	$15,195,368.20
Expenses:		
Film service.	$3,810,955.55	
Salaries and wages	3,667,348.31	
Stage attractions	632,359.12	
Taxes (other than income)	788,956.49	
Operating expenses	4,254,922.95	13,154,542.42
		$2,040,825.78
Deduct — Depreciation and amortization of capital assets		655,618.47
		$1,385,207.31
Other income:		
Dividends received	$156,175.94	
Interest earned ...	20,803.73	
Refunds and adjustments of prior years' taxes	40,251.82	
Sundry other income ...	30,374.30	247,605.79
		$1,632,813.10
Other charges:		
Interest and discount ..	$516,383.44	
Provision for losses of affiliated companies not consolidated	90,763.64	
(Note—Unrealized profits of approximately $130,000 have not been taken up.)		
Sundry other charges ..	26,630.37	633,777.45
		$999,035.65
Provision for income taxes...		260,940.00
Net profit for the year		$738,095.65

No provision has been made for Federal excess profits tax as the companies do not appear liable in this respect, said the statement.

GTE Income Up

Consolidated net profit of General Theatres Equipment Corporation for 1941, after all charges and Federal taxes, amounted to $1,315,418 compared with $849,820 in 1940, according to the annual report released in New York Tuesday. The 1941 earnings were equivalent to $2.24 a share on 586,087 shares of capital stock outstanding at the year-end compared with $1.45 per share earned in the preceding year.

Net sales for the year were $14,048,798, against $9,130,186 in 1940. Provision for Federal income taxes, including excess profits taxes, amounted to $1,066,548 for 1941 against $262,650 in 1940.

In recognition of the expanded scope of the activities and products of subsidiaries, a change in the name of the corporation to General Precision Equipment Corporation has been proposed and will be voted upon by the stockholders at their annual meeting, Earle G. Hines, president of the company, said in his letter to stockholders.

National Theatres Supply Company, a subsidiary, experienced in 1941 the largest volume of business since 1931, Mr. Hines reported. Its business is almost exclusively the sale of motion picture equipment and supplies. It is expected that some reduction in its volume of sales will be encountered because of existing and anticipated curtailment of production for civilian purposes, the report added.

Report Improved Conditions

Improved business conditions in eastern Missouri, southern Illinois and northern Kentucky were noted by Clarence D. Hill, St. Louis branch manager of Columbia, on a swing through the area last week, in which he closed 35 separate deals for "The Invaders." A number of circuits, including the large Fanchon and Marco-St. Louis Amusement Company, are among the 35 contractees.

A dividend of $1 has been declared on Balaban and Katz common stock, payable March 31st. The annual stockholders' meeting of the company has been set for April 21st and probably will be held in the company's screening room.

Alexander and Others Cited for Monopoly

Five Producers, Two Agencies, Trade Association Hit by Trade Commission

The Federal Trade Commission this week attacked the advertising film industry, charging five producers of such pictures, two booking agencies and a trade association with an agreement and conspiracy to suppress competition and create a monopoly. The complaint was in the form of a citation for violations of Section 5 of the Federal Trade Commission Act.

Named in the complaint were:

Motion Picture Advertising Service, New Orleans; United Film Ad Service, St. Paul; Alexander Film Company, Colorado Springs.

A. V. Cauger Service, Inc., Independence, Mo.

The Association of Advertising Film Companies, which the foregoing allegedly organized to further their program.

Screen Broadcast Corporation, New York.

General Screen Advertising, Inc., Chicago.

Also named as correspondents were:

Albert E. Fair, president of Screen Broadcast Corporation.

J. D. Alexander, president of Alexander Film Company and chairman of the board of General Screen Advertising.

C. J. Mabry, vice president and treasurer of Motion Picture Advertising Service Company and secretary of the trade association.

The respondents are charged with having acted concertedly and in cooperation, pursuant to understandings and agreements, since 1933, and to have engaged in practices which constitute unfair methods of competition in violation of the Federal Trade Commission Act.

The Commission alleges that the distributors named in its complaint control about 90 per cent of the business done in their industry. It estimates that of the approximately 16,000 motion picture theatres in the United States about 8,000, located in small cities and town, are recognized as good prospects for national and cooperative local screen advertising and are under contract with the respondent distributors to exhibit film advertising products under either national advertising or cooperative programs.

It explains that in national film advertising the cost of producing and screening a film is paid entirely by the advertising manufacturer, while the cost of cooperative advertising films is borne jointly by the manufacturer and his local dealers.

The complaint charged that the respondent distributors entered into individual contracts with exhibitors for the exclusive privilege of showing advertising films in their theatres for a specified period of time, usually five years. Then, either directly or through the respondent booking agencies, it changed them, fixed the screening rates to be charged manufacturers, and the rates, commissions and other compensation to be paid the booking agencies and exhibitors, and the terms under which national advertising films were to be shown in the theatres of the contracting exhibitors.

The Commission alleged that the Association of Advertising Films Companies was organized in 1938 by the defendant distributors as a way to exercise control over the advertising film industry and that a code of rules and regulations covering cooperative film advertising transactions with manufacturers was adopted.

The complaint charged that under an agreement entered into in 1939 between Screen Broadcast Corporation and Motion Picture Advertising Service Company and United Film Ad Service, Inc., the former was exclusive national sales representative for the last two and had the sole right to sell national film advertising to all national advertisers in northeastern territory. General Screen Advertising, Inc., it said, had a somewhat similar arrangement with all the respondent distributors, under an agreement made in 1940, covering the rest of the United States.

Charge Competition Suppressed

The effect of the "understandings, agreements, combinations and conspiracies," the complaint said, and the practices engaged in in furtherance thereof has been: (a) to unduly "suppress competition in the interstate sale, lease, rental and distribution of commercial motion picture films"; (b) to unduly hinder and prevent competing producers and distributors from selling and distributing such films; (c) to unduly hinder and prevent manufacturers of various commodities producing their own commercial motion picture films from exhibiting said film on the screens of motion picture theatres; (d) "to tend to create in respondents a monopoly in the sale, leasing, rental and distribution of commercial motion picture films in interstate commerce; (e) to prejudice and injure the public and manufacturers, producers, sellers, lessors and distributors of commercial motion picture film and others who do not conform to the program of the respondents, or who do not desire, but are compelled, to conform to said program," the Commission said.

"The acts and practices of the respondents as herein alleged are all to the prejudice of competitors of respondent distributors and of the public; have a dangerous tendency to hinder and prevent, and have actually hindered and prevented, competition in the sale, leasing, rental and distribution of commercial motion picture films in commerce within the intent and meaning of the Federal Trade Commission Act; have unreasonably restrained such commerce in commercial motion picture films and have a dangerous tendency to create in respondents a monopoly in the sale, leasing, rental and distribution of said films, and constitute unfair methods of competition in commerce within the intent and meaning of Section 5 of the Federal Trade Commission Act."

New Post for Miles

John P. Miles, publicity director for Arnold Productions which releases through United Artists, was last week appointed publicity director for Loew-Lewin Productions, Inc., as well. The company expects to start shooting on "Moon and Sixpence" with George Sanders and Herbert Marshall, in a short time.

Paramount and DeMille Fete Moves East

Rounding out the 30th anniversay celebrations by Paramount, and its pioneer producer, Cecil B. DeMille, the New York film industry paid tribute to Mr. DeMille this week, at a cocktail party Wednesday, and at an Associated Motion Picture Advertisers luncheon Thursday.

The celebrations began two weeks ago in Hollywood, and were climaxed there with the Thursday, March 19th opening of the company's new theatre, the Paramount, and its new picture, "Reap the Wild Wind," made by Mr. DeMille in color.

The New York celebration, Thursday, at the Hotel Waldorf-Astoria, was in coincidence with the film's opening at the New York Radio City Music Hall.

The sponsoring committee for the luncheon comprised Nicholas M. Schenck, Adolph Zukor, Barney Balaban, George Schaefer, Will H. Hays, Martin Quigley, Jack Cohn, Edward C. Raftery, Herman Robbins, Jack Alicoate, Nate J. Blumberg, H. J. Yates, Leonard Goldenson, Spyros Skouras, William Paley, John Flinn, Maurice Kann, Jesse Lasky, Terry Ramsaye, W. Ray Johnston, Walter Wanger, Stanley Resor, Neville Miller, John Golden, Gilbert Miller, Walter Hampden, Jay Emanuel, Ben Shlyen, Don Mersereau, Harry Brandt and Charles Lewis. The toastmaster was R. J. "Bob" O'Donnell, of the Texas Interstate circuit.

Companies Reserve Tables

Among those who had reserved tables for the affair, at mid-week, were Columbia, the Music Hall, RKO Pictures, Inc., RKO circuit, Morris Kandel, William S. Paley, Universal, National Screen Service, the Buchanan agency, Republic, National Theatres, Twentieth Century-Fox, Warners, and the Motion Picture Producers and Distributors of America.

The affair was broadcast over New York station WNEW.

Mr. DeMille was the guest Thursday evening of Gus Eyssell, managing director of the Radio City Music Hall, at a dinner which immediately preceded the showing of "Reap the Wild Wind" at the house. The dinner was in the Music Hall studio apartment. Other guests were Mr. and Mrs. Adolph Zukor, Mr. and Mrs. Barney Balaban, Mr. and Mrs. Lawrence Kirkland, Mr. and Mrs. John Hicks, Stanton Griffis, Austin Keough, Neil Agnew, Robert Gilham.

The cocktail party Wednesday afternoon, also at the Hotel Waldorf-Astoria, was tendered by the Paramount home office.

Second Snuffy Smith

Monogram Pictures announced last Friday a second picture based on Billy De Becks' comic strip "Barney Google and Snuffy Smith," to be titled "Hillbilly Blitzkrieg." Barney Google will make his appearance in this successor to "Private Snuffy Smith."

Shafton in Army

Eddie Shafton, Omaha attorney, and secretary of the city's Variety Tent, has joined the army.

Not
ONE!





Not
TWO!

Not
THREE!





Not
FOUR!



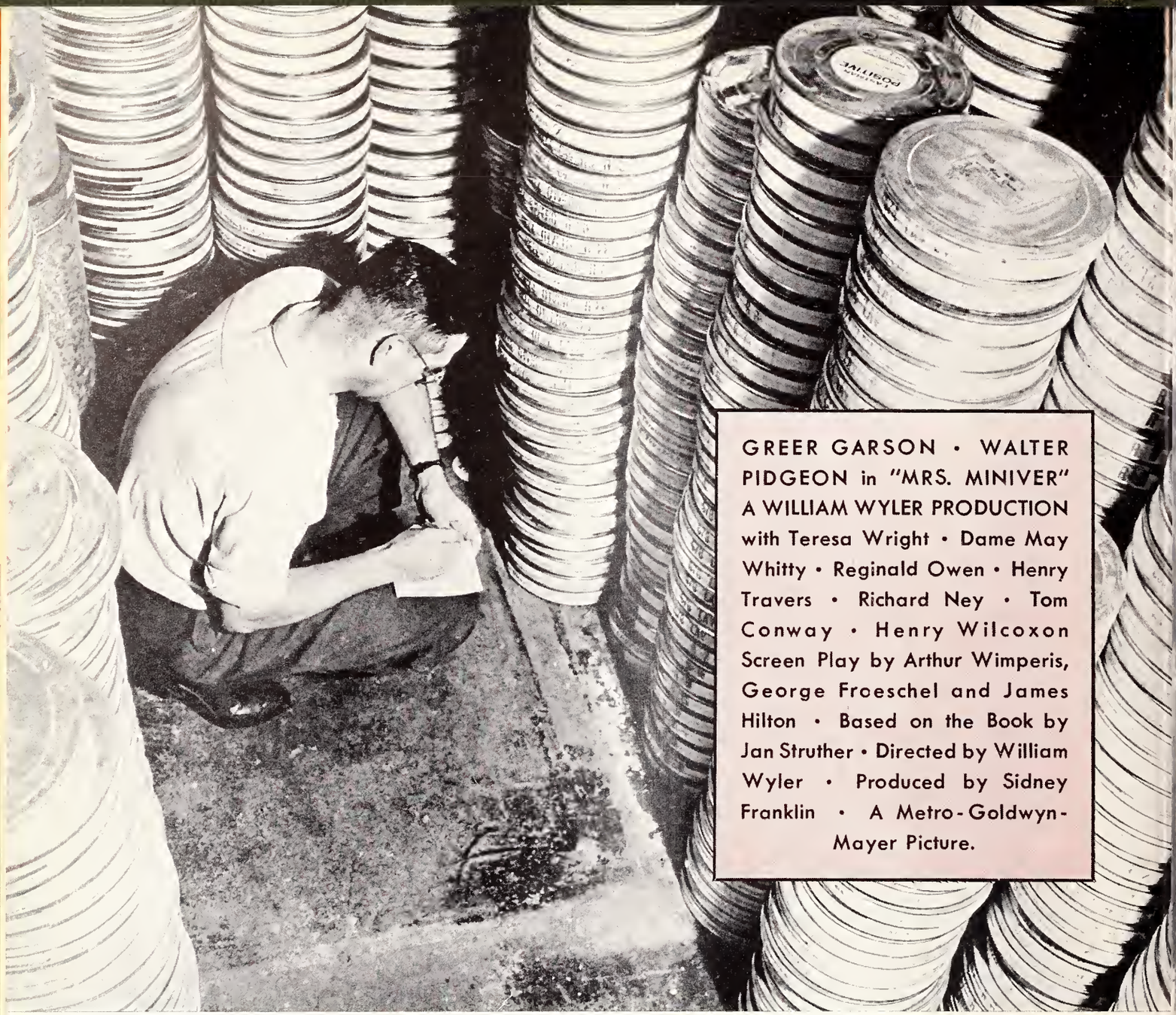
"In clover"



but FIVE GREAT M-G-M PICTURES WERE PREVIEWED LAST WEEK IN CALIFORNIA!

Here's a report by an eye-witness!

(look!)



GREER GARSON • WALTER PIDGEON in "MRS. MINIVER" A WILLIAM WYLER PRODUCTION with Teresa Wright • Dame May Whitty • Reginald Owen • Henry Travers • Richard Ney • Tom Conway • Henry Wilcoxon Screen Play by Arthur Wimperis, George Froeschel and James Hilton • Based on the Book by Jan Struther • Directed by William Wyler • Produced by Sidney Franklin • A Metro-Goldwyn-Mayer Picture.

MAKE ROOM IN FILMDOM'S HALL OF FAME FOR M-G-M's

"MRS. MINIVER"



"One!"

Previewed to literally cheering audiences in California, packing thrill upon thrill and heart-throb upon heart-throb, this picture is already being hailed by the ambitious word "MASTERPIECE!" Time will tell and you shall judge for yourself. We are able to state without reservation that it is one of the greatest productions ever made by M-G-M, and we have no hesitancy in predicting that it will be one of the biggest, perhaps *the* biggest of this year!

"Two!"



THAT PREVIEW OF ABBOTT and COSTELLO in "RIO RITA"









The trade-showings and the published reviews of "Rio Rita" confirm what West Coast audiences have said about this fabulous box-office property! The stars are at their funniest and they are presented to their waiting millions in a magnificent Metro-Goldwyn-Mayer musical. POP go the records, too!

(more and more)

"Three!"



SPENCER TRACY
HEDY LAMARR
JOHN GARFIELD

"A Winning Ticket!"

in

VICTOR FLEMING'S PRODUCTION

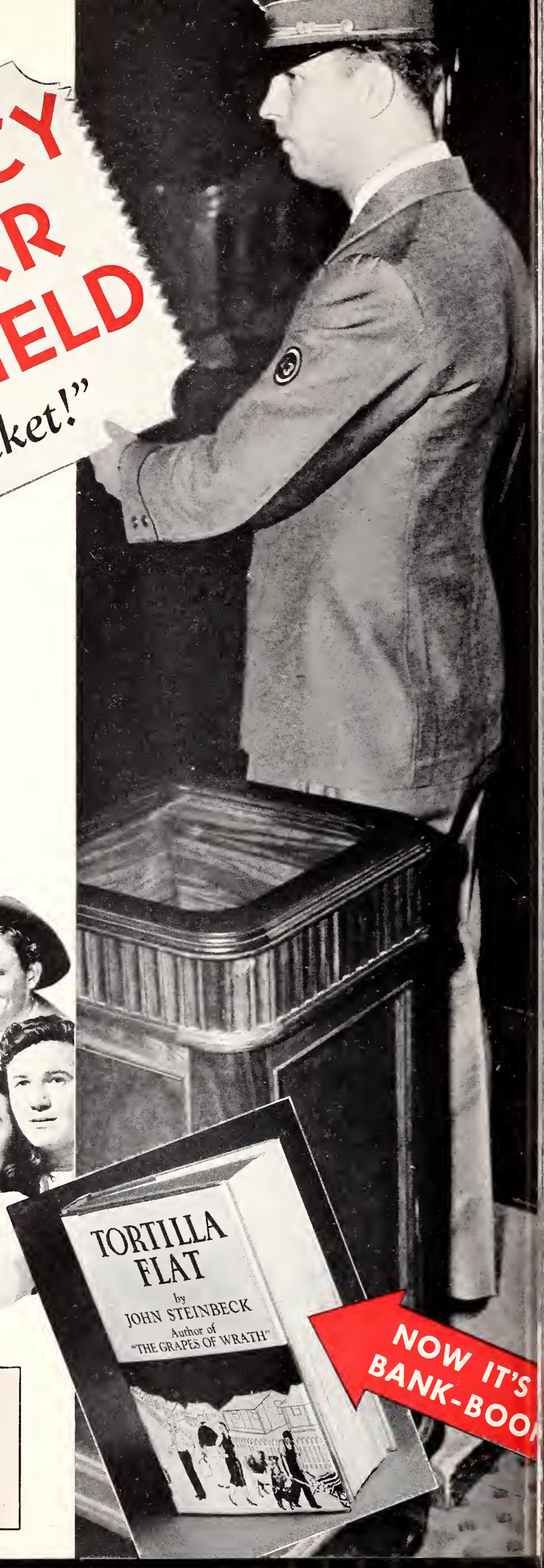
of

JOHN STEINBECK'S

"TORTILLA FLAT"

A thrilling success at its California Preview! Star-power that comes through to captivate and delight audiences. Unusual people in an unusual setting, where wine, women and song are the essentials of a gay life. It's got that magnetism that draws at the box-office!





with FRANK MORGAN • AKIM TAMIROFF
SHELDON LEONARD • JOHN QUALEN • DONALD MEEK
CONNIE GILCHRIST • ALLEN JENKINS • HENRY O'NEILL

Screen Play by John Lee Mahin and Benjamin Glazer • Directed by VICTOR FLEMING
Produced by SAM ZIMBALIST • A Metro-Goldwyn-Mayer Picture

"Four!"



Not since "King Kong" such thrills as the Preview audience gasped at in TARZAN'S NEW YORK ADVENTURE!

Here's what they saw! Look at him, swinging from skyscrapers! A brilliant stroke of showmanship has yielded the best Tarzan picture of all time! They've never seen *this* Tarzan before, in street clothes but just as primitive as ever! Adventuring in New York's maelstrom with jungle gold on the trail of kidnapped "Boy"! Tops in thrills and fun!



"TARZAN'S NEW YORK ADVENTURE"

with JOHNNY WEISSMULLER

MAUREEN O'SULLIVAN

John Sheffield • Virginia Grey

Chas. Bickford • Paul Kelly • Chill Wills

Screen Play by William R. Lipman and Myles Connolly • From a Story by Myles Connally • Based Upan the Characters Created by Edgar Rice Burroughs • Directed by RICHARD THORPE

Produced by FREDERICK STEPHANI • An M-G-M Picture

$HIP AHOY

Box-office Box-office Box-office Box-office Box-office Box-office

"Five!"







HAS *Box-office* WRITTEN ALL OVER IT



(Above) *Red Skelton, Eleanor Powell, Tommy Dorsey*

Riotous is the word for "Ship Ahoy"! The M-G-M studio has previewed numberless pictures in its history but seldom such hysterics, such howls, such complete enjoyment of a musical comedy as was registered by the audience. Teeming with talent: Eleanor Powell's brilliant new routines; Red Skelton's devastating antics; Bert Lahr and Virginia O'Brien at their funniest; and none other than Tommy Dorsey and his Orchestra flooding the screen with music. And ship-shape beauties! Tell the folks fast!

Eleanor Red
POWELL · SKELTON
'SHIP AHOY'
BERT LAHR • VIRGINIA O'BRIEN
TOMMY DORSEY and his ORCHESTRA
Screen Play by Harry Clork • Directed by EDWARD BUZZELL
Produced by JACK CUMMINGS • A Metro-Goldwyn-Mayer Picture

YES, INDEED! THE BIG NOISE OUT WEST IS LEAPING LEO!

RIO RITA

SHIP AHOY

ARZAN'S NEW YORK ADVENTURE

TORTILLA FLAT

MRS. MINIVER



You've been in this business a long time! It's not unusual for you to hear that big things are happening at the M-G-M studios. But today it's truer than it ever was. In one week the World's Greatest Studio has flashed on preview screens FIVE BIG MONEY ENTERTAINMENTS and that's just part of the riches in store for M-G-M customers. Leadership entails this obligation. It is expected of the Friendly Company. And again throughout the film colony they're watching the activity, the enthusiasm, the outpouring of talent and treasure that result in pleasure and profit when the Lion Roars on your screen. This year, last year, every year . . . there's only ONE company that can do it.

(YOUR CUE ON NEXT PAGE!)



THE LONG GREEN!

"RIO RITA"
(Bud Abbott & Lou Costello)

"JOHNNY EAGER"
(Robert Taylor, Lana Turner)

"SHIP AHOY"
(Eleanor Powell, Red Skelton, Tommy Dorsey and his Orchestra)

"TORTILLA FLAT"
(Spencer Tracy, Hedy Lamarr, John Garfield)

"SHADOW OF A LADY"
(Jeanette MacDonald, Robert Young)

"MRS. MINIVER"
(Greer Garson, Walter Pidgeon)

"TILL YOU RETURN" (Temp. Title)
(William Powell, Hedy Lamarr)

"WE WERE DANCING"
(Norma Shearer, Melvyn Douglas)

"SOMEWHERE I'LL FIND YOU" (Temp. Title)
(Clark Gable, Lana Turner)

"HER CARDBOARD LOVER"
(Norma Shearer, Robert Taylor)

"BABES ON BROADWAY"
(Mickey Rooney, Judy Garland)

"WOMAN OF THE YEAR"
(Spencer Tracy, Katharine Hepburn)

"COURTSHIP OF ANDY HARDY"
(Lewis Stone, Mickey Rooney & the Folks)

"I MARRIED AN ANGEL"
(Jeanette MacDonald, Nelson Eddy)

"TARZAN'S NEW YORK ADVENTURE"
(Johnny Weissmuller, Maureen O'Sullivan)



GIVE YOURSELF A BREAK!

KENT SOUGHT "VOLUNTARY GOOD" FOR SELF, INDUSTRY

Eulogy Stresses His Adherence to Code of Honor in Business and Life

The motion picture industry attended in tribute the funeral service for Sidney R. Kent, held Monday at Riverside Church in uptown New York. More than a thousand persons, including officials and leaders of the industry, east and west, assembled for the last honors to this man whom they all knew and counted a friend.

The service was conducted by the Reverend Dr. Harry Emerson Fosdick, pastor, assisted by the Reverend Dr. Eugene C. Carder.

Burial was at Ferncliff Cemetery at Ardsley, N. Y., where a private service was held, attended only by members of Mr. Kent's family.

In his eulogy Dr. Fosdick discussed with emphasis Mr. Kent's personal position in the world of the motion picture, observing: "Occupying a position of dominant influence in one of the most important enterprises of our time, he has left behind him, as you all know, a record characterized by at least two qualities.

"First, a high conscience about making the industry he helped to guide as socially useful as possible. He stood for the clean against the unclean, the constructive against the destructive, the publicly serviceable against the merely and meanly profitable. He felt deeply the responsibility associated with his power, the social obligation inherent in the tremendous influence of pictures he presented to the people. Everyone who cares about America's estate at home, and her influence and reputation abroad will pray that his ambition may descend on those who follow him—as he phrased it, 'The constructive use of the motion picture as a public service.'

'Spirit of Fair Play'

"And second, our friend was notably in all his personal relationships not only an exponent but an exemplar of the Golden Rule. The impression that his spirit of fair play, seeing the other person's point of view, endeavoring to be just, has made upon all who dealt with him, constitutes an extraordinary tribute to his character. He was the kind of man whom both sides wanted for an arbiter. He could be trusted to put himself in other people's places and do as he would be done by.

"Indeed, anyone who knows the record of Mr. Kent's leadership in the moving picture industry cannot stand here before you, his associates, without thinking not only of what one would say about him, but of what he would like to say to you, as he leaves you now to face these difficult years ahead. Surely, you know well Mr. Kent's basic philosophy concerning the relations of your great industry to the government, namely, that the only way to avoid the outward coercion of totalitarian control is to be voluntarily so right, voluntarily so free from evil, and publicly useful, that outward coercion will not be necessary. In a deep and important sense that idea is the condensed summary of Mr. Kent's whole principle of action. He saw that in common with every other important enterprise in our democracy, the industry he was a leader in had to choose between two things: either voluntary adherence to a high code of honor and conduct, or else involuntary subjection to government censorship and coercion, and he worked with all his mind and heart for such a standard of voluntary performance as would make compulsion needless.

'Democracy Needs Volunteers'

"Is not this the central problem of our democracy? Our fathers at their best had a powerful voluntary life. In this country they widened for us, as never had been done before in history, the realm of self-directed, self-controlled, self-dedicated living. They trusted us to go on with that. But that order of life is not merely a political system, self-perpetuating. The maintenance of that order of life depends upon the maintenance of the free and voluntary spirit in the people, creating uncoerced character, conduct, and public spirit. Democracy depends upon volunteers. Mr. Kent was one of them. He wanted his affairs to be so run by his own free will that no one would ever need to step in and run them for him.

"As a minister of religion, caring deeply about the free life of the spirit, I pray for more of his kind. See, my friends, whenever coercion increases, as it does today, that means that voluntariness has failed. Whenever in any realm the government cannot get enough volunteers, it necessarily turns to conscription. Here is a truth, without seeing which I think we cannot understand the major problem of our social life today. When coercion increases and multiplies its impositions, that is because the voluntary, that is to say, the free spiritual life, has failed. For life is divided into two parts: the compulsory and the voluntary. They are like the sea and the land. They share the earth between them. The more there is of one, the less there is of the other. We therefore have our choice: We can develop in ourselves and in our nation a strong and fruitful spiritual life that creates uncompelled character and public spirit, or if we fail in that, coercion will come flooding in like an encroaching sea. That is the inexorable alternative.

"Well, who am I to speak of our friend's leadership when some of you here know him so much more intimately? Here is the testimonial of one of you concerning him:

"'Sidney Kent was a power for good in the community. He lived but one life, and that one in the presence of all. He lived in the open. He was actually what he seemed. As to him, we saw and knew all. Sincerity was written in his every act, and this sincerity made him honest, unselfish and true.'"

Thousand at Funeral

Honorary pallbearers were announced as follows: Darryl Zanuck, Joseph M. Schenck, Spyros Skouras, Tom J. Connors, Herman Wobber, Nicholas M. Schenck, Adolph Zukor, Will H. Hays, George Schafer, William Goetz, Sol M. Wurtzel, W. C. Michel, A. M. Botsford, George Skouras, Sydney Towell, Watterson Rothacker, Julian Johnson, Otto Koegel, Charles Skouras, Walter Hutchinson, Fred Pride, former U. S. Senator Daniel O. Hastings, Tyrone Power, Winthrop W. Aldrich, Neil Agnew, Dr. Edgar Meyer, Hugh Strong, Frederick W. R. Price, A. H. Blank, Felix Jenkins, Edmund Reek, Alan Freedman, Joseph Cooper, Hermann Place, Charles McCarthy, Elmer Short, Al Boyd and Jack McKeon.

Members of Mr. Kent's family who were present included his widow, Mrs. Lillian Kent; a daughter, Mrs. Don Wilson, born of an earlier marriage; a sister, Mrs. B. C. Barber, and two brothers, Arthur H. Kent and Larry Kent, who is associated with Fox West Coast Theatres in Los Angeles.

Industry Leaders Present

Among the thousand persons seen at the service were Postmaster General Frank C. Walker, former Postmaster General James A. Farley, former Mayor James J. Walker, Martin Quigley, Colvin W. Brown, Francis S. Harmon, John J. O'Connor, W. A. Scully, Jack Cohn, E. M. Fay, Ed Kuykendall, John Nolan, W. F. Rodgers, Gus Eyssell, John Caskey, Joseph Moskowitz, Ned E. Depinet, William Kupper, Maurice Silverstone, W. J. Heineman, Earle W. Hammons, Harry Buckley, James Mulvey, Joseph Seidelman and F. J. A. McCarthy.

Also: Joseph Hazen, Herman Robbins, Sam E. Morris, Robert W. Perkins, Harry Kalmine, L. E. Thompson, A. W. Smith, Max A. Cohen, Harry Brandt, Arthur Mayer, Morris Kinzler, George Borthwick, Charles L. O'Reilly, Jules Levey, Emanuel Silverstone, Hal Horne, Budd Rogers, Malcolm Kingsberg, Leon Goldberg, Jack Alicoate, G. B. J. Frawley, William Sussman, Edward Alperson, Arthur Silverstone, Earl Allvine, Albert Deane, Austin Keough, Walter Reade, Earl Wingart, H. M. Richey, and Jay Emanuel.

Leon Bamberger, Jules Brulatour, Maurice Kann, Martin King, Charles A. Buckley, M. A. Schlesinger, Arthur A. Lee, Leopold Friedman, E. B. Hatrick, Paul Terry, Harvey Day, E. P. Kilroe, Irving Maas, Phil Reisman, Elmer Rhoden, Harry A. Ross, John Golden, Carl E. Milliken, C. C. Pettijohn, David Bernstein, Roy Norr, Kenneth Clark, Joel Swenson, Ar-

(Continued on following page)

BRITISH INDUSTRY AT KENT SERVICES

All sections of the British film industry were represented at a memorial service for Sidney R. Kent, held Tuesday morning at St. George's Church, Hanover Square, Mayfair. All American distribution companies were represented.

Robert T. Kane, head of 20th Century-Fox British production and brother-in-law of Mr. Kent, and Francis Harley, British managing director for the company, attended. The office in London was closed.

INDUSTRY MOURNS S. R. KENT

(*Continued from preceding page*)
thur DeBra, Leo Brecher, Roger Albright, Lester Thompson, Harold Smith, David Palfreyman, Fred DuVall, Arthur S. Dickinson and Austin Titus.

Emerson Yorke, Saul Rogers, T. Ray Hunter, Pete Harrison, Don M. Mersereau, Ed Peskey, Chester B. Bahn, Joe Bernat, Charles Goetz, Louis Frisch, Skip Weshner, Jim O'Loughlin, Tony Muto, William Ornstein, Leon Netter, Charles Conn, William German, M. F. Gowthorpe and Earl Sweigert.

The 20th Century-Fox home office was closed all day Monday and all company branches and exchanges throughout the world closed at 11:00 A. M. for the day, in tribute to Mr. Kent. All studios in Hollywood halted work for a full minute when the funeral services began in New York, and the Roxy Theatre of that city suspended its show at 2:00 P. M. for a spoken tribute to the deceased.

The War Activities Committee requested all branches of the industry, theatres, exchanges, studios and home offices to cease operations for one minute at 2:00 P. M. on Monday, in silent tribute to Mr. Kent.

Last Friday, the board of directors of the Association of Motion Picture Producers met in Hollywood and adopted a resolution expressing sorrow in the loss of the film leader.

A memorial service for Mr. Kent was held in the theatre of the 20th Century-Fox exchange in Chicago on Monday afternoon at which Jules J. Rubens gave the eulogy and read the 23rd Psalm. Approximately 50 film executives, exhibitors and exchange employes attended. Among those present were Walter Immerman, David Wallerstein and Joseph Kaufman of Balaban & Katz; Jack Kirsch, Henri Elman, Charles Stern, Allen Usher, J. J. Donahue, Sam Gorelick, James E. Coston, William Baker, J. E. Flynn and W. E. Banford.

Activities of the Tri-States and Central States Theatres in Iowa, Nebraska and Illinois were suspended for two minutes at 1:00 P. M. on Monday, in respect for Mr. Kent.

At noon on Monday, in Kansas City, at the Paramount exchange projection room, a memorial service was held in his honor. In that room, the desk used by Mr. Kent while he was Paramount district manager in that territory, 20 years ago, still stands. Elmer C. Rhoden, divisional manager and head of Fox-Midwest, presided at the memorial which was attended by 45 exhibitors and distributors' representatives. Tributes were paid to Mr. Kent by Mr. Rhoden; R. C. LiBeau, district manager of Paramount; Ward Scott, 20th Century-Fox district manager, and Arthur Cole.

Tributes Are Many

Laudatory expressions for Sidney Kent literally poured into New York from far and near, from great and near-great, from within the industry and from scores without, among them the following, reported in part:

WILL H. HAYS, MPPDA: "The death of Sidney Kent is a public loss and a personal grief. Others must continue his work, but no one can take his place. He was immensely loyal in friendship, wise and upright in business and a great American. Always he retained qualities of the solid strength of the midwest where he was born and of the invigoration of Wyoming, where he spent his early life. In that pioneer country men built their own roads and, later in life, no one did more than Sidney Kent to build the road by which the motion picture industry has reached its present heights. His personality and achievements form a lasting monument."

JOSEPH M. SCHENCK, Twentieth Century-Fox: "I was deeply grieved and shocked to learn of the sudden passing of Sidney R. Kent. He was a personal friend of rare warmth and sincerity. As a motion picture executive, the years and wisdom he gave to the industry helped to make it one of the great progressive forces in the world of today. He had the attributes of wisdom and diplomacy that raised him from the ranks of leadership of a company he helped to build and the Twentieth Century-Fox Company stands today as a monument to his ability."

LOUIS B. MAYER, Metro-Goldwyn-Mayer: "The motion picture industry has suffered a deep loss in the death of Sidney Kent. I feel keenly the loss of my friend whose leadership brought inspiration and confidence into the hearts of the countless men who were associated with him."

"Lost Inspiring Leader"

NICHOLAS SCHENCK, Metro-Goldwyn-Mayer: "In the passing of Sidney Kent I have lost one of my dearest friends and the motion picture industry one of its most inspiring leaders. He was a man of great vision and energy and his pioneer efforts contributed tremendously to the development of the screen."

HERMAN WOBBER, Twentieth Century-Fox: "To have known Sidney Kent was to have loved him; and when the history of motion pictures is finally written, his name will head the list of those who contributed most. He laid down his life to win its battles, and died as he would have desired—with his boots on."

HARRY COHN, Columbia: "Sidney Kent's death has removed a figure of great stature from the motion picture industry, which it can ill afford to lose. His counsel and thinking will be greatly missed."

RICHARD C. PATTERSON, Jr., RKO-Radio: "It is difficult to appraise Sidney Kent, as he had so many fine qualities. He was never boastful. He was never servile. He despised flattery and pretense and his loyalty to his friends was an outstanding tribute."

JOSEPH H. MOSKOWITZ, Twentieth Century-Fox: "I am shocked at the untimely passing of Mr. Kent. We who have known him have lost a leader whose wisdom and sincerity will ever be remembered."

JACK COHN, Columbia: "In the course of my lifetime it has rarely been my experience to meet with a man whose knowledge of human nature was so great, whose spirit of tolerance so genuine. To do a thing because it was expedient never occurred to Sidney Kent. Rather was his attitude that of 'Is it the right and honest thing to do.' Many are the men in this industry who owe everything they are, or have, to him."

NATE J. BLUMBERG, Universal: "In the death of Sidney Kent our industry has lost one of its finest men. He probably did more for the motion picture business than any other man among our contemporaries."

DARRYL F. ZANUCK, Twentieth Century-Fox: "In the passing of Sidney Kent, the entire world has sustained a great loss. Not only to us who knew, admired and respected him will this loss be deeply felt, but millions of people who did not personally know him will keenly feel the effect of his passing. He stood for the very ultimate in entertainment and his influence on the American motion picture was a profound contribution to free peoples everywhere."

ADOLPH ZUKOR, Paramount Pictures: "During the many years of our close association Sidney Kent won my unqualified admiration and respect. He was a great leader, a brilliant executive and a fine and honorable man. With all due respect to the other leaders of the industry, Sidney Kent's death is unquestionably the motion picture's greatest loss."

POSTMASTER GENERAL FRANK C. WALKER: "I am grieved to learn of the passing of my good friend Sidney Kent. Over the years I held him in high esteem and real affection. We of the industry have suffered a distinct loss and shall miss him greatly."

HARRY WARNER, Warner Bros.: "Words are inadequate to express the loss to the industry of Sidney Kent. I know that every man and woman in the business shares my grief and my regret. The Sidney Kents come not even once in a generation. When they leave us there is a niche that is almost impossible to fill."

BARNEY BALABAN, Paramount Pictures: "Although I had known Sidney Kent for many years, I came to know him real well during the past half-dozen years when we worked close together on numerous industry problems. When the important questions of industry policy arose we all looked to Sidney Kent as the firm and unselfish advocate of the wise and the just course. He stood for all that is clean and decent and honorable in this business and in life."

GEORGE SCHAEFER, RKO-Radio: "It is difficult to feel that the business can ever be the same without him. For more than two decades he has been my dear personal friend and during that time we have stood together and shared our sorrow on many sad occasions. It never occurred to me that we would not always be able to share our joys and sorrows and that I would be left to express these sentiments to a man who had such rare devotion and loyalty to friends and associates. His passing leaves a deep void in the heart of all who knew him.

Y. FRANK FREEMAN, Paramount Pictures: "His leadership was the kind of leadership real men like to follow. Honesty was paramount in his every thought. All of us who were associated with him knew this and trusted him. The place he occupied in the hearts of everyone can never be taken by anyone else."

"Will Miss His Advice"

JACK WARNER, Warner Bros.: "My deepest respect to the memory of Sidney Kent—a great executive, a great leader, a very great gentleman. His judgment and advice will be sorely missed."

SPYROS SKOURAS, National Theatres: "This industry could not possibly suffer a greater loss than it has suffered in the passing of Sidney Kent. For myself, it is impossible to put into words my personal feeling. He was my friend through many long years in this business and no words of mine could possibly convey the feeling of irreparable loss that is mine today."

GRADWELL L. SEARS: United Artists: "Words cannot express my feeling at the news of the passing of Sidney R. Kent. The motion picture industry, in which he occupied a position of admiration and affection of all who knew him, will miss him. The years which he gave to the industry will be his monument."

HERMANN G. PLACE, Twentieth Century-Fox: "With the death of Sidney R. Kent, an outstanding leader has departed from the motion picture industry. Much of its greatness and its quality stand as a monument to his untiring efforts and unselfish devotion over many years. He was a man endowed with unusual and brilliant qualities of mind and heart. Where he labored, things were made better. All who knew him respected his extraordinary ability and loved him for his unique sense of what was right and fair."

J. ROBERT RUBIN, Loew's: "I know of no one in the motion picture world who does not feel a deep loss in the death of Sidney Kent. He leaves a record of tremendous achievement and a legion of friends who will find in his death a great personal loss. I am proud to add

(*Continued on opposite page*)

'LIVED THE GOLDEN RULE'

(*Continued from opposite page*)

my name to the list of his friends and terribly distressed that we must today mourn him."

ABRAM F. MYERS, Allied States Assn.: "In behalf of the Allied board of directors and myself may I express our deep sorrow at the passing of Sidney R. Kent. I hope that the breadth of vision and sound principles that characterized Sidney Kent will be perpetuated by his successors as a monument to him."

TOM J. CONNORS, Twentieth Century-Fox: "In the too short time I was associated at Twentieth Century-Fox with Mr. Kent, I was privileged to see at first hand what I had known for many years—that here was a man of real character, one of the outstanding business figures of our time, as honest and human as any friend one could possibly wish for; as energetic, able and talented as any executive in any industry in our country. His passing is one of the keenest sorrows I have ever known."

"Preferred Honor to Honors"

LOUIS NIZER: "The motion picture industry has lost its great voice in the passing of Sidney Kent. He preferred honor to honors, but they were heaped upon him because of his brilliance. There was an inner integrity which set fire to his talents and eloquence and gave him inspirational qualities that only magnificent leaders have. In this sense he was a truly great man."

ALBERT WARNER, Warner Bros.: "Leaders of the caliber of Sidney Kent are so few in this or any other industry that their passing is always an irreparable loss. Kent was a hard-hitting straight-shooter who came up the hard way and rose to the top through exceptional ability. The confidence he inspired was a great factor in coping with the industry's many difficult situations. I feel a deep personal loss in his passing."

H. M. RICHEY, Metro-Goldwyn-Mayer: "Unity in this industry was Sidney R. Kent's goal in life, and few, if anybody, devoted more time and energy to its achievement. His message to the December unity conference in Chicago reflected his true attitude toward better relations within the business."

O. HENRY BRIGGS, Producers Releasing Corp.: "Sidney Kent stood for the things that have placed the motion picture industry where it is today. A man of vision with the courage of his convictions, he was a builder who builded high, and the organization to which he gave the most fruitful years of his life, is a fitting memorial to his genius."

STANTON GRIFFIS, Paramount Pictures: "Sidney Kent was and represented the finest type of man in the motion picture industry. His mould was single. His loss is absolutely irreplaceable. His genius consisted of its own mixture of integrity, vision, a capacity for hard work and his inspiration of other men. We shall not see his like again."

NED E. DEPINET, RKO-Radio: "Today we mourn the passing of a good friend and a fine and just man, Sidney Kent. Loyal to his beliefs and courageous in his actions, he has contributed much to an industry honored by his presence."

A. MONTAGUE, Columbia: "Sidney Kent was definitely a part of the greatness of our industry. No man, during the span of his life, has ever contributed more toward building a great industry, than this man in the building of ours. His memory will be an inspiration for the rest of us to carry on—an inspiration for honesty, fair-dealing and the love for a fellow man."

HARRY M. KALMINE, Warner Bros.: "The death of Sidney Kent is a great loss to the industry. He was a big man in every way. He had vision, heart and a warm personality that made everybody his friend. With his death the industry loses one of its giants."

NEIL AGNEW, Paramount: "To those of us who have worked for and with Sidney Kent during the many years of his association with Paramount, his passing affects us much as I imagine General MacArthur's loss would affect the men under his command."

WILLIAM GOETZ, Twentieth Century-Fox: "Sidney R. Kent was one of the truly great leaders and builders of the motion picture industry. His passing is an irreparable loss to those of us who were privileged to share his friendship."

JOSEPH H. HAZEN, Warner Bros.: "Sidney R. Kent was a pillar of strength to the motion picture business. His fearless leadership, the wide scope of his knowledge of industry affairs, his grasp of intricate problems and his clear views were a source of constant inspiration to all of us. He will be keenly missed."

ED KUYKENDALL, MPTOA: "Sidney Kent was an outstanding industry leader. He was held in the highest regard and respect by all branches of the industry. No one ever misunderstood him. His word was his bond and exhibitors everywhere held him in the highest esteem."

W. C. MICHEL, Twentieth Century-Fox: "The motion picture industry, of which he was one of its outstanding leaders and builders, will always remember, cherish and respect the qualities and character of this really great man."

JOHN J. O'CONNOR, Universal: "The untimely death of Sidney R. Kent is cause for deep regret. He was one of the industry's most courageous pioneers and throughout his long career in the industry, proved himself one of its most able and beloved leaders."

BEN KALMENSON, Warner Bros.: "Few men worked harder than Sidney Kent or accomplished as much as he did, in building up the sales and distribution machinery of the motion picture business from crude beginnings to an efficient basis. He was a real leader, and his passing is a distinct loss to the industry."

A. M. BOTSFORD, Twentieth Century-Fox: "To those executives in distribution, theatres and studios to whom is entrusted the welfare of this great business, the loss of Mr. Kent is a terrific blow; but, likewise, to all those many employees in all branches of this company and other companies with which he was associated, his loss is irreplaceable."

A. W. SMITH, Jr., RKO-Radio: "Sidney Kent was the Douglas MacArthur of the motion picture industry. His ability, his integrity and his gift for leadership were outstanding. He has always been a tower of strength in the industry. He gave generously of all he had, always for good. His manpower loved and respected him as did all who came in contact with him."

"Created Industry Pattern"

W. J. HEINEMAN, Universal: "Mr. Kent's passing is a matter of deepest regret, bringing to an end a career which created a model pattern for brilliant administration and industry leadership."

SAMUEL BRISKIN, Columbia: "A real monument to the memory of Sidney Kent will be the tribute of heartfelt sorrow felt by everyone in the industry. Both as a man and a public figure he always reflected a quality of true greatness."

CHARLES KOERNER, RKO-Radio: "Every exhibitor, executive and film employee who ever knew Sidney Kent or had any dealings with him will mourn his untimely death. He was truly an outstanding figure in the industry."

W. RAY JONSTON, Monogram: "In the passing of Sidney Kent the film industry has lost one of its guiding hands."

ARTHUR W. KELLY, United Artists: "The shocking news of Sidney R. Kent's passing is a blow to the motion picture industry which can ill afford to lose men of his accomplishments and ability."

CARL LESERMAN, United Artists: "The passing of Sidney R. Kent leaves a void in the motion picture industry, to which he gave his life. To the countless thousands who knew and loved him the news comes as a staggering shock."

FRANCIS S. HARMON, War Activities Committee: "The War Activities Committee has suffered a grievous loss in the death of Mr. Kent. He took the initiative in calling the meeting at the Union League Club on June 5th, 1940 which led to the present organization. On his last day at his office, Wednesday, he spent 40 minutes talking earnestly with me about ways and means for intensifying the industry's Victory effort. We shall miss his wise counsel and inspiration."

Others who paid public tribute to Mr. Kent included William A. Scully, Harold Lloyd, Harry Brandt, Leon Fromkers, Henry Ginsberg, Arthur Greenblatt, P. J. Wood, and E. A. Hammons.

SIDNEY KENT

The passing of Mr. Sidney R. Kent has taken a stalwart of the industry of the motion picture and a man who had become a symbolic figure of ability and integrity, while he remained a vigorous and aggressive factor in the contemporary scene.

It has been given to few men in the whole field of American industry to have earned and enjoyed so broad acceptance and high repute in the period of their militant performance. Mr. Kent has had the sort of fame through many of his years that other men have attained only through the changing perspectives and mellowing processes of the passage of time. He achieved this happy status of importance, too, in the midst of and while participating in the complex affairs of the business of the motion picture through some of its most violently controversial periods.

What Sidney Kent appeared to be, he also was. He had a quality of intense humanity and capacity for realization of the other man's feelings, opinions and point of view, which empowered both differences and dealings without taint of bitternesses, discussions frank enough and cool enough to permit successful conclusions.

The motion picture industry, and many a man in it, will be long remembering Sidney Kent with a profound sense of debt to his competence and generous friendship.

—MARTIN QUIGLEY

U.S. Steps into Press Agents' Labor Fight

Publicists' Guild Drops 'Action' Program at Request of Mediator

Possibility of a strike by distributor New York home office publicists faded Tuesday, when the Screen Publicists Guild formally suspended the distribution of explanatory leaflets to Broadway theatregoers, and dropped plans for picketing theatres in that sector.

The Guild was informed that day that James FitzPatrick, United States Conciliation Service, who stepped into the contract argument last week, had arranged a conference between both sides.

A formal statement from the Guild hailed the Government's "timely intervention" and recognized the "spirit of national policy."

The Guild had established action committees three weeks ago, after charging the distributors with stalling over a closed shop contract sought since the Guild won a National Labor Relations Board bargaining agency election seven months ago. It handed the companies a deadline two weeks ago, which they failed to meet, for ratification of agreements in principle made earlier by company representatives. It then established a campaign director, Ray Torr, and spurred its committee to print and distribute the leaflets. Its executives were authorized by the membership to call a strike when necessary.

Distributing leaflets to Broadway theatregoers last week, Guild members had prepared this week to picket first run theatres in that sector. And their Hollywood sympathizers prepared to picket theatres there.

The picketing was originally scheduled last week, but was delayed at the request of Mr. Fitzpatrick.

The leaflets handed this week and last to patrons of the nation's largest theatres, plaving the latest product, explained the Guild's side of an issue explosive for two years.

Mr. Fitzpatrick first conferred Friday, March 20th, with Guild agents, and Major Leslie Thompson, of RKO.

The Hollywood unit has reached agreement with the producers on a new two year contract calling for a 10 per cent wage increase for workers earning minimums.

Win 10 Per Cent Increase

Newsreel cameramen, sound technicians, and electricians, last week won a general 10 per cent wage increase.

The increase was granted during conferences in the New York office of Pat Casey between newsreel editors and union officials Walter Lang, William Strafford and Sal Scappa.

The 12 war correspondents of the newsreels were granted a $25 per week bonus, in addition to the 10 per cent increase. The 12 are outside this country.

Columbus, Ohio, has been selected for the annual convention of the International Alliance of Theatrical Stage Employees. June st of this year.

FORCE THEATRE TO REINSTATE

Clarence E. Wire, 29, assistant manager of the State Theatre, Youngstown, Ohio, drafted March, 1941, and discharged from the Army last November because of his age, has been reinstated to his position and has recovered $646 back pay for the 17 weeks in which the theatre company refused to reemploy him after his return. The settlement was made after United States Attorney Don C. Miller had prepared a suit against the theatre management, under the law which provides that drafted employees shall be reinstated to their former jobs or an equivalent after they have left the military service.

'Red' Curb Passed by Equity

Adoption of the proposed constitutional amendment barring Communists, Nazis and Fascists from holding office was approved in referendum by the membership of Actors Equity Association, it was announced in New York over the weekend. The amendment, long a problem of contention among Equity's council and membership, finally was approved by a membership vote of 552 in favor and 288 in opposition. A simple majority was needed to make the final decision. Total number of votes cast was 891, of which 840 was valid and 52 void.

Alfred Harding, editor of *Equity*, made the announcement last Saturday, at the Association's New York offices, following a count of the votes by Lyster Chambers and Martin Wolfson, tellers, assisted by Robert Reed, Leslie Barrie, Byron McGrath and Allen Shaw.

Browne Seeks Dismissal Of Twentieth-Fox Action

New York Supreme Court Justice Benedict D. Dineen has reserved decision on an application made this week by George E. Browne, former IATSE president, now in prison, to dismiss a suit brought against him by stockholders of Twentieth Century-Fox Film Corp. to force restitution of $100,000 in extortion funds paid to Browne and William Bioff. The action, which names Bioff and officers of the company as defendants, is similar to suits pending against Loew's, Inc., Paramount Pictures, Inc., and Warner Bros. Pictures, Inc.

Browne's move for a dismissal on the ground that the complaint fails to state a good cause of action is the first test of the right of stockholders to compel an accounting of funds turned over to the former labor leaders by film companies.

Churchmen Hit N. Y. Burlesque

Further protests voiced in affidavits denouncing the type of burlesque which the Gaiety Theatre and others in New York had exhibited, were submitted over the weekend to Supreme Court Justice Aaron J. Levy by churchmen representing Catholics, Jews and Protestants. The case involves the effort on the part of the Gaiety's management to compel Paul Moss, License Commissioner of the city, to renew the license of the theatre. Justice Levy took the case under consideration last Wednesday following introduction of affidavits, pro and con, including one from Mayor LaGuardia. The Judge allowed the interested parties until this week to file additional papers.

The latest affidavits were from Mr. Moss, Robert W. Searle, general secretary of the Greater New York Federation of Churches; the Rev. Joseph A. McCaffrey, pastor of the Roman Catholic Church of the Holy Cross, and Rabbi Sidney E. Goldstein, of the Association of Reformed Rabbis and the New York Board of Jewish Ministers.

In his affidavit, Commissioner Moss declared: "At no time in my tenure as Commissioner of Licenses have I set myself up as a censor of theatrical performances. I am of the opinion, however, that individuals whose past conduct demonstrates a hardened determination to use the theatres operated by them as a means of purveying filth are morally unfit to be trusted with a theatre license."

Hearing Called "Unfair"

Last Wednesday, Justice Levy reserved decision on the motion of Harold Minsky and Isador Herk, operators of the Gaiety, through their attorney, Morris L. Ernst, to compel Mr. Moss to grant a license renewal. Mr. Ernst charged the hearing before the Commissioner was routine and "unfair."

On the same day, Corporation Counsel Charles C. Weinstein introduced the affidavit from Mayor LaGuardia which said in part: "I challenge any of the partisans of 'G-string morality who are responsible for raising the red herring of censorship to state publicly that the endless debauches in undressing which characterize the burlesque performances were not indecent and obscene."

Another affidavit, from Police Commissioner Lewis J. Valentine, was introduced which disclosed that in the last 10 years there had been a great number of arrests for sex crimes in the vicinity of burlesque houses and that near the Gaiety, police had made 98 arrests and obtained 63 convictions on such crimes.

Protests Minneapolis Burlesque

A request by Mayor Marvin L. Kline of Minneapolis that the city council do something about two burlesque houses was turned down by the council, and the question was returned to the mayor.

Mayor Kline complained in a letter to the Minneapolis council license committee concerning performances at Alvin and Gayety theatres. Elmer Hart, head of the Minneapolis police morals' squad, in a memo, charged that the Gayety theater performance he had visited was "lewd and indecent."

The council returned the complaint to the Mayor's office suggesting that he, as official head of the police department, get the police to take action if the law was being violated.

Mayor Kline, it was felt on his election a year ago, would be liberal in policy.

THE BIG BOX-OFFICE QUIZ!

1 Who is the most widely known and best loved character of modern fiction?

2 What's the title and who's the star of the new South Seas romance by the authors of "Mutiny on the Bounty"?

3 What team of radio comics has made an even bigger picture to follow their first record-breaker?

4 What melodrama with music gives your screen the hottest name band of the hour?

. . . RKO RADIO HAS ALL THE ANSWERS IN ITS FIFTH GROUP FOR 1941-42!

1. Who is the most widely known and best loved character of modern fiction?



CLARENCE BUDINGTON KELLAND'S amazingly successful character, Scattergood Baines, famous for years in the American Magazine and on the air, in the funniest, homiest and most thrilling of the series —

Scattergood RIDES HIGH

starring

GUY KIBBEE

with

JED PROUTY
DOROTHY MOORE
CHARLES LIND
Kenneth Howell
Regina Wallace
Frances Carson

Produced by Jerrold T. Brandt
Directed by Christy Cabanne
Screen Play by Michael L. Simmons

2. What's the title and who's the star of the new South Seas romance by the authors of "Mutiny on the Bounty"?



Tropic Love...

under rainbow skies, where moonlight saving time means romance every hour! . . . From the sensationally popular Saturday Evening Post Novel, "No More Gas," by Charles Nordhoff and James Norman Hall.

CHARLES LAUGHTON

in The Picture Without a Worry . . .

"THE TUTTLES OF TAHITI"

with

JON HALL

PEGGY DRAKE
VICTOR FRANCEN
GENE REYNOLDS
FLORENCE BATES

Directed by Charles Vidor

Screen Play by S. Lewis Meltzer and Robert Carson
Adaptation by James Hilton

AND DID YOU KNOW THAT..
Tahiti sweeties wear "pareus" (they're not as long as sarongs!)

What team of radio comics has made an even bigger picture to follow their first record-breaker?

LUM and ABNER

the favorites from more than 30,000,000 loud speakers . . . On the air more often than any other act, broadcasting from 199 network stations . . . Stars of that sensational "Dreaming Out Loud," which did TEN TIMES normal business in many spots . . . now in

THE BASHFUL BACHELOR



with

ZASU PITTS

and

GRADY SUTTON • OSCAR O'SHEA
LOUISE CURRIE

Produced by Jack William Votion
Directed by Malcolm St. Clair

4. What melodrama with music gives your screen the hottest name band of the hour?

The picture that features

FREDDY MARTIN
AND HIS ORCHESTRA

playing his sensational "PIANO CONCERTO" and four new tunes now topping the airways . . .

THE MAYOR of 44th ST.



starring

GEORGE MURPHY
ANNE SHIRLEY

with

WILLIAM GARGAN
RICHARD BARTHELMESS
JOAN MERRILL

Produced by Cliff Reid
Directed by Alfred E. Green
Screen Play by Lewis R Foster and Frank Ryan

The flash-paced show that turns the heat on the kickback racketeers who try to take over the big town's big-name bands.

Hear

"Breeze on Lake Louise" • "You're Bad For Me" • "A Million Miles From Manhattan" • "Heavenly, Isn't It?"

by GREENE
and
REVEL

and soon . . .

ORSON WELLES'

the man who made
THE BEST PICTURE OF 1941
will give you—



The Magnificent Ambersons

A Mercury Production—From BOOTH TARKINGTON'S Famous Novel

With JOSEPH COTTEN • DOLORES COSTELLO • ANNE BAXTER • TIM HOLT
AGNES MOOREHEAD • RAY COLLINS • ERSKINE SANFORD • *And* RICHARD BENNETT

Screen Play, Production and Direction by Orson Welles

RKO RADIO PICTURES

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Joseph (Singapore Joe) Fisher, Singapore theatre man and civilian defense leader, whose large film holdings were wiped out when the Japs arrived in Malay, was interviewed recently by four San Francisco newspapers on how Americans can best behave in event of bombings.

Based on his training of 700 civilian defense men before leaving Singapore, Mr. Fisher suggested—an 'no foolin':

"Put a handkerchief in your mouth when bombs start dropping. Otherwise you may bite off your tongue. No matter how brave you are, your vocal chords may tighten, and you'll find yourself screaming with all your might.

"Drop flat to the ground, wherever you are, and keep your hands over your ears, to prevent bursting the ear drums. Keep away from windows, either in the house or on the street."

Mr. Fisher, well known in the U. S., who arrived at San Francisco several months ago, lost 30 Singapore and Malay Straits theatres when the Japs were victorious in that sector. He is now showing a film, "The Pacific Aflame," which was patched together from personal newsreel shots he made in recent years.

▽

The U. S. Army now photographs, on motion picture film, mail for soldiers at far distant points, flying the film and enlarging it on arrival at the post.

▽

There's a Gone With the Wind Uniform Company at No. 1350 Broadway, New York, situated only a few blocks from the "Gone With the Wind" headquarters of Metro-Goldwyn-Mayer, distributor of the GWTW motion picture. The Gone With the Wind Uniform Company probably makes costumes for ballet dancers.

▽

Government orders on war-and-defense, priorities and whatnot, are now reaching our news desk by the bushel-load. Latest restrictions affect bed linens and cattle-tail and winter-hog hair.

▽

Mrs. Vada Oldfield has been added to the continuity staff of stations KFAB-KFOR in Lincoln, Neb., the first step in policy adopted by that radio duo, which will attempt to take the wife of each man of the staff who goes into the Army or Navy, and assimilate her into some part of the organization for the duration. Captain Barney Oldfield, until recently the film editor of the Lincoln Journal and movie news reporter on KFOR, is now stationed at Ft. Benning, Ga.

▽

When former Varsity Theatre manager in Lincoln, Neb., Alvin Hendricks, was taken into the Army, he had to stand a minute inspection at the reception center at Fort Leavenworth, Kansas, so minute he was ordered to remake his bunk.

When Alvin's eyes got down to the level of those of the office, it was hard to keep back a bit of sky-blue profanity because the inspecting officer was the former Altec theatre service man in his home town, and now Lt. Henry A. Keller, U.S.A.

▽

R. M. Kennedy and H. H. Waters had to call off plans for building a new Drive-In Theatre, at Birmingham, Alabama, the other day, because of war priorities on materials. So they took the $30,000 and went out and bought war bonds.

SINCE Samuel Goldwyn announced the production of "The Pride of the Yankees," about baseball's Lou Gehrig, Mr. Goldwyn has received a number of eccentric inquiries. Some of these have the zany character of George Bernard Shaw's query when he was asked if he had ever heard of Babe Ruth. "Who?" the Sage is alleged to have blinked, "Whose baby is Ruth?"

As a result of these inquiries, Mr. Goldwyn has come to the conclusion that some of the motion picture editors, newspaper film critics and other inquisitors about Mr. Goldwyn's participation in baseball, don't know any more about baseball than the average sports writer knows about the movies.

Baseball, explains Mr. Goldwyn (via Bill Hebert, his studio press mouthpiece), was invented by Col. Abner Doubleday in 1839. Most baseball fans think it was invented by Frank Merriwell or Burt L. Standish.

The first game of record played between teams representing different communities was played in 1846 between teams representing New York, N. Y., and Hoboken, N. J.

Its predecessor on the sandlots was a game known as Town Ball, Round Ball or "Three Old Cats." (If the game had continued to be know as "Three Old Cats" it is doubtful if the ball parks would ever have introduced "Ladies' Day.")

Mr. Goldwyn's report on the game, via Bill Hebert, continues: "It is usually played on a field roughly three or four hundred feet square, completely surrounded by peanut shells, policemen, ticket speculators, billboards and spectators. It is played by opposing teams of nine men each who keep up a running fire of chatter which they make up out of their own heads, relying on neither scripts nor soundtrack.

"Sometimes the batter smacks the ball out of the park for what is called a 'home run.' This is a protean feat which comes natural to him, but tipping his hat and grappling with all the people who want to shake hands with him as he crosses home plate after circling all the bases, takes of practice.

"The sport is governed by Judge Kenesaw Mountain Landis, who is aloof, alert, sedate and incorruptible, and would be believed by many to exist only in legend except for occasional memos to the players . . .

"Following is a partial glossary of terms used in the sport:

"Polo Grounds": A place where spectators would be startled if they saw any polo, and many of them would be scared to death if they even saw a horse.

"Run Down": Not an occupational disease, as in the movies. Refers to a base runner trapped by opposing players between bases and tagged 'out.'

"Pass": Has no amorous implications. Refers to a batter who is permitted to go to first base as a result of four pitched 'balls' called by the umpire.

"Bag": Any one of three bases.

"Strike": Does not imply labor problems. Refers to a penalty called for swinging at ball and missing it.

"Plate": No reference to dentistry. It is a place where the batter stands to receive the ball from the pitcher.

"Bats": Has no relation to player's mental state. Refers purely to implements of his craft."

Loew-Metro has hit upon an idea to get around those local ordinances in some cities prohibiting the stenciling of motion picture advertisements on sidewalks. Loew Theatre assistant manager T. E. Delbridge, at the Midland, in Kansas City, simply went to the local government and told them he wanted to stencil on sidewalks this copy: "The 'Woman of the Year' (Katharine Hepburn) says to buy Defense Bonds and Stamps." And they approved.

▽

Motion picture leaders needn't feel that the trust-busters of Thurman Arnold in the U. S. Department of Justice have singled them out for special attention, because this week Mr. Arnold and his agents started an action against the producers of cheese.

▽

Even if those Mississippians succeed, finally, in repealing the Sunday 'Blue Law' in their state, there still won't be any bearbaiting, cockfights, bullfights or such other routines of amusement which went out when the law was first enacted 120 years ago.

▽

Last week's awarding of the silver (first) and bronze (second) annual Grand Awards in the Quigley Awards for Showmanship, marked the eighth year of presentation. Of the sixteen awards made in those eight years, Warner Brothers claim a record of six, placques having been won by Warner managers—some are now executives—Harry Goldberg, Lige Brien, Everett Callow, Bill Hendricks, Jules Seltzer and Arnold Stoltz.

▽

Of all things, New York State legislators are wrangling over a bill to compel theatre owners to furnish a chair at the ticket-taking box for every theatre doorman.

▽

Columbia Broadcasting in New York says that the Government in Washington has decreed that radio tower lights and beacons on transmission towers shall remain illuminated during test blackouts. "To darken the towers," they say, "would render them a hazard to friendly aircraft." If any unfriendly aircraft happened along at the time, they would be found to be most convenient.

▽

Universal announces that Deanna Durbin's first picture signaling the patch-up of their squabble and her return to Universal City, will be—"Smart Girls Join Up."

▽

They have even streamlined the "Star Spangled Banner," recasting the good ol' anthem to make it easier on the tonsils. U. S. Army Captain Howard Bronson, musical director for the Army's morale division, and Dr. George Sallade Howard, associate professor of music in extension at Pennsylvania State College, have written a new arrangement in the lower key of A-flat.

▽

And from Columbia, in New York, comes this "latest news": "Loretta Young has become a part of the history of Columbia University as a wish-fulfillment following her visit there on Wednesday.

"Selected in a poll of the senior class members as 'the person to whom they would like to tell a bedtime story in an air raid shelter,' Miss Young sat in the school's shelter and listened to what passed for bedtime stories for more than an hour. . . ."

THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER
Hollywood Editor

Esteemed Editor:

Most of the reports about the effect of the war upon the production of motion pictures lack foundation in fact.

Generalizations concerning handicaps imposed by scarcity of materials constitute, in the main, anticipations enlarged upon by correspondents whose reportings discount the resourcefulness of craftsmen to whom the improvization and use of *ersatz* is routine.

No shortages experienced up to now have overtaxed their versatility.

But war has introduced some problems of other kind which are beyond the province of the technicians.

Case histories of two pictures, one now in production and the other on the market, typify these.

In the summer 1940 Walter Wanger conceived the idea of producing a picture based upon the exploits of American aviators serving with the R. A. F.

He registered the title, "Eagle Squadron," and Merian C. Cooper took a unit to England to photograph background material.

A cooperative British Government accorded the unit time, opportunity and facilities to photograph a 'round-the-clock record of the squadron's activities, inclusive of conflicts with the enemy, and much of what was photographed as background material turned out so well that it will be used as foreground material in the picture.

Script Approval Needed

Then the British Government notified Producer Wanger that it required a completed script of the picture, for perusal of the Ministry of Information, prior to shipment of the footage to America.

The producer pointed out that an eyewitness familiarity with the material filmed abroad was required before completion of the script could be achieved, and there the problem rested.

London and Hollywood were in agreement on the desirability of the project in undertaking, but separated as to procedure by a 6,000-mile bottleneck wrapped in red tape.

Upshot of much cabling, some diplomatic intercession and much passing of time was shipment of the footage to the British Ambassador in Washington and a journeying of the producer to that place, eventuating in an on-the-spot comparing of footage to script and *visa versa*, out of which came at long last a mutual satisfying of the equations of State and Cinema.

Start of production in Hollywood was delayed many months and costs were multiplied, although the producer rates as offset to increase in investment the character of the footage showing history-in-the-making which the cameras, continuing to shoot while negotiations progressed, recorded.

A slightly different variety of bottleneck delayed for a time the production of "To the Shores of Tripoli," the Twentieth Century-Fox treatment in Technicolor of life, love and the pursuit of glory in the United States Marine Corps.

Doubtless you've noted that the story told by this picture filmed at the Marine base in San Diego is at bottom and in point and outline the tale of the cocky recruit and the hardboiled sergeant who makes a soldier of him the hard way, which is a retelling of the story unfolded in "Tell It to the Marines," the Lon Chaney-William Haines hit of 1927, and in dozens of pictures about the Army, the Navy, Coast Guard, Boy Scouts and whatnot since.

It was not the studio's intention to tell this story again.

On the contrary, it intended to tell a story about a crook who joined the Marine Corps by way of hiding out from the forces of law and order and whose experience in the service regenerated him.

Marine Corps authorities didn't like that idea, felt it might reflect upon the organization in various unfavorable ways.

Neither did they care for some variations on the same theme, nor for some other ideas submitted.

But there were no apprehensions in official quarters about the effect of the story of the cocky recruit and the hardboiled sergeant.

It had stood the test of time.

So the studio told it again.

It is in ways such as these, rather than technologically, that the war has affected the production of motion pictures.

Nobody's complaining about it.

▽

The Town's notability turned out in force last week for the premiere of Cecil B. DeMille's "Reap the Wild Wind" at the new Paramount theatre on Hollywood Boulevard.

There was no limitation imposed as to attire, so the namefolk who attended at $5.50 the copy availed themselves of opportunity to display finery which hadn't been worn in public since December 7th. Townfolk in slacks and such else as passes for streetwear in this latitude turned out to line the curb and gape at the guests quite as if that date had marked merely the passing of another Sabbath.

Quite apart from its significance as point of premiere for Paramount's Anniversary Attraction, the new theatre stacks up as an addition of importance to the thoroughfare which the public at large thinks of just after or just before it thinks of Broadway.

Until now Grauman's Chinese theatre, Warners' Hollywood, Pantages' theatre and the Hawaii, listing them West to East, have commanded the terrain, none of them as Paramount first-runs.

Paramount pictures have opened at the downtown Los Angeles Paramount and made their way, ultimately, into one of the minor cinemas strung along Hollywood Boulevard between the major playhouses mentioned.

Establishment of the new Paramount changes that situation.

It adds Paramount product to the array of attractions available to the thousands of soldiers, sailors, marines and visitors in mufti who throng the avenue weekends, and it provides 1,550 seats for their accommodation.

That will make some difference in the flow of dollars.—W. R. W.

ROONEY AT WORK

Mickey Rooney, Number One box office attraction of 1941, newlywed and Presidential Birthday Ball guest, resumed pursuit of his art in MGM's "Yank at Eton", bringing the studio's schedule of films in shooting stage to a total of nine, a margin of five over the five studios in runner-up position.

Thus:

COMPLETED

Columbia
Return of the Rough Riders
Meet the Stewarts
MGM
Grand Central Murder
Her Cardboard Lover
Born to be Bad
Monogram
Aunt Emma Paints the Town
Boothill Bandits
Small
Miss Annie Rooney
20th-Fox
Magnificent Jerk
Ten Gentlemen from West Point
Universal
Half Way to Shanghai

STARTED

Columbia
He's My Old Man
Parachute Nurse
MGM
Yank at Eton
Monogram
Where Trails End
PRC
Mad Monster
Gallant Lady
Loew-Lewin
Moon and Sixpence
20th-Fox
Thunderbirds
Love of Edgar Allen Poe

SHOOTING

Columbia
He Kissed the Bride
Three's a Crowd
Goldwyn
Pride of the Yankees
MGM
Apache Trail
Pierre of the Plains
Jackass Mail
(Untitled) Gable
Once Upon a Thursday
Get Rich Quick Maisie
Rendezvous in the Pacific
Till You Return
Monogram
Corpse Vanishes
Paramount
Major and the Minor
Road to Morocco
Glass Key
Forest Rangers
Republic
Remember Pearl Harbor
In Old California
Roach
Hitler's Valet
20th-Fox
Strictly Dynamite
It Happened in Flatbush
Universal
Showdown
Pardon My Sarong
Broadway
Eagle Squadron
Warner
Hard Way
Across the Pacific
Constant Nymph
Desperate Journey

February Box Office Champions



Howard Hawks, director

BALL OF FIRE: Goldwyn-RKO Radio. Produced by Samuel Goldwyn. Howard Hawks, director. Photographer, Gregg Toland. Art director, Perry Ferguson. Cast: Gary Cooper, Barbara Stanwyck, Oscar Homolka, Tully Marshall, Henry Travers, Richard Haydn, Dana Andrews, Gene Krupa and Orchestra. Release date, January 9, 1942.



Michael Curtiz, director

CAPTAINS OF THE CLOUDS: Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, William Cagney. Directed by Michael Curtiz. Cameramen: Sol Polito and Wilfrid M. Cline. Art director, Ted Smith. Cast: James Cagney, Dennis Morgan, Brenda Marshall, Alan Hale, George Tobias. Release date, February 21, 1942.



Gregory Ratoff, director

THE CORSICAN BROTHERS: United Artists-Small. Producer, Edward Small. Directed by Gregory Ratoff. Photographer, Harry Stradling. Art director, Nicolai Remisoff. Cast: Douglas Fairbanks, Jr., Ruth Warrick, Akim Tamiroff, J. Carrol Naish, H. B. Warner, John Emery, Gloria Holden, Henry Wilcoxon, Walter Kingsford. Release date, December 25, 1941.



John Ford, director

HOW GREEN WAS MY VALLEY: Twentieth Century-Fox. Produced by Darryl F. Zanuck. John Ford, director. Cameraman, Arthur Miller. Art director, Richard Day. Cast: Walter Pidgeon, Maureen O'Hara, Donald Crisp, Anna Lee, Roddy McDowall, John Loder, Sara Allgood, Barry Fitzgerald, Patric Knowles. Release date, January 23, 1942.



William Keighley, director

THE MAN WHO CAME TO DINNER: Warner Brothers. Jack Roper and Jerry Wald, associate producers. Directed by William Keighley. From the stage play by George S. Kaufman and Moss Hart. Art director, Robert Haas. Cast: Bette Davis, Ann Sheridan, Monty Woolley, Richard Travis, Jimmy Durante, Billie Burke. Release date, January 14, 1942.



Preston Sturges, director, writer

SULLIVAN'S TRAVELS: Paramount. Produced by Paul Jones. Written and directed by Preston Sturges. Photographer, John Seitz. Art Directors, Hans Dreier and Earl Hedrick. Cast: Joel McCrea, Veronica Lake, William Demarest, Margaret Hayes, Eric Blore, Robert Warwick, Franklin Pangborn, Porter Hall, Byron Foulger, Robert Greig. Release date, not set.

INDEPENDENTS FILE 5 MORE CLEARANCE COMPLAINTS

Buffalo, Albany, Cleveland Cases Ask Revision of Circuit Clearance

Five new complaints, all on clearance, reached regional tribunals of the American Arbitration Association this week, at Buffalo, Albany and Cleveland, Ohio.

Each of the new cases named all five consenting distributors and all were directed against the clearance margins held by three important independent circuits. In the three Buffalo cases the Little Three distributors, United Artists, Columbia and Universal, were also named as interested parties to the action.

No awards or settlements were reported from either the Appeal Board or from field tribunals this week although a number of cases were completed and pending. The Appeal Board now has nine decisions by local abritrators before it for review.

Circuits involved in the new clearance actions filed this week included the Schine circuit named by three Buffalo complaints, the Shea circuit cited at Cleveland and the Walter Reade chain named at Albany.

Albany

One arbitration case was expedited by night hearings in Albany last week, Smalley Theatres versus the "big five" with Schine Circuit as intervenor, while a new case was submitted March 20th. It is Albany's fourth.

The new case, with reference to clearance and open booking, was brought by Thornton Theatres, Saugerties, N. Y., through Leonard L. Rosenthal of Troy, executive secretary of the New York State Unit of National Allied, Inc. Case named all five signatories to the consent decree and complained against the 14 days clearance now held by the Broadway and Kingston Theatres, Kingston, N. Y. (Walter Reade Circuit) over Thornton's Orpheum Theatre in Saugerties.

Loew's and Vitagraph inserted into the record comparative receipts on pictures for the past three years at the Colonial and Smalley's. Judge Rosch reserved decision.

Buffalo

Arbitration complaints from three upstate New York exhibitors filed at Buffalo this week against All Five distributors attacked clearances held by the Schine Circuit, of Gloversville, N. Y. All three complaints were filed on March 19th by Murray Briskin, and name the Little Three as interested parties.

The first of the three, Buffalo's 13th case, was entered by the Waterloo-State Corporation for the State theatre in Waterloo, N. Y. It named the Schine Strand in Seneca Falls and the Geneva and Regent theatre in Geneva, N. Y. Complainant asserts the State must wait 44 days for pictures, or thirty days after the Schine Strand which is 14 days behind the Geneva houses. He asks elimination or reduction of the margins. Universal, United Artists and Columbia are named as interested parties.

Case No. 14 is filed for the Town Hall-Homer Corp., operator of the Capitol theatre in Homer, N. Y. It asserts that the 30 day clearance held by the Schine State and Temple theatres in Cortland, N. Y., is unreasonable. The Little Three are named.

Case No. 15, by the Corona Groton Theatre Company, operating the Corona theatre in Groton, N. Y., also attacks 30 day margins from All Five held by the State and Temple in Cortland. The Little Three are named.

Louis B. Dorr, Buffalo attorney has set April 17th as a hearing date for the 12th Buffalo case, the complaint of the Regent theatre, operated by M. M. Konczakowski. Basil Brothers and Gammel Brothers circuits have intervened.

William E. Barrett, arbitrator of case 10, clearance action of the Clyde, N. Y., Playhouse has set March 26th for filing briefs. Six witnesses and 40 exhibits were presented at the hearings.

Chicago

A new complaint, No. 16, has been filed at Chicago by Gust Constan, operating the Times Theatre, Danville, Ill., naming the five consenting companies. He charges that the clearance granted the Fisher, Palace, Lincoln and Tivoli theatres, Danville, over the Times, is unreasonable. Having in mind the character, and appointments of the theatres involved, facilities and location, competitive area and potential gross receipts, he asks an award establishing a fair maximum clearance to be imposed on the Times Theatre in all contracts and licenses entered in the future between the theatre and other theatres and distributors.

The Oriental Theatre case, Chicago's No. 6, has again been postponed, this time until April 14. While no explanation was given for the deferment it is said that counsel for both sides are discussing a settlement of the case and desire more time for negotiations.

Cleveland

Cleveland received a third arbitration case on Friday when the Tuscarawas Theatre Company, operator of the State and Ohio theatres in Uhrichsville and the Lincoln in Dennison, O., complained against all five distributors and the 14 day clearances afforded the Union and New Quaker theatres at New Philadelphia, O., and the Bexley and State theatres in Dover. The Shea circuit was named as an interested party.

The American Arbitration Association at New York has appointed Norbert H. Basey, Indianapolis attorney, as clerk of the local tribunal of the motion picture arbitration system. He succeeds James S. Shepard who has entered military service.

FILM CRITIC ON DENVER PANEL

A. De Bernardi, Jr., motion picture and drama critic on the Denver Post was included on the panel of motion picture arbitrators published by the American Arbitration Association this week. His appointment raises for the first time a question as to the extent to which the decree's phrases, "interest in or connection with" the industry, applies in determining qualifications of an arbitrator. The AAA is currently studying the appointment, to determine if, under the decree, Mr. De Bernardi is eligible to serve, or is disqualified by reason of his profession, per se.

New panels of arbitrators for Denver and Albany were published this week by the AAA home office at New York. The lists follow in the periodic release of new lists for all 31 tribunals now in preparation by the AAA. The original panels were appointed for one year. Arbitrators are now being asked to serve on a permanent panel.

The Denver panel, of 23 business and professional leaders includes:

C. Clyde Barker, attorney, Barker & Webster; George D. Begole, executive, Waldo-Begole, Inc., investments; John A. Carroll, District Attorney of Denver; Clem W. Collins, Collins, Peabody & Young, CPA.

John Charles Davis, president, Davis Brothers, Inc., drugs; A. De Bernardi, Jr., drama editor, The *Denver Post.*

C. E. Eddleblute, executive, Pennsylvania Mutual Life Insurance Company; Clarence Eynon, attorney; Ernest B. Fowler, attorney; Paul W. Lee, attorney, Lee, Shaw & McCreery; Alexander J. Lindsay, accountant; Walter J. Morris, president, National Fuse and Powder Company.

Richard J. Osenbaugh, executive, The Denver Sewer Pipe and Clay Co.; Joseph D. Pender, attorney, Pender & Blackman; Samuel Preiss, retired business executive; B. F. Reed, attorney; Charles M. Reed, general manager, Retail Credit Men's Association; Charles A. Shinn, vice president, Denver Dry Goods Company; John W. Shireman, mining engineer and attorney; John H. Singleton, vice president, C. A. Crosta, Inc.; Robert Six, president, Continental Air Lines; R. Hickman Walker, attorney; and W. D. Wright, Jr., attorney.

Albany Panel

The panel of 38 business and professional men appointed at Albany, N. Y., included:

Henry M. Anderson, retired, City and County Savings Bank Trustee, Glenmont, N. Y.; Frederick G. Bascom, counsel, First National Bank of Glens Falls; Harold E. Blodgett, attorney; John J. Brady, Jr., attorney; John Braun, attorney; John B. Cantwell, certified public accountant; Joseph J. Casey, attorney; Alfred D. Clark, attorney, Glens Falls, N. Y.; John T. De Graff, attorney; James L. Fitzgerald, attorney, Delaware & Hudson Railroad Co.; Thomas Fitzgerald, investment securities; Louis J. Groch, executive, J. S. Bache & Company.

Morton J. Hall, executive, Massachusetts Mutual Life Insurance Company; George J. Hatt, 2nd, attorney; J. Clarence Herlihy, president, Luzerne-Hadley Bank; Ernest V. Hoit, president, E. V. Hoit Corporation; Frederick T. Jeram, attorney; John S. Wood, president, Leslie's Albany Credit Bureau, Inc.; Addison Keim, executive vice president, First Trust Company of Albany; Raymond F. Loucks, attorney; Carlyle E. Mounteer, Director of Claims Bureau, Division of Placement & Unemployment Insurance, State Department of Labor; Edward C. Nichols, attorney; William J. Nusbaum, certified public accountant; Allen J. Oehmichen, executive, Tide Water Associated Oil Company.

Eugene Orvis, retired industrialist; Alexander P. Robertson, attorney, Glens Falls, N. Y.; Joseph Rosch, attorney, Delaware & Hudson Railroad Co.; Honorable Sol Rubenstein, attorney and judge; William K. Sanford, attorney; Martin Schenck, attorney, O'Connell & Aronowitz; Alfred I. Schimpf, executive, National Commercial Bank & Trust Co. of Albany; Eugene A. Sporborg, real estate broker; Charles J. Tobin, attorney; Newton B. Van Derzee, lawyer; and William W. Wemple, attorney.

A STATEMENT TO THE EMPLOYEES OF WARNER BROS. PICTURES, INC., DELIVERED BY ITS PRESIDENT, HARRY M. WARNER

"One hundred feet of wasted film may cost the life of an American soldier who may be your own son or brother.

"I am not asking you to eliminate waste merely because of its dollar and cents value, but because of the materials involved. It makes no difference if you're in the picture business or the grocery business. Every foot of lumber, every nail and every bit of material is vital to the war of production that our country is waging with our enemies. It is this all out marshalling of our resources that is going to prove the decisive factor in this struggle for freedom. Therefore, it is up to every individual to save, save and save on materials so that our war machinery will have the materials to forge into munitions, ships, guns, tanks and planes.

"One sheet of paper wasted may appear insignificant. But unfortunately there may be 130 million sheets of paper wasted in a single day throughout the United States. Think of what that means in terms of machinery tied up and labor employed that could be utilized for war production.

"A take is ruined because a 'mike' shadow was cast upon the face of a player . . . or the player missed his lines. It is just a hundred feet or so of wasted film. The dollar value is trivial, but the material value is great. For just multiply the wasted takes throughout the industry, and we have a staggering total of film material lost. Once again, the manpower and material and machinery needed to replace that waste could be freed for war production.

"Who would have thought just a few months ago that tin cans would be so important in the film business? Yet, unless we can return empty film cans we can't get any new film, because of the shortage of tin for our war machinery.

"We have not as yet, and when I say we I mean the American people, gotten down to all-out war effort. It isn't enough that we buy defense bonds, act as air raid wardens, help in civilian defense, or our sons go off to camp. It is up to every single man, woman and child to start thinking and practicing wartime economy at home and in business. And that doesn't mean merely the saving of dollars. It means the saving of our nation's resources, the conservation of materials and the absolute elimination of waste.

"We in the motion picture business use tremendous amounts of materials of every description. Materials that today are of vital importance in our national defense. Let us, by our almost fanatical devotion to the elimination of waste, make free this saving of materials for war purpose.

"Waste is criminal at all times but in times of war it is worse than the sabotage of enemy agents. After all, saboteurs can destroy only so much, but with 130 million people daily wasting materials, the aggregate loss is staggering. And, conversely, the saving can be enormous.

"Therefore, I again urge everyone to help America win this war by constant vigilance against waste."



TELEVISION HEADING FOR SHOWDOWN ON WAR USE

FCC Calls Industry to Washington Conference on Long Range Problems

Television's destiny in wartime is headed for a final, official determination at Washington on April 9th.

The Federal Communications Commission last week summoned all television broadcasters, manufacturers, and the holders of construction permits to an informal conference on the problems of continuing television during wartime. It was generally expected throughout the industry that a decision on the immediate course of the infant industry would be reached on the basis of information and recommendations exchanged at the Washington session.

The meeting will examine all the economic and technical aspects, and the public's interest in maintaining television during the war emergency. Although called as an "informal round table," not as a formal FCC hearing the gathering of executives is expected to settle conclusively the immediate fate of the infant industry, which made its commercial debut under FCC order last July 1st.

The FCC in calling the meeting limited attendance to two representatives of each interested company. This was done, it was said, to keep the sessions within "working size." Chairman James L. Fly will preside.

Round table discussion of television's wartime problems will probably give expression to the three principal viewpoints on television's wartime course, according to one expert in the field. He pointed out that for some time there has been a sharp, but generally not expressed division of opinion in the industry as to the wisest present course.

Views On Use Divided

One group is known to be in favor of actively continuing the present 15 hours a week minimum program time, concentrating on defense education. Other telecasters and some manufacturers favor a complete moratorium on television for the duration. A middle group favors continuing programs over stations now established, but reducing the required minimum hours a week. They say that service may be maintained by use of film, defense training demonstrations and remote pickups at a cost substantially less than at present.

Sponsorship is a negligible factor at the moment. Although commercial television was authorized starting last July 1st there are currently only three actual sponsors, all on WNBT, National Broadcasting Company station at New York. Two of these sponsors pay only for between program "spot" announcements.

The question of maintaining television during the war, without hope of commercial support and in the face of a priority restricted, and in some cases diminishing, audience, is expected to evoke some sharp debate at the April 9th gathering. Manufacture of television equipment for civilian use must halt, by Government order on April 22nd. A few hundred partially assembled receivers may be sold, but these are not enough to enlarge the television audiences of New York, Philadelphia, Schenectady or Los Angeles, the principal centers of visual broadcasting.

Broadcasters have indicated that they hope to maintain some control over the status of television for the duration. One spokesman pointed out that a complete suspension of current activity would mean the loss of technical staffs, much experience and the positions now held by the various television interests. This would open the way, when peace comes, they asserted, for interests not instrumental in developing television to move into the field and reap its commercial benefits. Other concerns express confidence that the relative position of groups now active in the industry can be maintained despite a sharp decrease, or even cessation of present broadcasting activity.

Post-War Factor

All of the principal manufacturers of television equipment, RCA, DuMont, General Electric, Farnsworth and others are currently ear deep in defense work. This work requires all available engineering talent, raw materials and such specialized output as cathode ray tubes.

An indication of the Government's probable attitude at the Washington conference was forthcoming from Chairman Fly on Monday. Looking ahead to the post-war period he disclosed that the Government feels that television may become a leading factor in offsetting economic depression.

Television may be the "big" post-war industry, Chairman Fly said drawing a parallel with the growth of standard broadcasting or the automotive industry during the 1920's. While much of its commercial development must be halted for the duration, every possible aid will be given to experiment and research he said.

Cathode ray techniques applicable to television are known to be playing an important part in many military radio developments. Also a large number of men are being trained in the field by the Army and Navy. Both factors are expected to contribute importantly to the industry's hoped-for post-war boom.

"For the post-war period television will be of great benefit, not only to the American people as a whole but the radio industry generally," Mr. Fly said. "Two decades ago broadcasting provided the fillip that brought the country out of depression."

NBC Discusses Aims

At New York television broadcasters were cautious in commenting on what their probable course would be at the April 9th meeting.

The National Broadcasting Company was the only organization willing to disclose any inkling of its plans.

"We are ready to spread out the full factual record of NBC television activity," Noran E. Kersta, manager of television for NBC commented last week. He indicated that NBC would take to the Washington conference a complete report on what NBC has done, is doing and plans to do over its New York outlet, WNBT.

Statistics are ready he said covering all aspects of the defense training programs launched in January by WNBT in cooperation with the New York City office of Civilian Defense and the Police Department. The station is now completing the basic six-week training course for air-raid wardens. The series will be repeated. On April 6th a new program to train civilian fire fighters will be launched and a special series on general civilian defense information, titled "The City Awakes" will be launched in a few weeks. The latter course is to advise all citizens on the proper course in event of air attack.

Aids Defense Program

The air-raid warden and fire training programs are carried by WNBT during special morning, afternoon and evening periods. Receivers donated by all television manufacturers have been installed in New York police precincts and owners of private sets have been organized to make their screens available for training the air wardens. Film, studio demonstration and mobile pickup have been used for the demonstrations.

Approximately 54,000 wardens and police officers have seen the television lessons according to estimates. Police and OCD officials have voiced high praise, off the record, for the medium as a mass instruction aid.

Columbia Broadcasting System over WCBW, its New York television outlet also has been active in defense training. It has televised eight OEM films to date and about

(*Continued on page* 44, *column* 1)

GOLDSMITH PATENTS FACSIMILE SYSTEM

Patents have been granted to Dr. Alfred N. Goldsmith, television research engineer and consultant for a system of micro-television facsimile on 16 mm film. The television system permits facsimile transmission of printed, typed, or drawn matter at a rate of one second a page.

Material to be transmitted is photographed and the image then projected on a television scanning tube. The images are received on a modification of a standard television receiver's fluorescent screen and the minute image photographed on a 16 mm motion picture film. This is developed by a high speed process and the image projected on a large size screen. The patent is assigned to Radio Corporation of America.

Legal Notice of Trade Showings of

WARNER BROS. PICTURES



CITY	PLACE OF SHOWING	ADDRESS	"IN THIS OUR LIFE"		"MURDER IN THE BIG HOUSE"		"JUKE GIRL"		"I WAS FRAMED"		"LADY GANGSTER"	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Warner Scr. Rm.	79 No. Pearl St.	Mon. 4/6	12:00 noon	Mon. 4/6	1:30 P.M.	Tues. 4/7	12:00 noon	Tues. 4/7	1:30 P.M.	Tues. 4/7	3:00 P.M.
Atlanta	RKO Scr. Rm.	191 Walton St. N.W.	Mon. 4/6	10:00 A.M.	Mon. 4/6	2:00 P.M.	Tues. 4/7	10:00 A.M.	Tues. 4/7	11:30 A.M.	Tues. 4/7	2:00 P.M.
Boston	RKO Scr. Rm.	122 Arlington St.	Mon. 4/6	2:00 P.M.	Mon. 4/6	3:30 P.M.	Tues. 4/7	10:30 A.M.	Tues. 4/7	1:45 P.M.	Tues. 4/7	3:15 P.M.
Buffalo	Paramount Scr. Rm.	464 Franklin St.	Mon. 4/6	2:30 P.M.	Mon. 4/6	10:30 A.M.	Tues. 4/7	2:30 P.M.	Tues. 4/7	10:00 A.M.	Tues. 4/7	11:30 A.M.
Charlotte	20th Cent.-Fox Scr. Rm.	308 S. Church St.	Mon. 4/6	9:30 A.M.	Mon. 4/6	2:00 P.M.	Tues. 4/7	9:30 A.M.	Tues. 4/7	11:15 A.M.	Tues. 4/7	2:00 P.M.
Chicago	Warner Scr. Rm.	1307 S. Wabash	Mon. 4/6	11:00 A.M.	Mon. 4/6	2:00 P.M.	Tues. 4/7	11:00 A.M.	Tues. 4/7	2:00 P.M.	Tues. 4/7	3:30 P.M.
Cincinnati	RKO Scr. Rm.	Palace Th. Bldg. E. 6 St.	Mon. 4/6	7:00 P.M.	Mon. 4/6	8:15 P.M.	Tues. 4/7	4:00 P.M.	Tues. 4/7	7:00 P.M.	Tues. 4/7	8:15 P.M.
Cleveland	Warner Scr. Rm.	2300 Payne Ave.	Mon. 4/6	1:30 P.M.	Mon. 4/6	3:00 P.M.	Tues. 4/7	11:00 A.M.	Tues. 4/7	2:00 P.M.	Tues. 4/7	3:30 P.M.
Dallas	20th Cent.-Fox Scr. Rm.	1803 Wood St.	Mon. 4/6	10:00 A.M.	Mon. 4/6	2:00 P.M.	Tues. 4/7	9:30 A.M.	Tues. 4/7	11:00 A.M.	Tues. 4/7	2:00 P.M.
Denver	Paramount Scr. Rm.	21st & Stout Sts.	Mon. 4/6	8:00 P.M.	Mon. 4/6	9:30 P.M.	Tues. 4/7	7:30 P.M.	Tues. 4/7	9:00 P.M.	Tues. 4/7	10:30 P.M.
Des Moines	20th Cent.-Fox Scr. Rm.	1300 High St.	Mon. 4/6	2:15 P.M.	Mon. 4/6	10:30 A.M.	Mon. 4/6	*9:15 P.M.	Mon. 4/6	* 1:00 P.M.	Mon. 4/6	* 8:00 P.M.
Detroit	Warner Scr. Rm.	2310 Cass Ave.	Mon. 4/6	9:30 A.M.	Mon. 4/6	11:00 A.M.	Tues. 4/7	9:30 A.M.	Tues. 4/7	11:00 A.M.	Tues. 4/7	2:00 P.M.
Indianapolis	Paramount Scr. Rm.	116 W. Michigan	Mon. 4/6	11:00 A.M.	Mon. 4/6	1:00 P.M.	Tues. 4/7	11:00 A.M.	Tues. 4/7	1:00 P.M.	Tues. 4/7	3:00 P.M.
Kansas City	20th Cent.-Fox Scr. Rm.	1701 Wyandotte St.	Mon. 4/6	1:30 P.M.	Mon. 4/6	3:00 P.M.	Tues. 4/7	10:30 A.M.	Tues. 4/7	1:30 P.M.	Tues. 4/7	3:00 P.M.
Los Angeles	Warner Exch. Scr. Rm.	2025 S. Vermont Ave.	Mon. 4/6	2:10 P.M.	Mon. 4/6	9:30 A.M.	Mon. 4/6	*10:30 A.M.	Mon. 4/6	* 1:00 P.M.	Mon. 4/6	* 3:50 P.M.
Memphis	Paramount Scr. Rm.	362 S. Second St.	Mon. 4/6	9:30 A.M.	Mon. 4/6	3:00 P.M.	Tues. 4/7	10:00 A.M.	Tues. 4/7	1:30 P.M.	Tues. 4/7	3:00 P.M.
Milwaukee	Warner Th. Scr. Rm.	212 W. Wisconsin Ave.	Mon. 4/6	9:00 A.M.	Mon. 4/6	10:30 P.M.	Mon. 4/6	* 1:30 P.M.	Mon. 4/6	* 3:00 P.M.	Mon. 4/6	* 4:30 P.M.
Minneapolis	Warner Scr. Rm.	1104 Currie Ave.	Mon. 4/6	2:00 P.M.	Mon. 4/6	10:30 A.M.	Tues. 4/7	2:00 P.M.	Tues. 4/7	10:00 A.M.	Tues. 4/7	11:00 A.M.
New Haven	Warner Thea. Proj. Rm.	70 College St.	Mon. 4/6	9:30 A.M.	Mon. 4/6	11:00 A.M.	Tues. 4/7	9:30 A.M.	Tues. 4/7	11:00 A.M.	Tues. 4/7	2:00 P.M.
New Orleans	20th Cent.-Fox Scr. Rm.	200 S. Liberty St.	Mon. 4/6	10:00 A.M.	Mon. 4/6	1:30 P.M.	Tues. 4/7	10:00 A.M.	Tues. 4/7	1:00 P.M.	Tues. 4/7	2:30 P.M.
New York	Home Office	321 W. 44th St.	Mon. 4/6	10:30 A.M.	Mon. 4/6	2:30 P.M.	Tues. 4/7	10:30 A.M.	Tues. 4/7	2:00 P.M.	Tues. 4/7	3:30 P.M.
Oklahoma	20th Cent.-Fox Scr. Rm.	10 N. Lee Ave.	Mon. 4/6	9:00 A.M.	Mon. 4/6	11:00 A.M.	Mon. 4/6	* 1:30 P.M.	Mon. 4/6	* 3:00 P.M.	Mon. 4/6	* 4:30 P.M.
Omaha	20th Cent.-Fox Scr. Rm.	1502 Davenport St.	Mon. 4/6	1:00 P.M.	Mon. 4/6	3:30 P.M.	Tues. 4/7	11:00 A.M.	Tues. 4/7	2:00 P.M.	Tues. 4/7	3:30 P.M.
Philadelphia	Vine St. Scr. Rm.	1220 Vine St.	Mon. 4/6	2:15 P.M.	Mon. 4/6	10:30 A.M.	Tues. 4/7	10:30 A.M.	Tues. 4/7	2:15 P.M.	Tues. 4/7	3:20 P.M.
Pittsburgh	20th Cent.-Fox Scr. Rm.	1715 Blvd. of Allies	Mon. 4/6	1:30 P.M.	Mon. 4/6	3:00 P.M.	Tues. 4/7	10:30 A.M.	Tues. 4/7	1:30 P.M.	Tues. 4/7	3:00 P.M.
Portland	Star Preview Rm.	925 N.W. 19th Ave.	Mon. 4/6	1:30 P.M.	Mon. 4/6	3:00 P.M.	Tues. 4/7	10:30 A.M.	Tues. 4/7	1:30 P.M.	Tues. 4/7	3:00 P.M.
Salt Lake	20th Cent.-Fox Scr. Rm.	216 E. 1st South St.	Mon. 4/6	1:00 P.M.	Mon. 4/6	2:30 P.M.	Tues. 4/7	10:00 A.M.	Tues. 4/7	1:30 P.M.	Tues. 4/7	3:00 P.M.
San Francisco	Republic Scr. Rm.	221 Golden Gate Ave.	Mon. 4/6	1:30 P.M.	Mon. 4/6	3:00 P.M.	Tues. 4/7	10:30 A.M.	Tues. 4/7	1:30 P.M.	Tues. 4/7	3:00 P.M.
Seattle	Little Victor Theatre	2422 Second Ave.	Mon. 4/6	3:00 P.M.	Mon. 4/6	1:30 P.M.	Tues. 4/7	1:00 P.M.	Tues. 4/7	2:30 P.M.	Tues. 4/7	4:00 P.M.
St. Louis	S'renco Scr. Rm.	3143 Olive St.	Mon. 4/6	10:00 A.M.	Mon. 4/6	11:30 A.M.	Tues. 4/7	10:00 A.M.	Tues. 4/7	1:00 P.M.	Tues. 4/7	2:30 P.M.
Washington	Earle Thea. Bldg.	13th & E. Sts. N.W.	Mon. 4/6	9:45 A.M.	Mon. 4/6	11:00 A.M.	Mon. 4/6	* 1:30 P.M.	Mon. 4/6	* 3:00 P.M.	Mon. 4/6	* 4:30 P.M.

All screenings marked
(*) are on Atmos (sic)

FCC to Decide Television Role in War Effort

(Continued from page 42)

15 pictures from the British Ministry of Information. Red Cross programs and demonstrations by Coast Guard, Navy and Army experts have also been broadcast.

Adrian Murphy, head of CBS television, said that he could not comment on the company's course at the FCC meeting. He pointed out that the session was in the nature of an informal discussion, not a hearing, and indicated that CBS was preparing the full story of its visual broadcasting activities to date and would present it as requested.

DuMont, currently engaged full time in the production of military equipment has a few receivers on hand, a sales representative said, but predicted that they would be earmarked for defense training purposes. The company has virtually suspended plans for program transmission over its New York outlet. On Tuesday DuMont asked permission for a commercial license for its Washington experimental outlet. It has a site and equipment available.

William Eddy, chief engineer of the Balaban & Katz television station at Chicago and Elmer Upton, B. & K. executive will probably represent the station at the FCC hearings on April 9th. A conference with Paramount officers and the DuMont television interests in New York will be held on April 7th. Both B. & K. and DuMont are affiliated with Paramount.

FCC Probe by House Still is Pending

The Rules Committee of the House of Representatives, after a preliminary hearing on charges from Representative Cox, of Georgia, that the FCC enforced radio regulations through a "Gestapo" organization this week continued to reserve decision on whether it would launch a full dress investigation of the FCC. Representative Wigglesworth has asked the rules committee to permit the House to consider his investigation resolution ahead of turn.

Mr. Wigglesworth, long a foe of the FCC, charges that the Commission has gone far afield from the Federal Communications Act in regulating broadcasters and in barring newspaper ownership of radio and FM stations. He also asserted the Commission employed "Communists and fellow travelers."

James L. Fly, chairman of the FCC vigorously denied the allegations at a preliminary hearing before the rules committee last week. "The Commission's recent monopoly report was in my opinion a virtual declaration of independence for the small broadcasters" Mr. Fly retorted to charges of discrimination.

The chairman said he had no objection to an investigation of the Commission but urged the Congressmen to weigh it against possible delay of important defense work now under way. The newspaper-radio investigation is almost complete he said, and indicated that he believed newspapers had nothing to fear from it. He refused to discuss possible control recommendations.

To effect FCC rulings banning option time for affiliate stations the National Broadcasting Company has arranged to give its associated outlets "first refusal" privileges on network programs, William S. Hedges, vice-president in charge of station relations disclosed at a Cincinnati regional conference of the network last week.

Under FCC rules pending approval by the U. S. Supreme Court in tests of their validity it would be possible for a network to offer stations "first refusal" on national programs, but stations could not option their local time to the network. The refusal privilege Mr. Hedges explained would be revocable unless a station carried a large proportion of the network program.

CONSERVE USED CATHODE TUBES

There is no immediate shortage of replacement parts for television receivers, manufacturers and distributors report. Sufficient extra cathode tubes are on hand to replace burned out elements and they point out that most of the other tubes in television receivers are of standard type of which there is an abundant supply.

"Save burned out cathode tubes" one distributor warned however. He said that the intricate glass envelope and screen of the electron tube was the principal replacement bottleneck. If owners return burned out tubes when they purchase new ones the fluorescent elements and other parts of the cathode tube may be replaced and the shell used again, he said.

Stage Shows Flourish In Cincinnati

The legitimate theatre in Cincinnati is enjoying a good season in spite of war conditions. Fourteen plays have been well patronized, and three more are expected.

Opening with Ed Wynn in "Boys and Girls Together," the plays to appear were "Hold On to Your Hats," with Al Jolson; "Hellzapoppin'" with House and Garr; the eighth annual visit of "Tobacco Road"; Henry Hull in "Play With Fire"; Sir Guy Robertson in "My Sister Eileen"; Margot Gillmore in "Life With Father"; Alan Dinehart in "In Separate Rooms"; Katharine Cornell in "Rose Burke"; Cornelia Otis Skinner in "Theatre," and Sylvia Sidney with Victor Jory in "Angel Street."

There have been three Theatre Guild plays, "The Rivals," with Mary Boland and Bobby Clark; "Claudia" with Ellane Ellis, and "Candle in the Wind" with Helen Hayes. Those yet to come on the subscription list are: "Arsenic and Old Lace" with Laura Hope Crews, Effie Shannon and Eric von Stroheim; "The Watch on the Rhine" with Paul Lukas and Lucille Watson, and "The Corn Is Green" with Ethel Barrymore.

Arias Retires from Modern Film Company

Henry R. Arias this week announced his retirement from Modern Film Corporation, New York, terminating a partnership of 12 years with George Barnett, who continues to conduct the activities of the company. The severance is by mutual and cordial assent, according to the announcement.

Mr. Arias will, for the present, resume his status as an individual film importer and exporter, from his own office at 729 Seventh Avenue, New York.

Circuits Sign with RCA

Interstate Theatres in Boston signed with RCA Service last week for sound service and parts for the circuit of 35 houses in New England.

Divorcement Hearing Up

Paramount and Twentieth Century-Fox must appear in New York Federal Court April 7th, to answer the application of the Government, that they be forced to divest themselves of 38 theatres allegedly acquired since the consent decree, and contrary to its provisions.

Hearing on the application was set by Federal Judge Henry Warren Goddard, last week. The date set is a postponement agreed to by the majors and the Justice Department.

In the Department's case against the Schine circuit and Universal, United Artists, and Columbia, in Buffalo Federal Court —a case to be tried April 28th—the Department, filing a supplementary answer this week to defendants' interrogatories, asserted the circuit threatened to deprive three Ohio exhibitors of desirable product, if they did not sell or lease their theatres to the circuit.

The theatres are the Castamba, Shelby, operated by Harold Shreffler; the Ohio, Van Wert, Carl B. Moore's; and the Palace, Lancaster, Leo Kessel's.

Anti-ASCAP Bill In New Jersey

For the third successive year, an anti-ASCAP measure has been introduced in the New Jersey state legislature. Introduced by George H. Stanger, of Vineland, the bill seeks to regulate copyrighted vocal and instrumental musical composition organizations. The bill was referred to the Judiciary Committee, where all earlier anti-ASCAP measures have died.

Copyright infringement suits brought by ASCAP against E. M. Loew's Enterprises, Inc., of Hartford, and against Harry Lavietes, operator of the Pequot theatre, New Haven, will be tried Monday at the United States district court in New Haven. ASCAP seeks an injunction and damages of $1,000 in each case for musical performances in 1939 and 1940.

Omaha House Ordered Closed

The State theatre, Omaha, must remain closed until 1944 under terms of a lease made in 1934 by Tri-States Theatres, Inc., with Ralph D. Goldberg interests, according to a ruling by the U. S. circuit court at St. Louis. Tri-States claims that when it leased the Omaha theatre in 1934 a provision called for the closing of the State theatre, located only a block and a half away. Mr. Goldberg, who claims he was "coerced" into the contract, is expected to appeal the decision.

Legislators Accommodate Autry

Rhode Island legislators rushed a bill through the General Assembly March 18th authorizing the Providence Bureau of Police and Fire to permit Gene Autry and his rodeo to appear in the Rhode Island Auditorium, Providence, on a Sunday. Manager Lou Pieri had booked him for a week before finding out the law barred a Sunday showing. On March 19th the legislators had to do a hasty redraft of the new law because as passed, it prevented East Greenwich, Lincoln, North Providence and Westerly from having Sunday films.

Hold "Tripoli" Premiere

John Payne, Maureen O'Hara, Randolph Scott and Nancy Kelly, principals of "To the Shores of Tripoli," Twentieth Century-Fox film, other film personalities and the press attended the world premiere of the picture at the Marine Base in San Diego on Wednesday.

THEATRE BUILDING, STUDIO EXPANSION HAS ENDED

War Activities Committee Reports on Industry's Material Conservation

The War Activities Committee, formally representing all branches of the motion picture industry, made public a report in New York at midweek, disclosing that, as a result of the industry's "comprehensive program of conservation," new theatres are no longer being constructed, no expansion of studio facilities is being undertaken.

This, as the motion picture digs deeper into the war effort and as necessities of that effort come closer in application to the motion picture.

In Hollywood, Brigadier-General F. H. Osborne, U.S.A., told producers that films are helping the Army to rush the training of between three and four million soldiers.

Laboratories, studios and film exchanges are receiving notices for poster placement warning against metal and other material wastages.

Washington legislation included the building properties of production, distribution and exhibition as eligibles for insurance payments by the United States Government in the event of loss or damage by enemy action.

All along the Atlantic Coast municipal governments and independent exhibition interests continued to prepare and test air raid precautions.

And the making and showing of war-and-defense training, precautionary and related subjects moves to the greatest acceleration since Pearl Harbor.

Meanwhile, exhibition came closer to the receipt, from the Office of Civilian Defense, via the War Activities Committee, of official rules and regulations standardizing air raid and blackout procedure; and all branches of motion pictures were moving equally as close to the issuance by the War Production Board and the same War Activities Committee of orders on priorities for the allocation of the physical materials needed in the making, selling and showing of motion pictures. At midweek, the completion of both documents was being pushed.

WAC Reports on Conservation

"Substitute materials are now being used wherever possible" in motion pictures, stated the report by the War Activities Committee on conservation accomplishments, issued from the headquarters office of Francis S. Harmon, Coordinator, in New York. Mr. Harmon was at that very moment boarding a train for Washington to straighten out final kinks in the document on priorities, at the office of Donald M. Nelson, War Production Board director.

Besides advising that new theatre construction and studio expansion had ended, the WAC report says the industry no longer seeks new cameras or camera lenses, except for newsreel crews going into combat zones with military and naval units as accredited war correspondents; that no appreciable amounts of new equipment are being sought; that materials formerly consumed in substantial quantities, such as aluminum and Manila hemp, are not even being asked for, except sufficient aluminum to replace broken castings, etc., where substitutes cannot be used; that approximately 80 per cent of the film used annually by the industry when scrapped, is utilized in the manufacture of essential defense materials for which, otherwise, a direct allocation would be required; that from among the industry's skilled personnel now assigned to devise substitute materials, there has been devised a fibreboard container to carry film, replacing the tin cans formerly used by laboratories for raw stock. This fiberboard article, said War Activities, has been approved by the National Board of Fire Underwriters and by the Interstate Commerce Commission.

MGM INVENTS A NAIL SAVER

The ingenuity of craftsmen at the Metro-Goldwyn-Mayer studio has led to the invention of nail straightening and sorting machines in the course of their quest for ways to eliminate waste of critical materials. The War Activities Committee revealed the two devices as examples of Hollywood's contributions towards easing the priority problem.

The machines are at the disposal of all studios and MGM will not assert any patent rights or collect any royalties Metro's directors voted. Studio craftsmen from other lots have been invited to inspect the mechanisms, which can salvage the many tons of nails of varying sizes used in film set production.

Formerly these nails were discarded because of the cost of hand sorting and straightening them. The machine uses electro magnets to gather nails of all sizes, discards the bent ones and sorts the balance into bins by size and type. The second machine takes the kinks out of the crooked nails.

Films Important Aid to Training

Films will be responsible for the training of three to four million American soldiers with rapidity unequaled. So said Brigadier General F. H. Osborn, chief of the Army's special services branch, to 100 film industry representatives at Hollywood's Beverly Wilshire Hotel, Monday.

Last week, in an official statement at Washington, General Osborn told how the armed forces are receiving "the cream of the crop of the American motion picture industry."

In Monday's talk, General Osborn added that "the use of the screen in education on a scale never before imagined may mark another important step in the development of this great industry, and will, I believe, mean even greater use of the screen after the war."

Major Frank Capra, now on General Osborn's staff, asserted:

"One of Hitler's chief secret weapons has been the films. We will turn that weapon against him."

Presiding at the meeting was Y. Frank Freeman, president of the Association of Motion Picture Producers, and chairman of the Hollywood branch of the War Activities Committee. Representatives of that committee, of the Hollywood Victory Committee, the Research Council of the Academy of Motion Picture Arts and Sciences, and of the Hollywood guilds, attended.

War Damage Insurance Set

Motion picture producers, distributors and exhibitors and all property owners in the United States, its territories and possessions will be given an opportunity within the next three months to secure insurance against loss or damage by enemy action under legislation just enacted by Congress.

The cost of such protection, it has been indicated by Secretary of Commerce Jesse Jones, who will administer the program, will range from 10 to 20 cents per $100 of insurance.

As sent to the White House for approval by President Roosevelt, the legislation authorized the War Damage Corporation to insure real and personal property against loss or damage occasioned by enemy attack or resulting from resistance to such attack by American military forces.

Yet to be determined is whether the corporation will write the insurance itself or reinsure policies written by the insurance companies, but in either event the premiums to be charged will be fixed by the Secretary and are to be uniform for each type of property insured. In order to establish a basis for uniform rates the corporation is to estimate the average risk of loss on all property of each type in the United States.

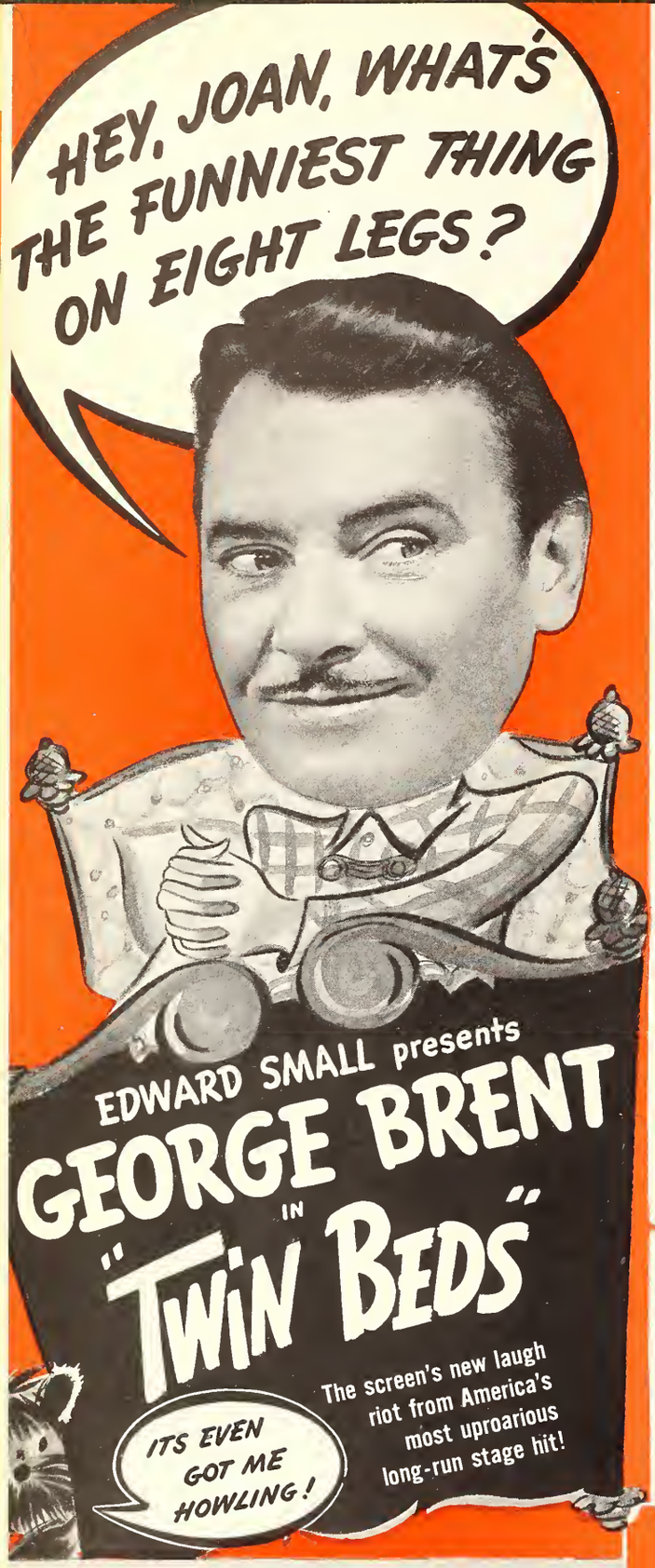
Under the formula laid down in the bill and the rates suggested by Secretary Jones, the cost of the insurance is expected to be very light. The plan is to become effective on a date to be fixed by the Secretary, but not later than July 1st, next, and the War Damage Corporation is given $1,000,000,000 with which to finance the program.

Under the bill as originally passed by the Senate, the insurance was to be provided without charge to property owners up to a maximum of $15,000, with additional insurance to be made available on payment of premiums. The House, however, refused to accept the free-insurance provision despite arguments that losses to the public occasioned by enemy attack should be borne by the nation and not placed solely upon those who suffered damage.

Testing for Blackouts

Atlantic Coast cities and states, fearful of sporadic raids and mindful a suspension of war manufacturing will benefit the enemy, as explained by authorities, are preparing blackouts and testing them; but defense officials have assured the public blackouts will only occur in actual raids. The blackouts now occurring in

(*Continued on page* 48)



with **MISCHA AUER** · Una Merkel
enda Farrell · Ernest Truex · Margaret Hamilton

sed on the Stage Success "TWIN BEDS" by Margaret Mayo and Salisbury
ld • Screenplay by Curtis Kenyon and Kenneth Earl and E. Edwin Moran
Directed by TIM WHELAN • Released Thru United Artists

CHESTERFIELD'S 30,000 BILLBOARDS from coast to coast feature Joan Bennett in her American Woman's Voluntary Service uniform. She's featured also in 4-color national magazine advertising totaling a circulation of 60,000,000...*all* plugging "Twin Beds"!

Unusual Mag
Tha

25,000,000 readers of LIF
and LOOK will get up earl
to see "Twin Beds" after the
see these eye-arresting lay-out
in new space arrangements i

Two half-pages in color in LIFE — set up opposite each other with editorial text between — for double selling strength!



ne Ads ing The Bell!

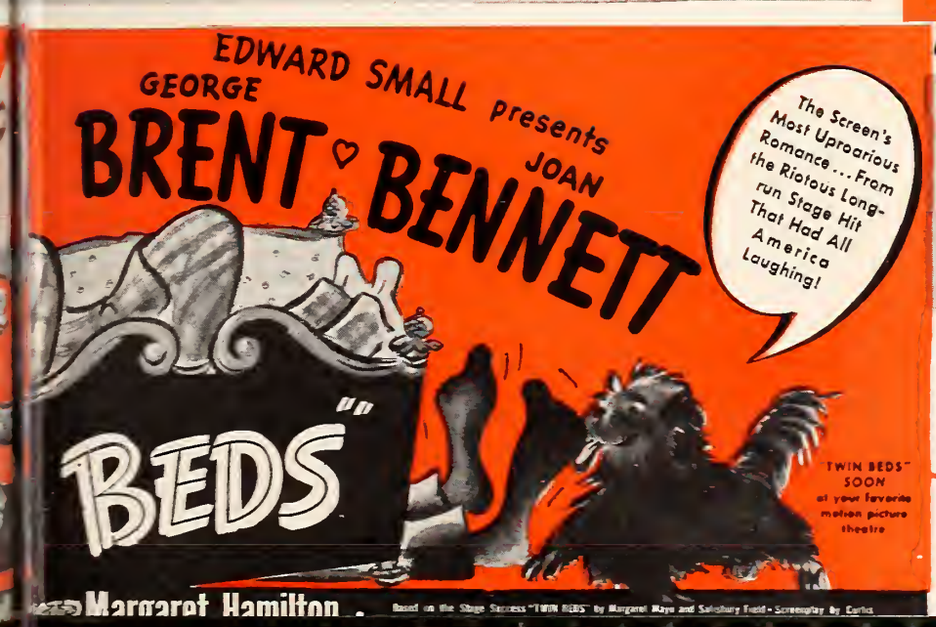
America's big-circulation week-lies! It's a really "different" campaign that's been dreamed up for the funniest comedy ever filmed from a famous play!

LIFE...on the stands April 10th

In LOOK...on the stands April 7th

both perfectly timed to

National Release Date April 24th





with MISCHA AUER · Una Merkel
Glenda Farrell · Ernest Truex · Margaret Hamilt

Based on the Stage Success "TWIN BEDS" by Margaret Mayo and Salis Field • Screenplay by Curtis Kenyon and Kenneth Earl and E. Edwin M
Directed by TIM WHELAN • Released Thru United Artists

A spread in color in LOOK— across the bottom of two pages that carry the popular Photocrime feature!

THEATRES STUDY WAR PLANS

(Continued from page 45)

various cities are to be partial, and, when total, only practiced once or twice.

New York City's Coney Island and Far Rockaway sections were blacked out last week. The city this week had more regional blackouts. The Coney Island test was termed successful. The region faces the Atlantic Ocean.

Theatres on the Jersey coast whose lights were ordered dimmed last week by the State Defense Council reported no harm to grosses. They turned out their lights entirely. Reduction was deemed insufficient. The section had outlined friendly shipping in silhouette; and it was claimed some boats were sunk by submarines who used this advantage.

The famed Atlantic City boardwalk presented to observers a sight so strange it was the subject of newspaper features. Although ordinary winter and spring grosses may not have been hurt, amusement circles there viewed the summer season glumly. They forecast a "dead" town for the duration.

The city has 20 theatres.

Other New Jersey coastal towns affected were Asbury Park, Long Branch, Wildwood.

Nassau County, Long Island, staged a blackout Tuesday night.

The Rochester area had a blackout that night.

That city's showmen have set up a five man "theatre authority" for raids: Jay Golden, Lester Pollock, Bud Silverman, Mike Mungovan, Fred Boekhart.

Reading Prepares for Raids

Theatres in Reading, Pa., are taking all precautions against air raids. Managers of all houses have stored atop their theatres eight sandbags, two pails of loose sand, two shovels, and fire extinguishers to handle incendiary bombs. In addition, personnel is drilled daily at each house. All Reading managers also are on the city's publicity committee for the sale of defense bonds.

The preliminary draft of a defense manual has been submitted to theatre co-ordinator John Balaban by the theatre committee of Division Seven, Chicago Commission for Defense and the subject is expected to be discussed at an early date. All members of the committee had a hand in the writing of the pamphlet, now in mimeograph form, and to be printed as soon as all points are agreed upon. The committee, under the chairmanship of James Trinz, of the Clark Theatre, is composed of William Holden, manager of the Chicago Theatre; Frank Smith, manager of the RKO Palace Theatre, and Abe Cohen, representing the Shubert theatrical properties.

James Trinz has been named theatre representative for the entire metropolitan district on Mayor Kelly's new Division of Protective Service for Public Buildings, which will set up an alarm system, in case of air raids, giving public buildings from 5 to 20 minutes warning should such emergencies arise.

William Cordell, executive secretary of the Oklahoma Civilian Defense Committee, has asked immediate installations of emergency switches for all theatre signs. The request, to mayors, is expected to produce local ordinances.

William E. Spragg, Southern Massachusetts and Rhode Island district manager for M. & P. Theatres, and Rhode Island State Council of Defense co-ordinator for the amusement industry, is making a tour of all Rhode Island theatres to work out air raid precaution plans with managers. At a meeting of 58 managers at the Metropolitan in Providence March 12, he urged that they contact their local defense councils immediately. Spragg has appointed Edward M. Fay, of Fay's Theatre, deputy co-ordinator, and the following theatre managers as sectional directors:

Northern Rhode Island—Ben Greenberg, Woonsocket, with Fred Greene, Al Lashway and Martin Toohey, deputies; Newport—Ralph Tully with Lon Vail and Harry Horgan deputies; Greater Providence—Edward L. Reed with George A. French, Jack Simons, William Brown and John Carroll deputies; Pawtucket Valley—William Deitch with Joseph Gorman as deputy; Westerly—John Findlay with Maurice Stanzler deputy.

Managers and other officials of theatres in Massachusetts Region Six meeting at the M. & P. Brockton Theatre in Brockton, Mass., witnessed a sketch on "What Theatres Will Do in an Air Raid—and How," presented by Joseph Brennan of Boston, executive secretary of the amusement industries division of the Massachusetts Committee on Public Safety. Also participating was Mr. Spragg and J. Joseph Cahill, manager, Brockton, who was stage manager.

Mr. Brennan placed the responsibility for protection of theatre audiences squarely on the shoulders of the managers and their staffs. Theatres were provided with a carefully worked out program of inspection, organization and action. Many have already taken necessary steps to prepare for any emergency. Enrollment of managers, assistants and others of their staffs in civilian defense schools was urged.

Canadian Government authorities have relaxed their ban on lights, so that they may remain lit, if attended.

Montreal exhibitors have formed a Civilian Protection Committee, headed by Harold Giles, of United Amusement Corporation. The city was split into four zones. John Reidy is downtown zone captain. Each manager is the air raid warden in his theatre.

Ben Griefer, manager of the Paramount and Adams theatres, Newark, heads that city's Defense Council.

Comerford Stages Drills

Army and civilian Defense officials again are allowing lit marquees in San Francisco, Oakland, and other northern California cities. Owners must be able to turn them off instantly, however.

OCD officials have begun special classes for instruction of theatre wardens in Baltimore. Elmer Nolte, Durkee circuit executive, is in charge.

Managers of theatres in the Comerford Circuit covering Pennsylvania, New York and Rhode Island have been instructed to stage air raid drills for the personnel at least once a week, it was announced by Charles A. Ryan and Tom Comerford, who are directing the program and recently made a tour of the circuit supervising drills and instruction.

Acting under instructions of General Manager John J. O'Leary at the home office in Scranton, Pa., meetings of managers and district managers were held immediately after the Pearl Harbor incident when the campaign was launched.

In explaining the work, Ryan reported that employees from the men in the projection booths to the janitors and watchmen have been given rigid instructions in air raid precautions and are prepared to serve the public during any emergency. Under the plan the manager of the theatre is the air raid warden with the assistant manager as his deputy.

Wisconsin theatres are salvaging their scrap, under the aegis of the Independent Theatres Protective Association of Wisconsin and Upper Michigan.

New York's Paramount Theatre has started its "war streamlining": it is removing three massive glass crystalled chandeliers from the lobby. Each weighs 3,700 pounds. They have been there since the theatre's opening in 1926.

The theatre also removed or braced its many art objects.

MORGENTHAU ON 'NEW SPIRIT'

THE SECRETARY OF THE TREASURY
WASHINGTON

March 16, 1942.

Dear Mr. Robbins:

I am very much pleased with the extraordinary job you have done in distributing "The New Spirit" to motion picture theatres.

With limited time available to accomplish nation-wide distribution, your cooperation has contributed largely to the success of the project.

Please convey to your branch managers and other members of your organization my appreciation of their outstanding service.

Sincerely,

H. Morgenthau Jr.

Mr. Herman Robbins,
National Screen Service,
630 Ninth Avenue,
New York, New York.

With only a few weeks in which to effect national circularization of Walt Disney's cartoon, "The New Spirit," for the Treasury Department's effort to encourage Federal income tax payments, National Screen Service placed the one-reeler on 11,795 screens, bringing plaudits from Secretary of the Treasury Henry Morgenthau, Jr.

National Screen, of which Herman Robbins is president, handled physical distribution for the industry's War Activities Committee, through which the subject cleared, all without charge. In recognition of the performance, Secretary Morgenthau wrote to Mr. Robbins, as above.

War Activities Group Asks Full Support

Exhibitors are being asked to supplement their pledges of participation in the program of the War Activities Committee of the motion picture industry by all out support and exploitation of the films distributed without charge by the organization.

"Full participation means booking all short subjects released under committee auspices and playing them at all shows," a meeting of 200

(Continued on page 51)

ere is the campaign that is reaching millions on

RUDYARD KIPLING'S JUNGLE BOOK IN TECHNICOLOR

NATIONAL MAGAZINE ADS IN FULL COLOR— in a gigantic $150,000 campaign reaching 80,000,000 readers of Life, Look, Good Housekeeping and Metropolitan Comics (supplement to big key-city newspapers coast-to-coast)!



24-SHEETS BY THE HUNDREDS all over the country. It's a 24-sheet picture and only the biggest poster-space can do justice to its bigness!



PUBLICITY THAT SPEAKS TO MILLIONS with big breaks in Life, Look, Hearst newspapers, the New York Times Magazine and hundreds of other publications!



COAST-TO-COAST RADIO SHOWS with Sabu appearing on "Truth and Consequences", "We The People", the Ilka Chase Luncheon, Stella Unger, Bill Stern, "Hobby Lobby", Elsa Maxwell, "Rainbow House", "The Breakfast Club" and NBC Television!



SABU'S TOUR TO 31 CITIES under the auspices of the U.S. Treasury Department. Over 2,000,000 lines of publicity — most of it on page one! On the 14,000 mile tour, Sabu spoke on 44 radio stations, addressed personally 1,000,000 children in 186 schools, appeared in 26 of the country's leading department stores!



2-COLOR NEWSPAPER ADS are one special feature of the out-of-this-world pressbook campaign which sells in eye-stunning lay-outs all the wonders of this wonder picture!



7

SCHOLASTIC AND GOOD HOUSEKEEPING PROMOTIONS bring printed study material on "Jungle Book" before thousands of schoolroom classes and directly to 22,000 women's clubs in which over 20,000,000 fans participate!



8

BRATTLEBORO, VERMONT, CEREMONIES CRACK NEWS WIRES as Sabu with Governor William H. Wills dedicates plaque to Rudyard Kipling at house where "Jungle Book" was written!



9

NEW BOOK EDITIONS IN THOUSANDS OF STORES as the Sun Dial Press brings out a new motion picture edition at popular prices — a book whose jacket billboards the picture!



10

JUNGLE BOOK FASHIONS sold by Bud Fox Associates spots merchandise in stores from coast to coast. Jewelry, scarfs, handbags, handkerchiefs and other show-promoting tie-ups!



11

COLOR TRAILER in which the highlights of "Jungle Book's" wonders are pre-sold with all the superlatives of gorgeous Technicolor!



12

THE PERFECT EASTER PICTURE because right from its inception, every item of this hard-hitting campaign has been scheduled to reach its maximum effectiveness at precisely the moment when it means the most box-office dollars to Easter dates!

Alexander Korda
PRESENTS
"RUDYARD KIPLING'S JUNGLE BOOK"
IN TECHNICOLOR

with **SABU**

JOSEPH CALLEIA • JOHN QUALEN • FRANK PUGLIA
ROSEMARY DE CAMP • PATRICIA O'ROURKE • RALPH BYRD
Directed by ZOLTAN KORDA • Screenplay and Dialogue by LAURENCE STALLINGS
Production Designed in Color by VINCENT KORDA • **Released thru UNITED ARTISTS**

WAC Urges Exhibitors to Cooperate

(Continued from page 48)

New York exhibitors was told at the Hotel Astor last Thursday.

Francis Harmon, secretary of the committee, Harry Brandt, Arthur Mayer, Si Fabian and circuit and exchange heads attended the meeting to urge all out participation by every theatre in the area. They emphasized that the films approved by the committee all have been carefully selected and contribute genuine assistance to the government.

Similar meetings with exhibitors have been arranged by Leonard Goldenson, of the War Activities theatre committee for Detroit, Chicago, Minneapolis, Des Moines, Omaha, Boston and Salt Lake City. Mr. Harmon, Mr. Mayer, and Mr. Brandt will visit exhibitor gatherings at exchange centers in the New York area.

Membership in the War Activities Committee program has topped 13,000 theatres, Mr. Harmon's office reported this week, and the committee has set a goal of 14,000. An organization drive soon will be directed towards reopening summer theatres.

War-and-Defense Films Move

The first block of three defense reel subjects under the War Activities Committee's new release system will go into distribution this week and will be handled exclusively by Warner Bros., it was announced on Tuesday by the Committee in New York. The films are: "Fighting Fire Bombs," five minutes; "Ring of Steel," 10 minutes, and "Any Bonds Today," three minutes. Each subject is to be distributed to 13,000 theatres throughout the country pledged to play Government releases.

"Fighting Fire Bombs," which depicts in detail just what the average citizen should do in handling incendiary bombs, is being rushed to all areas in danger of being bombed, in order to cooperate without delay with local civilian defense groups, it was reported by War Activities Committee. With concentration of distributing this film in Coastal and Great Lakes zones, it was decided that all prints of "Ring of Steel" would be shipped initially to inland branches.

The latter film deals with the contribution of the American soldier to the preservation of our national ideals of democracy and liberty. It was directed by Garson Kanin, with dialogue by Spencer Tracy. "Any Bonds Today" presents Bugs Bunny singing the hit song of that name, in the Leon Schlesinger Technicolor short.

WAC completed arrangements with all trucking companies which are members of Film Carriers, Inc., to transport these reels free of charge. No overtime will be charged by IATSE where overtime arises as a consequence of running the films, it was announced by the Committee.

Mervyn LeRoy is directing "Instruction for the Air Raid Warden," the first civilian defense film to be produced by the Research Council of the Academy of Motion Picture Arts and Sciences, it was announced in Hollywood last week by Darryl F. Zanuck. The picture will explain the warden's duties in time of raids and will be used in training wardens throughout the country. It is being made at the MGM studio. Assisting Mr. LeRoy is Syd Sidman. Harry Cohen is unit manager; Jackson Rose, director of photography; Urie McCleary, art director; Joe Dietrick, film editor, and James Stewart, sound technician. Lt. Col. Charles S. Boodter will act as the War Department liaison officer, and Lt. Col. Walter P. Burn, of the Office of Civilian Defense, will be the technical adviser.

Screenings of outstanding defense films will be held in New York next Monday evening, March 30th, at the Astor Theatre, under the sponsorship of the War Activities Committee.

Samuel Goldwyn, in cooperation with the Research Council of the Motion Picture Academy of Arts and Sciences, will produce "The Rescue Squad," for the Government, with Archie Mayo directing, it was announced this week by Mr. Goldwyn's New York office. The short, to be produced at the Goldwyn studio in Hollywood, will present a visual lesson for civilians in organizing their own rescue units in the event of bombings. Jack Reynolds is production manager, Walter Mayo, assistant director, and Lowell Farrell, second assistant.

FSA Asks Theatres to Book Film

"Hidden Hunger," the 19-minute film on nutrition which the American Film Center produced in Hollywood for the Federal Security Agency, was underwritten by Swift and Company to the tune of $50,000 for production, it was learned in New York on Monday. Paul V. McNutt, head of the FSA, has written letters to exhibitors throughout the United States, asking them to book the pictures for their theatres —gratis. It is understood that War Activities Committee turned down "Hidden Hunger" for theatrical distribution of Government films, because of its length. FSA, therefore, plans to distribute it independently with Swift also footing the print bill. It is expected that another $25,000 will be spent by the meat packing firm for prints and possibly promotion supplemental to that of the FSA.

Walter Brennan, on loan from the Goldwyn studio, plays the feature role in the film which was written and directed by Joseph Krumgold and Henwar Rodakiewicz, authors of the short, "Adventure in the Bronx."

Majors Set More War Films

"Hitler's Valet," a new United Artists' comedy with an Axis background, the first of Hal Roach's new group of eight "streamliners," went before the cameras last week. Bobby Watson will be seen in the role of the Fuehrer, Joe Devlin will play the character of Il Duce and George Stone will portray Suki Yaki. Herman Bing has one of the chief supporting roles. The film will be produced by Glenn Tryon and directed by Gordon Douglas.

"Saboteur" has been set as the final title for Frank Lloyd's production to be released by Universal, it was announced in Hollywood last week. Alfred Hitchcock directed and Jack H. Skirball was associate producer.

Warner Bros. announced in Hollywood last Tuesday that Howard Hawks will direct "Air Force," with Hal B. Wallis as producer. Dudley Nichols is writing the story. The film will record the exploits of America's pilots and other personnel of the flying fields and will follow

(Continued on following page)

The Industry's War Committee As it was in World War I

On August 18, 1917, the Herald printed the "revised list of sub-committees of the War Cooperation Committee of the National Association of the Motion Picture Industry." Many of the men who composed that list have played vital parts in the development of the industry since that time and are again active on a new industry war committee. (See Motion Picture Herald, June 21, 1941, page 56) The 1917 list of executives "appointed to work in cooperation with the Committee of Public Information under William A. Brady," follows:

War Department: P. A. Powers, Universal Film Mfg. Co., New York; Eugene M. Clark, Jefferson Theatre, Natchez, Miss.; W. A. Johnston, M. P. News, New York; Cecile B. DeMille, Lasky Studios, Los Angeles.

Navy Department: John R. Freuler, Mutual Film Corp., Chicago; Joseph F. Coufal, Novelty Slide Co., New York; Stanley Mastbaum, Stanley Co., Philadelphia; Arthur James, A.M.P.A., New York.

Food Commission: Arthur S. Friend, Famous Players-Lasky Corp., New York; Alec Pantages, Pantages Circuit of Theatres, San Francisco; Thomas H. Ince, Ince Productions, Los Angeles; Donald J. Bell, Bell & Howell Co., Chicago; John Wylie, M. P. World, New York.

Treasury Department: Adolph Zukor, Famous Players-Lasky Corp., New York; Marcus Loew, Loew's Enterprises, New York; J. E. Brulatour, Eastman Films, New York; Walter W. Irwin, Vitagraph, V.L.S.E., New York; George K. Spoor, Essanay Film Mfg. Co., Chicago.

Department of Agriculture: Stephen A. Lynch, Triangle Distri. Corp., New York; Lewis L. Levine, Regent Theatre, Bklyn., N. Y.; W. R. Rothacker, Rothacker Film Manufacturing Co., Chicago.

Department of Interior: Richard A. Rowland, Metro Pictures Corp., N. Y. C.; Samuel L. Rothapfel, Rialto Theater, N. Y.; Walter J. Moore, H. C. Miner Litho. Co., N. Y.

Aircraft Division: J. A. Berst, Pathe Exchange, Inc., N. Y.; Louis F. Blumenthal, National Theater, Jersey City; Edward Earl, Nicholas Power Co., N. Y.; Theodore Mitchell, D. W. Griffith Ent., N. Y. J. H. Hallberg, United Theater Equipment Corp., N. Y.

Committee on Camp Training Activities: Samuel Goldfish, Goldwyn Pictures, N. Y.; Lee A. Ochs, N. Y.; Dr. Cranston Brenton, N. B. of Review, N. Y.; Mrs. J. Stuart Blackton, Vitagraph Co., Bklyn.; William Farnum, actor, Fox Film Corp., N.Y.

To The Commercial Economy Board: Lewis J. Selznick, N. Y.; Thomas Eager, exhibitor, Lincoln, Neb.; William H. Donaldson, Billboard Pub. Co., Cincinnati.

To The Shipping Board: William L. Sherrill, Frohman Amuse. Corp., N. Y.; Louis B. Mayer, American Feature Film Company, Boston; Edward J. Fisher, exhibitor, Seattle; William E. Lewis, Morning Telegraph, N. Y.

To The Americain Red Cross: For the East: William Fox, Fox Film Corp., N. Y.; Mitchell H. Mark, Strand theater, N. Y.; E. S. Porter, Precision Machine Co., N. Y. For the West: Jesse L. Lasky, Lasky Studios, Los Angeles; Peter J. Schaefer, Jones, Linick & Schaefer, Chicago; Douglas Fairbanks, Lasky Studios, Los Angeles.

To The Women's Committee: Mary Pickford, Lasky Studios, Los Angeles; Anita Stewart, Vitagraph Co., Brooklyn; Ethel Barrymore, Metro Pictures Corp., N. Y.; Margaret Mayo, Goldwyn Co., N. Y.; June Elvidge, Peerless Producing Co., West Fort Lee, N. J.

To Be Ex-Officio Member of All the Above Committees: David Wark Griffith, chairman, of the War Co-operation Committee, Times Building, N. Y.

To The Council of National Defense: William A. Brady, World Film Corp., N. Y.

To act in conjunction with Food Commission: Ouida Bergere, American Play Co., N. Y.; Gail Kane, Mutual Film Corp., Santa Barbara; Marguerite Clark, Famous Players Studio, N. Y.; Kitty Gordon, Peerless Producing Co., W. Fort Lee, N. J.; Norma Talmadge, Selznick Pictures, N. Y.

Gable, Muni to Star in War Films

(Continued from preceding page)

through with scenes of actual combat, it was reported.

Clark Gable will be starred in "Shadows of the Wing," another film-story of the Army Air Corps, to be directed by Victor Fleming and produced by Sam Zimbalist for MGM.

Paul Muni will return to the screen, following a sojourn on the Broadway stage, in Columbia's "The Commandos," that company announced in New York on Monday. Mr. Muni will play the role of Olaf Torleson, a Norwegian, who escapes from his native land during the struggle against the Nazi invasion to return as the guide for a British Commando Corps raiding party. Lester Cowan will produce the Muni starring vehicle. The actor will open in the Theatre Guild's production of the Emlyn Williams' play, "Yesterday's Magic," shortly. He will report to Hollywood on June 1st, Columbia advised, to start production. "The Commandos" in its original story form, written by C. S. Forester, will appear in the June issue of Cosmopolitan Magazine.

United Artists held a special showing of three issues of "World in Action," the series of two-reel war films which the company is distributing, for the Overseas Press Club on Wednesday night, at the Museum of Modern Art in New York. An audience of about 300 was expected. The shorts which were shown included "Churchill's Island," "This Is Blitz" and "The Battle for Oil."

Ford Gives Mobile Units to USO

Ten "traveling clubs" were presented to United Service Organization last week by the Ford Motor Company to augment its mobile service unit for armed forces in isolated areas along the U. S. coasts, as reported in MOTION PICTURE HERALD, March 21st. The trucks were presented by Benson Ford, grandson of founder Henry Ford of the company.

Features of the mobile units are a library of 16 mm. sound motion pictures with projector and screen, sound equipment to present concerts from the library of popular and classical records, a large stock of books, hot coffee, sandwiches, cookies and even soup. Stationery and envelopes are provided and letters are dropped in the mail box attached to each mobile club unit.

The Comerford circuit in Wilkes-Barre has established prices of 22 cents for matinees and 28 cents evenings for servicemen, it was announced by the circuit this week.

Bob Livingston, manager of the Capital, Dean Pohlenz, of the Stuart, Lincoln Theatre Corp. house, and Howard Federer, of the Varsity, Nebraska Theatre Corp., are each giving 100 free tickets weekly to Army air corps students stationed in Lincoln, Neb.

T. B. Noble, Jr., manager of the State, and Ivan Hoig, manager of the Criterion and Midwest in Oklahoma City reported last week that they had completed arrangements for free admission to their theatres of 150 selectees daily while the latter are in that city awaiting removal to Army induction centers.

"Motion picture theatres are greatly bolstering civilian morale as well as helping to entertain our men in service to the country," C. Ellis Henican, head of the New Orleans division of the USO declared this week. "The theatres of England helped bolster the British during their worst days under the blitz," he said.

All film companies with offices in the New York area have inaugurated the payroll allotment plan for the purchase by employes of defense savings stamps and bonds. This announcement came last week from Stanton Griffis, of Paramount, chairman of the amusement division for the metropolitan area of the Defense Savings Staff. Although complete figures were not available, the total of bonds and stamps purchased through these motion picture firm payroll plans in New York City are averaging $25,000 weekly, Mr. Griffis declared.

Over 90 per cent of its employes are now buying defense bonds on payroll allotments, the Illinois-Indiana Theatre circuit reported last week.

Sam Frank, operator of the Colonial, and Joseph Privitera, manager, through a tieup with the local school in Egg Harbor, N. J., presented a special show recently at which each child had to show a ten-cent defense stamp. These stamps were purchased at the school for 11 cents, the show costing the youngsters only one cent.

Local B-25 of the IATSE in Detroit which covers film exchange employes, has voted to appropriate $2,000 from the union treasury for the purchase of defense bonds, Bert Holmes, business agent reported on Monday.

Comerford employes in Wilkes-Barre theatres are purchasing approximately $200 worth of defense stamps each week. The plan has been adopted throughout the circuit.

Crescent Amusement Company officials in Nashville, Tenn., reported last week that defense rallies held in suburban theatres are the best method for exhibitors of selling bonds and stamps.

John Garfield, Warner Bros. star, left New York last Saturday for a tour of the Reading, Pa., manufacturing area in behalf of the defense bond campaign. Mr. Garfield has been devoting all of his time since he left California to aid the Treasury Department's drive on stamps and bond sales.

IN NEWSREELS

MOVIETONE NEWS—No. 56, Vol. 24.—General MacArthur in Australia as supreme chief—highlights in the general's brilliant and colorful career. . . . Third draft lottery for nine million men is held in Washington. . . . Tornado sweeps seven states. . . . Colored army engineers build a bridge in maneuvers at Ft. Bragg. . . . Fashions. . . . Musical chimp tunes a piano.

MOVIETONE NEWS — No. 57, Vol. 25. — President gets Jap sword. . . . Envoys from Australia. . . . Australian greets America. . . . Nelson talks to labor. . . . New cruiser goes down the ways. . . . Three Navy fliers spend 34 days on rubber boat. . . . U. S. troops train for offensive war. . . . Record charge of explosive blasts out New Mexico hillside. . . . Fliers patrol New Guinea. . . . Fur fashions. . . . Golden Gloves. . . . Health drill for fair sex.

NEWS OF THE DAY—No. 254, Vol. 13.—Film story of General MacArthur's great career. . . . Tornadoes cut wide trail of ruin. . . . Rubber coveralls latest in life-saving. . . . St. Patrick's Day parade held in New York. . . . Colored rmy engineers sing at work. . . . Nine million more numbered in third draft lottery.

NEWS OF THE DAY—No. 255, Vol. 13..—U. S. Labor pledges "no strikes." . . . Yanks in Ireland test big guns. . . . Nurses given commissions in Army. . . . German guns for U. S. scrap heap.

PARAMOUNT NEWS—No. 59.—Third draft lottery held. . . . Tornado sweeps seven states. . . . MacArthur in supreme command in the Pacific. . . . Picture summary of Allied air victory over Japanese invasion fleet off New Guinea. . . . News analysis of Japan's head start in the first 100 days of the Pacific war. . . . Nelson urges renewed labor effort.

PARAMOUNT NEWS—No. 60.—Toledo beats Rhode Island in basketball finale. . . . Coach Leahy holds spring practice at Notre Dame. . . . Washington's peace-time bureaus move inland. . . . Navy rushes salvage work on Normandie. . . . Fashion show at Miami Beach. . . . Hollywood honors DeMille and Paramount anniversaries. . . . Murray, Nelson and MacArthur speak for victory. . . . Rescued seamen hasten to return to sea. . . . Silence saves lives.

RKO PATHE NEWS—No. 59, Vol. 13.—Stimson inspects canal zone. . . . Third draft lottery is drawn. . . . Tornado hits six states. . . . New life preserver invention. . . . Singing engineers build bridge. . . . Scrap metal collected by New York kids. . . . Japs evacuated from west coast. . . . Creighton beats West Texas in basketball.

RKO PATHE NEWS—No. 60, Vol. 13.—Army trains on land and water. . . . Sayre brings Jap sword to President. . . . 2nd U. S. contingent in Ireland. . . . Latin-Americans help war work. . . . English war plants underground . . . Miami Beach shows newest furs. . . . Quench gas fires in raid drill. . . . Three Navy fliers adrift 34 days. . . . REA moves from Washington. . . . Yale wave swamps swimming meet.

UNIVERSAL NEWSREEL—No. 68, Vol. 15.—MacArthur in Pacific command. . . . Third draft lottery. . . . Stimson tours canal zone. . . . Tornado takes high toll. . . . Soldiers sing as they work. . . . St. Patrick honored anew. . . . Girls now aircraft workers. . . . Rush huge planes for Army. . . . Life-saving suit shown. . . . Bear cub is ship mascot. . . . Spring fashions in hats for milady.

UNIVERSAL NEWSREEL—No. 69, Vol. 15.—"No Strikes" Murray says. . . . Australian envoy urges speed. . . . Three new warships launched. . . . President gets Jap sword. . . . War relics aid scrap drive. . . . End 34-day saga at sea. . . . Airplane factory underground. . . . Army nurses set for war. . . . Demonstrate rubber assault boats. . . . Fashions in furs.

Defense Worker Shows

Byron A. Inderbitzen, owner of the Central Park Theatre in Buffalo, has started early morning shows at 2:00 A.M. for the benefit of defense workers in his section of the city. Admission is 25 cents. This is the first theatre in that city to inaugurate the special show.

In Rochester, at the RKO Palace, midnight shows for the city's defense workers began recently. The complete program for the show, which will be repeated every Saturday night, starts at 12 midnight.

Warner's Center Theatre in Philadelphia, is the fourth local house to launch a 24-hour daily operation in an effort to meet the increasing patronage after midnight from night shift workers in various defense industries. The circuit's Family and Savoy, and William Goldman's News have been playing all night for some time.

On Wednesday, St. Louis' first show for defense workers was held at 2:00 A.M. at the Missouri Theatre, a first-run Fanchon & Marco-St. Louis Amusement Company house. The firm advertised the special show extensively in the city's newspapers. Two of the world's largest munitions factories are situated in St. Louis, operating 24 hours a day. Until the Missouri launched its extra show, most of the workers who were through at midnight found recreation in all-night bowling alleys and skating rinks.

Harry Crawford, manager of the theatre, arranged with restaurants, drug stores and home apparel shops in the vicinity of the Missouri to remain open after midnight for the convenience of workers.

"Keep Smiling" Drive Planned

Twelve Fanchon and Marco-St. Louis Amusement Company neighborhood theatres are planning a district-wide spring campaign to further stimulate business and have entitled the drive, "Keep Smiling."

The campaign is under the direction of Ralph McGowan, district manager, and a series of special events are being planned for a period of six weeks. Mr. McGowan said the project is designed, too, to build public morale and stimulate patriotism.

Wanger Sets "Arabian Nights"

"Arabian Nights" will be Walter Wanger's next production for Universal release. Already assigned to roles are Jon Hall as "Haroon Al Rasheed," Maria Montez as "Shahrazad" and Sabu, who has just been signed to a term contract by Universal.

Texas Firm Forms

Kileen Theatre, Inc., capital stock listed at 9,000, was incorporated at Kileen, Tex. Incorporators are R. R. Conner, R. A. Conner and Virginia Siler.

Marcus Joins UA

Maury Marcus this week joined the sales staff of the United Artists Philadelphia exchange.

4 MILLION SHARES TRADED BY FILM OFFICERS IN '41

Heavy Activity Noted at End of Year; Three Corporations Are Active

Rising from an unusually low level in previous years, trading of motion picture corporation officers and directors and large stockholders in the securities of their own companies in 1941 reached figures not attained in a number of years, it was disclosed recently by an analysis of the final reports filed by them with the Securities and Exchange Commission at Washington.

Fifty-five individuals and corporations filed the reports required by the SEC under the Securities and Exchange Act, well over 4,000,000 shares being reported. There was extensive activity of Radio-Keith-Orpheum Corporation in Keith-Albee-Orpheum, Manufacturers Trust Company in Paramount and Atlas Corporation in Radio-Keith-Orpheum.

On the whole, however, individual officers and directors traded in the securities of their companies to a moderate extent, but toward the close of the year Harry Cohn made a number of purchases and dispositions of Columbia common, and through the year J. Robert Rubin continued to reduce his holdings of Loew's common stock. Several officers of Monogram had trades running into thousands of shares, and both Jack L. Warner and Albert Warner increased their holdings in the company bearing their name by many thousands of shares.

January Trades

Following heavy year-end trading by officers and directors of film companies in their own corporations' stocks, comparatively little trading was reported in January, it was disclosed by the Securities and Exchange Commission, at Washington.

As the commission prepared to pack its possessions and move to Philadelphia "for the duration," it issued its first summary for January, showing deals in the stocks of only three companies.

The most extensive operation was a series of buys of Radio-Keith-Orpheum common stock by the American Company, a subsidiary of Atlas Corporation, Jersey City, by which it raised its holdings 2,300 shares to a total of 287,230 shares. Atlas Corporation, itself, reported the purchase of 100 shares of RKO convertible preferred stock, giving it a total of 51,171 shares.

Two small transactions were reported in Paramount, Austin C. Keough, officer, New York, purchased five shares of second preferred and exchanged 10 shares of the preferred for 9 shares of common, leaving him with no preferred but 1,946 shares of common, and Maurice Newton, director, New York, purchased 17 shares of the preferred and exchanged 20 shares for 18 shares of common, giving him holdings of one-fifth share of preferred and 10,665 shares of common.

The Stock Trading Record

COLUMBIA PICTURES CORPORATION

HARRY COHN, Hollywood, Cal., officer, director and beneficial owner:

Common stock:	Shares	Shares	Shares
Jan. 1, 1941, Holdings..			73,949
Nov. 15, purchased	100		
17	100		
26	100		
27	200		
28	200		
29	300		
Dec. 9	300		
19	200		
22	500		
23	400		
23 Disposed, by gift		800	
23		800	
sold		800	
24 purchased	200		
26	200		
29	400		
30	500		
Dec. 31, 1941, Holdings..			75.249

Convertible preferred stock:	Shares	Shares	Shares
Dec. 9, purchased	100		
Dec. 31, 1941, Holdings..			100

ABRAHAM SCHNEIDER, New York, officer and director:

Common stock:	Shares	Shares	Shares
Jan. 1, 1941, Holdings..			1,404
Apr. 8, purchased	100		
May 16	100		
Oct. 8	100		
Oct. 9	400		
Dec. 2, sold		100	
Dec. 31, 1941, Holdings..			2,004

SAMUEL J. BRISKIN, Hollywood, Cal., officer:

Common stock:	Shares	Shares
Aug. 21, purchased	700	
Oct. 9	400	
15	200	
16	300	
17	200	
Nov. 17	100	
21	100	
Dec. 1	200	
9	500	
Dec. 31, 1941, Holdings.....		2,700

▽

KEITH-ALBEE-ORPHEUM

RADIO KEITH ORPHEUM CORPORATION, New York, beneficial owner:

Common stock holdings on January 1, 1941, were 1,204,868 shares. In small and broken lots, the largest of which was 300 shares and the smallest 2, the holdings were increased to 1,205,745 as of December 31, 1941.

Preferred stock:	Shares	Shares	Shares
Jan. 1, 1941, Holdings.			21,761
May 6, purchased	2,000		
June 27	21,800		
30, sold		45,061	
July 1, purchased	2,817		
1, sold		3,197	
2, purchased	141		
2, sold		261	
July 3, purchased	1,543		
7, purchased	6,000		
10, sold		67	
Nov. 10, purchased	30		
Dec. 31, 1941, Holdings.			7,506

MICHAEL J. MEEHAN, New York, beneficial owner:

Preferred stock:	Shares	Shares	Shares
Jan. 1, 1941, Holdings..			17,004
Apr. 30, sold		1,800	
June 26, sold to RKO Corporation		16,023	
30, bought	882		
Dec. 31, 1941, Holdings..			63

ATLAS CORPORATION, Jersey City, N. J., beneficial owner:

Preferred stock:	Shares	Shares	Shares
Jan. 1, 1941, Holdings..			3,500
Apr. 30, purchased	1,000		
May 6, sold		1,000	
June 30, sold		882	
Dec. 31, 1941, Holdings..			2,618

▽

LOEW'S BOSTON THEATRE

LOEW'S, INC., New York, beneficial owner:

Common stock holdings were increased from 117,787 shares on January 1, 1941, to 118,803 shares on December 31, 1941, through small purchases made on an average of every 10 days through the year. The largest block was 100 shares, the smallest 1 share.

▽

LOEW'S, INC.

J. ROBERT RUBIN, New York, officer and director:

Common stock holdings were decreased from 25,015 shares to 14,415 shares in sales of small lots from May 8 to September 17. Two blocks of 1,000 shares were sold, on June 10 and September 11. The remainder were sold in lots of less than 500.

CHARLES C. MOSKOWITZ, New York, director:

Common stock:	Shares	Shares
Jan. 1, 1941, Holdings.....		967
Aug. 29, purchased	33	
Dec. 31, 1941, Holdings.....		1,000

▽

MONOGRAM PICTURES

SAMUEL BROIDY, Hollywood, officer and director:

Common stock:	Shares	Shares	Shares
Jan. 1, 1941, Holdings..			1,600
May 16, purchased	2,000		
27	1,000		
28	300		
June 9	3,000		
Aug. 14, sold		300	
Dec. 31, 1941, Holdings..			7,600

ALTON J. BRODY, Hollywood, director:

Common stock:	Shares	Shares
Jan. 1, 1941, Holdings.....		0

(Listing continued on page 56)

"THE INVADERS" PROVE BOX-OFFICE ATT

HERE ARE THE ACTU

SEVEN OPENINGS.

✓ **CAPITOL THEATRE, NEW YORK** . . . Fourth sensational week on Broadway. Biggest holdover engagement since "Honky Tonk" and "Gone With The Wind"!

✓ **LAFAYETTE THEATRE, BUFFALO** . . . Tops every week-day opening in 3 years despite snowy gale! Bigger than "Mr. Smith", "Penny Serenade", "His Girl Friday"! Record-breaking extended engagement!

✓ **STRAND THEATRE, PROVIDENCE** . . . House record for Columbia. Truly sensational mid-week opening! Nothing like it ever before! Held over indefinitely!

✓ **SHUBERT THEATRE, CINCINNATI** . . . Biggest opening since "You Can't Take It With You"! Bigger gross in three days than a big full week's business! Truly phenomenal engagement!

TSELF THE GREATEST CTION IN YEARS!

AMAZING FACTS!

EVEN HOLDOVERS!

✓ **LINCOLN THEATRE, MIAMI BEACH** ... Opening tops any Columbia Picture ever to play theatre, including Capra's! Holdout business! Never before such response!

✓ **RIALTO THEATRE, TACOMA** ... Best week-day opening since "Lost Horizon"! Record-breaking week! Audience and press reaction terrific!

✓ **LIBERTY THEATRE, SEATTLE** ... Biggest gross in five years! Tops "Mr. Smith", "You Can't Take It With You", "His Girl Friday"! Crowds wait in downpour! Held over for extended run!

LAURENCE OLIVIER* LESLIE HOWARD* RAYMOND MASSEY

in

THE INVADERS

with ANTON WALBROOK · ERIC PORTMAN and introducing Miss GLYNIS JOHNS

Produced and Directed by Michael Powell · A COLUMBIA PICTURE



SEC REPORTS YEAR'S TRADING

(*Listing continued from page 53*)

	Shares	Shares	Shares
No. 10, purchased	4,077		
Dec. 31, 1941, Holdings			4,077

HERMAN RIFKIN, Boston, officer and director:
Common stock:

	Shares	Shares
Jan. 1, 1941, Holdings		600
July 10, purchased	7,818	
July 10, purchased	600	
Nov. 14, purchased	500	
Dec. 31, 1941, Holdings		9,518

NORTON V. RICHEY, New York, officer and director:
Common stock:

	Shares	Shares
Jan. 1, 1941, Holdings		100
July 29, purchased	3,168	
Dec. 31, 1941, Holdings		3,268

M. A. HULLING, San Francisco, director:
Common stock:
Monogram Pictures of California:

	Shares	Shares
Jan. 1, 1941, Holdings		2,634
Aug. 18, purchased	2,589	
Dec. 31, 1941, Holdings		5,223

Monogram Pictures of the Northwest:

	Shares	Shares
Jan. 1, 1941, Holdings		1,418
Aug. 18, purchased	1,294	
Dec. 31, 1941, Holdings		2,712

TREM CARR, Hollywood, director:
Common stock:

	Shares	Shares	Shares
Jan. 1, 1941, Holdings			0
June 18, purchased	2,635		
July 29, received in payment of loan	17,523		
Aug. 30, purchased	2,634		
Nov. 1, disposed by gift		20,169	
Nov. 12, sold		2,623	
Dec. 31, 1941, Holdings			0

CHARLES W. TRAMPE, Milwaukee, director:
Common stock:
Monogram Midwest Film Company:

	Shares	Shares
Aug. 15, received from issuer in settlement of debt	2,306	
Aug. 15, purchased	2,346	
Dec. 31, 1941, Holdings		4,652

W. RAY JOHNSTON, Hollywood, officer, director and beneficial owner:
As trustee for franchise holders group:
Common stock:

	Shares	Shares	Shares
Jan. 1, 1941, Holdings			62,383
June 19, purchase of Pathe owned stock	65,867		
July 29, payment of loans		40,825	
July 29, sold		64,152	
Aug. 20, received on loan	959		
Nov. 6, received on loan	3,274		
Nov. 6, purchased	1,714		
Nov. 6, disposed by gift		959	
Nov. 10, sold		4,000	
Dec. 31, 1941, Holdings			24,261

Monogram Film Distributors, Kansas City:

	Shares	Shares
Aug. 18, purchased	1,918	
Aug. 20, in payment of loan		1,918
Dec. 31, 1941, Holdings		0

Monogram Pictures, Cincinnati:

	Shares	Shares	Shares
Aug. 18, purchased	3,285		
Nov. 6, purchased	3,429		
Nov. 6, sold		3,429	
Dec. 31, 1941, Holdings			3,285
Aug. 18, purchased	1,778		
Dec. 31, 1941, Holdings			1,778

WILLIAM HURLBURT, Detroit, director:
Common stock:

	Shares	Shares
Monogram Pictures of Detroit:		
Jan. 1, 1941, Holdings		4,815
Aug. 18, purchased	3,829	
Dec. 31, 1941, Holdings		8,644

JOHN W. MANGHAM, Atlanta, Ga., director:
Common stock:
Monogram Southern:

	Shares	Shares
Jan. 1, 1941, Holdings		3,500
June 19, purchased	5,670	
July 29, purchased	1,036	
Aug. 18, purchased	5,571	
Dec. 31, 1941, Holdings		15,777

▽

PARAMOUNT PICTURES

AUSTIN C. KEOUGH, New York, officer and director:
Common stock:

	Shares	Shares
Jan. 1, 1941, Holdings		559
Feb. 18, purchased	1,000	
Dec. 11, by exchange for second preferred	378	
Dec. 31, 1941, Holdings		1,937

Second preferred stock:

	Shares	Shares	Shares
Jan. 1, 1941, Holdings			423
Dec. 11, exchanged for common		420	
Dec. 31, purchased	2		
Dec. 31, 1941, Holdings			5

HENRY GINSBERG, Hollywood, officer:
Common stock:

	Shares	Shares
Jan. 1, 1941, Holdings		100
Jan. 9, purchased	200	
Jan. 10, purchased	200	
Aug. 21, purchased	200	
Dec. 9, purchased	200	
Dec. 31, 1941, Holdings		900

MAURICE NEWTON, New York, director:
Common stock:

	Shares	Shares
Jan. 1, 1941, Holdings		8,118
Sept. 16, by exchange for second preferred	2,529	
Dec. 31, 1941, Holdings		10,647
Second preferred stock:		
Jan. 1, 1941, Holdings		2,810
Sept. 16, exchanged for common	2,810	
Dec. 31, 1941, Holdings		0

STANTON GRIFFIS, New York, director:
Common stock:

	Shares	Shares	Shares
Jan. 1, 1941, Holdings			6,500
Jan. 30, purchased	500		
Jan. 31, purchased	500		
Dec. 19, sold		600	
Dec. 22, sold		1,400	
Dec. 23, purchased	1,000		
Dec. 23, sold		1,500	
Dec. 31, sold		200	
Dec. 31, 1941, Holdings			4,800

F. K. GRIFFIS TRUST:
Common stock:

	Shares	Shares	Shares
Jan. 1, 1941, Holdings			3,000
Jan. 7, purchased	2,000		
Dec. 4, sold		1,500	
Dec. 5, sold		500	
Dec. 31, 1941, Holdings			3,000

Preferred stock:

	Shares	Shares
Jan. 1, 1941, Holdings		200
Jan. 2, sold	200	

N. GRIFFIS TRUST:
Common stock:

	Shares	Shares
Jan. 1, 1941, Holdings		6,000
July 9, sold	500	
Aug. 11, sold	500	
Dec. 16, sold	1,600	
Dec. 31, 1941, Holdings		3,400

F. G. LATOUCHE TRUST:
Common stock:

	Shares	Shares	Shares
Jan. 1, 1941, Holdings			6,000
Sept. 9, by exchange of 2nd preferred		900	
Dec. 8, sold	1,500		
Dec. 31, 1941, Holdings			5,400

Second preferred stock:

	Shares	Shares	Shares
Jan. 1, 1941, Holdings			700
Jan. 2, purchased	300		
Sept. 9, exchanged for common		1,000	
Dec. 31, 1941, Holdings			0

TRUST U./W. W. GRIFFIS:
Common stock:

	Shares	Shares	Shares
Holdings, Jan. 1, 1941			5,000
Sept. 4, purchased	1,000		
Dec. 8, sold		600	
Dec. 31, 1941, Holdings			5,400

MANUFACTURERS TRUST COMPANY, New York, beneficial owner:
1947 convertible debentures:

	Shares	Shares	Shares
Jan. 1, 1941, Holdings			3,000,000
Feb. 24, purchased	392,800		
June 26, sold		15,000	
July 2		15,000	
3		35,000	
10		2,000	
23		1,000	
Aug. 8		7,000	
27		65,000	
29		50,000	
Sept. 2		10,000	
Oct. 16, disposed by exchange		3,192,800	
22, purchased	17,000		
23	13,000		
24	16,000		
27	5,000		
28	59,000		
28, disposed by exchange		51,000	
29, disposed by exchange		59,000	
30, purchased	39,000		
31, purchased	20,000		
31, disposed by exchange		39,000	
Dec. 31, 1941, Holdings			20,000

(*Listing continued on page 58*)

To the cheers of the nation!

mmoth parade! Ma-
es, Mayor, Defense
orkers, Soldiers, Air-
aid Wardens!

Stars in person from 20th Century-Fox studios put on show for 17,000 Marines!

Fox, State and Plaza Theatres spectacularly lit and decorated! Special displays of Marine material!

Marine Band leads parade! Also appear on stage of Fox with Marine singers!

"Marine Week" March 26—April 2 sponsored by Marine Corps League and outstanding civic groups!

High-ranking officials of Navy and Marines attend, together with Marine detachments! Many other celebrities!

Junior Victory Army, ages 12 to 18, appear at matinee in a body!

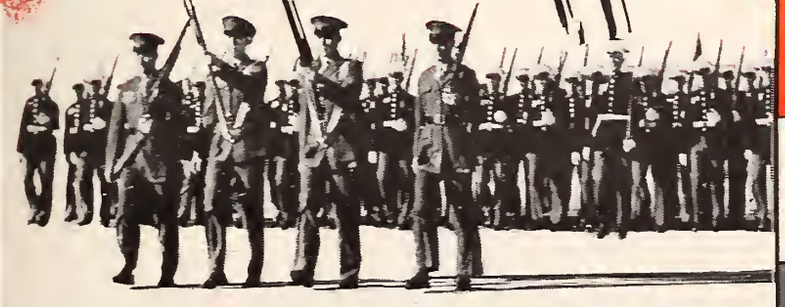
Extraordinary front and lobby arrangements for Roxy Theatre include exhibit of Marine historical mementoes!

STAR SPANGLED WORLD PREMIERE

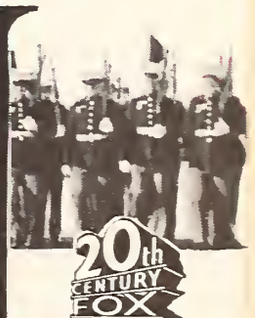
4 Theatres! 2 Coasts!

SAN DIEGO

NEW YORK



TO THE SHORES OF TRIPOLI



20th CENTURY FOX

in TECHNICOLOR!

AND AIR-SOLD TO AMERICA'S MILLIONS OVER TREMENDOUS COAST-TO-COAST HOOK-UPS! KATE SMITH! FRED ALLEN! TRUTH OR CONSEQUENCES! LANNY ROSS! FRED WARING! GLENN MILLER! ADELAIDE HAWLEY! TOP-RATING CROSSLEY SHOWS *ALL!*

FILM STOCK TRADES LISTED

(Listing continued from page 56)

RADIO-KEITH-ORPHEUM

ATLAS CORPORATION, Jersey City, N. J., beneficial owner:

Common stock holdings were increased from 732,896 shares on January 1, 1941, to 981,323 shares on December 31st by almost daily purchases of small lots. The largest purchase was 120,000 shares on December 26th.

American Company:

Common stock:

	Shares	Shares
Jan. 1, 1941, Holdings		268,230
Dec. 30, purchased	7,700	
Dec. 31, purchased	9,000	
Dec. 31, 1941, Holdings		284,930

The convertible preferred stock holdings were increased from 35,481 shares on January 1, 1941, to 51,071 shares on December 31, 1941, through purchases of blocks of less than 500.

L. LAWRENCE GREEN, New York, director:

Common stock:

	Shares	Shares
Jan. 1, 1941, Holdings		2,250
Dec. 31, sold	2,000	
Dec. 31, 1941, Holdings		250

▽

TRANS LUX CORPORATION

ROBERT L. GORDON, New York, director:

Common stock:

	Shares	Shares
Jan. 1, 1941, Holdings		0
May 2, acquired by gift	500	
Dec. 31, 1941, Holdings		500

JEROME B. ROSS, New York, director:

Common stock:

	Shares	Shares
Jan. 1, 1941, Holdings		1,000
Dec. 5, purchased	1,000	
Dec. 31, 1941, Holdings		2,000

WALTER SIEMERS, Jamaica, N. Y., director:

Common stock:

	Shares	Shares
Jan. 1, 1941, Holdings		1,200
Dec. 2, purchased	300	
Dec. 29, purchased	500	
Dec. 31, 1941, Holdings		2,000

▽

TWENTIETH CENTURY-FOX

WILLIAM P. PHILIPS, New York, director:

Common stock:

	Shares	Shares
Jan. 1, 1941, Holdings		1
Dec. 24, purchased	500	
Dec. 27, purchased	200	
Dec. 29, purchased	300	
Dec. 31, 1941, Holdings		1,001

▽

UNIVERSAL CORPORATION

PRESTON DAVIE, New York, director:

Common voting trust certificates:

	Shares	Shares	Shares
Jan. 1, 1941, Holdings			3,000
Jan. 29, purchased	500		
Feb. 7, purchased	100		
Feb. 10, purchased	100		
Mar. 10, purchased	300		
Apr. 4, purchased	200		
June 10, purchased	400		
June 24, sold		200	
Nov. 26, purchased	300		
Nov. 27, purchased	200		
Dec. 10, purchased	100		
Dec. 31, 1941, Holdings			5,000

NATHAN J. BLUMBERG, New York, officer and director:

Common voting trust certificates:

	Shares	Shares
Jan. 1, 1941, Holdings		13,000
Mar. 14, sold	1,000	
Dec. 31, 1941, Holdings		12,000

Common voting trust certificate warrant:

	Shares	Shares
Jan. 1, 1941, Holdings		10,000
Jan. 1, acquired under employment agreement	5,000	
Apr. 23, by exchange for five-year warrants	15,000	
Dec. 31, acquired as compensation	5,000	
Dec. 31, 1941, Holdings*		20,000

*Record not clear.

Five-year common warrants:

	Shares	Shares
Jan. 1, 1941, Holdings		15,000
Apr. 23, exchanged for vtc warrants	15,000	
Dec. 31, 1941, Holding		0

DANIEL M. SHEAFFER, Philadelphia, director:

Common voting trust certificates:

	Shares	Shares
Jan. 1, 1941, holdings		20,600
Jan. 6, sold	100	
Dec. 1, sold	100	
Dec. 31, 1941, holdings		20,400

J. CHEEVER COWDIN, Universal City, director and voting trustee:

Common voting trust certificates:

Holding company:

	Shares	Shares
Jan. 1, 1941, holdings		0
Apr. 19, purchased	150	
Dec. 31, 1941, holdings		150

Common voting trust certificate warrants:

	Shares	Shares
Jan. 1, 1941, holdings		0
Dec. 31, received as compensation	5,000	
Dec. 31, 1941, holdings		5,000

MATTHEW FOX, Universal City, director:

Voting trust certificate warrants:

	Shares	Shares
Jan. 1, 1941, holdings		9,000
Dec. 31, received as compensation	3,000	
Dec. 31, 1941, holdings		12,000

CHARLES D. PRUTZMAN, New York, officer and director:

Common voting trust certificates:

	Shares	Shares
Jan. 1, 1941, holdings		4,730
July 30, purchased	170	
Dec. 31, 1941, holdings		4,900

Voting trust certificate warrants:

	Shares	Shares
Jan. 1, 1941, holdings		0
Apr. 23, by exchange for five-year warrants	3,000	
23, received under contract	3,000	
Dec. 31, received as compensation	3,000	
Dec. 31, 1941, holdings		9,000

Five-year common warrants:

	Shares	Shares
Jan. 1, 1941, holdings		3,000
Apr. 23, exchanged for vtc. warrants	3,000	
Dec. 31, 1941, holdings		0

UNIVERSAL PICTURES

PRESTON DAVIE, New York, dirccctor:

Common stock:

	Shares	Shares
Jan. 1, 1941, holdings		100
Aug. 5, purchased	50	
Dec. 31, 1941, holdings		150

First preferred:

	Shares	Shares
Jan. 1, 1941, holdings		30
Jan. 29, purchased	20	
Nov. 26, sold	50	
Dec. 31, 1941, holdings		0

Universal Corporation, Wilmington:

First preferred stock:

	Shares	Shares
Jan. 1, 1941, holdings		220
Oct. 31, sold	220	
Dec. 31, 1941, holdings		0

CHARLES D. PRUTZMAN, New York, officer:

First preferred stock:

	Shares	Shares
Jan. 1, 1941, holdings		20
Dec. 29, sold	20	
Dec. 31, 1941, holdings		0

▽

WARNER BROTHERS PICTURES

JACK L. WARNER, New York, officer, director and beneficial owner:

Common stock:

	Shares	Shares	Shares
Jan. 1, 1941, holdings			98,560
Sept. 26. to Dec. 5	64,000		
Dec. 10. sold		29,400	
31, 1941, holdings			133,460

HARRY M. WARNER, Burbank, Cal., officer and director:

Common stock:

	Shares	Shares
Jan. 1, 1941, holdings		62,860
Nov. 15, purchased	900	
17	1,100	
19	3,200	
22	1,000	
Dec. 31, 1941, holdings		69,060

ALBERT WARNER, New York, officer, director and beneficial owner:

Common stock holdings, through purchases of blocks of from 1,000 to 6,000 shares from November 14th to December 8th, were increased from 59,648 shares to 102,648 shares.

JOSEPH BERNHARD, New York, officer:

Common stock:

	Shares	Shares
Jan. 1, 1941, holdings		500
Nov. 24, purchased	2,500	
Dec. 31, 1941, holdings		3,000

JOSEPH H. HAZEN, New York, officer:

Common stock:

	Shares	Shares
Jan. 1, 1941, holdings		0
Mar. 15, purchased	300	
18	300	
20	1,000	
31	100	
Dec. 31, 1941, holdings		1,700

SAMUEL CARLISLE, New York, officer and director:

Common stock:

	Shares	Shares
Jan. 1, 1941, holdings		1,000
Dec. 30, sold	400	
Dec. 31, 1941, holdings		600

TIME TO "REAP"

...THIS WEEK the Radio City Music Hall begins to reap the Golden Harvest of Paramount's thirty years of picture making; of Cecil B. DeMille's thirty years as the Greatest Showman of them all!



This week New York sees for the first time, THE PICTURE OF THE YEAR

Cecil B. DeMille's "REAP THE WILD WIND"

starring RAY MILLAND · JOHN WAYNE · PAULETTE GODDARD

with RAYMOND MASSEY · LYNNE OVERMAN · ROBERT PRESTON · SUSAN HAYWARD

and Charles Bickford · Walter Hampden · Martha O'Driscoll · Janet Beecher

Produced and Directed by CECIL B. DeMILLE

IN TECHNICOLOR!

NEVER A GREATER CHORUS OF ACCLAIM FROM THE TRADE!

With one voice, the trade press has hailed "Reap the Wild Wind" as the picture of the year. Following are some of the raves:

FILM DAILY: "Powerful and magnificent boxoffice attraction; one of the years' and DeMille's best!"

MOTION PICTURE DAILY: "A showman's picture from the word go; should make itself felt unstintingly at boxoffices!"

BOXOFFICE: "Here is a show. A very genuine package of bucks, and lots of them, at the boxoffice!"

DAILY VARIETY: "Capstones the three-score big features DeMille has turned out in his 30 years!"

HOLLYWOOD REPORTER: "Big in spectacle and boxoffice; magnificent; will earn many times its cost!"

MOTION PICTURE HERALD: "Equals if it does not excel DeMille's utmost; two hours of spectacle!"

SHOWMEN'S TRADE REVIEW: "Fitting climax to DeMille's 30th anniversary; certain to roll up record-breaking grosses!"

Paramount Pictures

NEVER A MORE ENTHUSIASTI RECEPTION FROM THE PUBLIC

"Reap the Wild Wind" opens BIG and GROW —that's the story apparent from the Holl wood Paramount World Premiere! From SR business on opening day, "Reap" has show an INCREASE in business daily; four day after the premiere, business was 100 per cen above opening day!

Spontaneous applause has followed each showing—and it is matched—in print—by the reviews of Los Angeles newspapers! Virginia Wright in the L. A. Daily News called it "the best of all DeMille films." The L. A. Times called it "sure-fire boxoffice . . . DeMille gives his audiences a show, and one that most will want to see more than once . . . one of the most amazing casts he has ever assembled." The L. A. Evening Herald called it a "smash hit; a spectacular milestone."

Screen Play by Alan LeMay, Charles Bennett and Jesse Las
Based on a Saturday Evening Post St
Thelma Strabel • A Paramoun

British Mobile Shows Are Not Competitive

The British Ministry of Information's mobile units are in no sense competitive to established theatres, nor is there any likelihood they will be, Thomas Baird, head of the Ministry's non-theatrical film section, said Monday, in New York, where he will stay from four to six weeks cooperating with the American office of the Ministry's film division. (See photo on page 12.)

Mr. Baird said the chain of 12 regional offices for the distribution of morale films in Great Britain was not necessarily amenable to duplication here. He pleaded lack of knowledge of the non-theatrical establishment here, and noted the size of this country which, he commented, precluded thinking about its problems in terms of the problems of Britain.

Mr. Baird, tendered a reception at New York's Museum of Modern Art, Tuesday, supervises the writing, direction and production (the latter is "farmed out") of the Ministry of Information's films for the civilian population working at war jobs. He assigns the productions, after examination of stories; and he supervises their bookings, which are usually in church, village, and school halls.

The mobile units of which some British theatre owners have complained, are not those of his office, Mr. Baird noted; they are the War Department's.

Mr. Baird's division, since its beginning in September, 1939, to January 1st, of this year, has produced 198,447 feet of film. This represents 201 films, of which only 20 were for commercial release. This year, it will make 200 films, he said. Of these, 110 will be on 35 mm.

It is estimated the mobile units of Mr. Baird's division play to approximately 5,000,000 persons per year. The estimation is based upon 1941, however; and this number may have increased.

Mr. Baird has been here twice before, once on a Rockefeller scholarship.

He was for a while distribution manager with the British Postoffice film unit, and then associated with documentary film producers in England. He has been two years with the British Ministry of Information.

His assistant, Helen De Mouilpied, is filling his London post during his absence.

Goodman to Mexico City

Morris Goodman, Republic's vice-president in charge of foreign sales, is en route to Mexico City, on the first leg of his annual visit to the company's branches throughout Latin-America. After a week in Mexico City, Mr. Goodman will go on to Guatemala City, Guatemala; Colon, Panama; Lima, Peru; Santiago, Chile; Buenos Aires, Argentina; Rio de Janeiro, Brazil; Port of Spain, Trinidad; Caracas, Venezuela; Curacao, D. W. I.; San Juan, Puerto Rico, and Havana, Cuba.

Austrian Joins WPB

Ralph B. Austrian, assistant vice-president of the RCA Manufacturing Co., has joined the Planning Board of the War Production Board in Washington. He has been connected with the company's film recording department for the past six years.

Australia Thrills to MacArthur Newsreel

Australia saw the first motion picture newsreel, last Friday, of its new Commander-in-Chief, Douglas MacArthur, since the American General made his daring flight from the Philippines, to thrill the embattled United Nations with a sorely needed surge of optimism. The MacArthur newsreel pictures loosened fresh waves of enthusiasm, as described in the following dispatch from MOTION PICTURE HERALD'S *correspondent at Sydney.*

by LIN ENDEAN
Cable from Sydney

Today in a Sydney theatre I experienced an event unparalleled in a long period of show-goings, which demonstrated forcefully how closely and permanently the motion picture medium is entwined in the fabric of wartime national life. It revealed, as well, the powerful link the screen provides between nations whose people are as one in an ideal.

A quick flash of a man and commentary telling of the honor which his Government had conferred on him moved an entire audience, characteristically undemonstrative, to cheers, applause and a strong, irresistibly conveyed spirit of supreme admiration.

The screen item was a brief clip of General Douglas MacArthur, hero, courageous fighter and man to whom Australia and the free world looks to turn back the tide of Japanese sweeping through the Pacific Islands. That morning Australia awoke to read and hear radioed the news of General MacArthur's appointment to command the United Nations' forces in the Southwest Pacific, becoming at once revitalized. "MacArthur" was the one word on every tongue. Even the dyed-in-the-wool defeatists and crepe-hangers faced the day with new spirit.

U. S. Army men walk the city streets, hear congratulations, enjoy gestures of goodwill from all sides, but these things are but the surface of emotions stirred to bursting point, and in that theatre a safety valve was provided.

Australia, to the man, wants to cheer MacArthur. It wants to let go in one great roar of admiration, and a chance is provided when his image and voice reach them on the screen. Australia also wants to say "thanks" to the American people, wants to demonstrate how it feels. And today as the U. S. hits the screens of Australia, whether it be a feature such as "A Yank in the R. A. F.," or newsreel clips concerning lease-lend or the flow of planes and armaments, the opportunity is provided and taken by audiences with a vigor new in the category of Australian theatre demonstrations.

The Australian public wants to get closer to the American people, and the screen has an unchallengeable chance to be a major agent in fostering that friendship. Whether it be short subject or newsreel clip to reach the screens, Australia will be appreciative of every minute of screening time.

America's manpower, equipment, the words of its leaders, have reached us in a flood which has been banked up as a bulwark, assuring not only our eventual triumph over Japan, but as well a quick triumph, a possibility which was remote until the nation stirred to peak optimism by Washington's announcement of General MacArthur's transfer from his command in the Philippines. As a people standing together, both with motion picture interests, each will certainly exercise the unlimited potentialities of the screen medium to its maximum degree as a power in the drive to ultimate victory.

MacArthur Newsreel in U. S.

Pictorial summary in newsreel fashion, of General Douglas MacArthur's military career, was shown by the Embassy Newsreel Theatres in New York this week. The film, a three and one-half minute clip prepared by Paramount News, gave the highlights of the General's Army life, from the time he was first decorated in World War I in 1918 by General John J. Pershing, to the present. Emphasis was given to his outstanding defense against the Japs in the Philippines.

New Booking Firm Formed in Boston

A new booking organization, to be known as the Affiliated Theatres Corp., was formed last week in Boston with $50,000 capital. The company, which will offer complete booking and service facilities to participating theatres, will be quartered in the Park Square Building.

Arthur K. Howard, business manager of Independent Exhibitors, Inc. for the past eight years, has resigned that position to head the new corporation.

Jack Sogg Promoted

Jack Sogg has been promoted from the position of head city salesman to the branch managership of the MGM exchange in Cleveland by J. E. Flynn, district sales manager, and J. J. Maloney, division manager for the company in that territory. Mr. Sogg succeeds Frank D. Drew.

Rawson to Coast

Mitchell Rawson, eastern publicity manager for Warner Bros., left last Friday for a two-weeks stay at the Burbank studios. He will confer with S. Charles Einfeld, director of advertising and publicity, and other executives on publicity plans for new Warner films, including "Yankee Doodle Dandy" with James Cagney, "George Washington Slept Here" featuring Jack Benny, and an army aviation feature, "Air Force."

Projectionist for City Council

William K. Callaham, motion picture projectionist of Lynchburg, Va., has announced his candidacy for city council in the election to be held in April.

Major Slater of U. S. Army

Bill Slater, Paramount News sports commentator, has been called to active duty in the Army, with the rank of Major.

IN BRITISH STUDIOS

By AUBREY FLANAGAN
In London

Oiling the Wheels

The recent agreement between British producers and the Studio Unions on a minimum working day and payment for overtime has undoubtedly oiled the wheels of production insofar as personnel is concerned. The advent of a fuller and all-embracing wages and hours agreement, discussed in a recent issue of MOTION PICTURE HERALD, is foreshadowed in the not far distant future.

The prospect of a pool of manpower to deal with workers in the production industry, long foreshadowed in talks between producers and the labour unions, has come appreciably nearer.

Following conversations this week between the various unions concerned, Association of Cine Technicians, National Association of Theatrical & Kine Employees, Electricians Trade Union and the Film Artistes Association, with the British Film Producers Association, it was agreed to explore the matter exhaustively this month and do all possible to materialise the idea.

Discussions have meanwhile gone on as to how continuity of employment can be provided for all studio workers and how to mobilise the manpower resources of the industry to their fullest extent. It is likely, as a result of these discussions, that a central employment Association will be formed, from which the studios will be able to draw the various personnel as required. The harmonious tackling of such problems will do much to ease the situation in Britain. The easement, however, is mechanical rather than political and, despite the pious blessings of Mr. Bredan Bracken, whose benison in Parliament this week has been recorded in *Motion Picture Daily,* little outside impetus is being given to production beyond the Ministry of Information sponsorship of propaganda films, mainly of documentary or short nature.

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Accent on War

The war still continues to occupy the minds of British film producers and indeed, with the solitary exception of the "Handel" subject in production at Denham, is inspiring every other film now in full swing on the British studio floors.

Not least ambitious of the wartime subjects is, of course, the Noel Coward production, "In Which We Serve," which Coward, under the banner of Two Cities Films, is making at Denham.

Coward is still way ahead of schedule and the studio carpenters and set builders are not always able to keep time with him. This fact is of more than merely passing significance, because it is greatly due to Coward's long and careful preparation of the film before the shooting stages, to studied choice of actors and assiduous rehearsal of roles before they reach the camera stage.

Much of the action filmed recently has included sequences aboard a destroyer, which has been reconstructed in the studio complete with dummy armament and guns. British sailors took part in some of the scenes and their efficiency is claimed to have given the passages a note of authenticity.

The destroyer is, of course, according to Coward, the real heroine of the film.

Apart from Noel Coward, the artistes in the film include: John Mills, Bernard Miles, Phillip Friend, Geoffrey Hibbert, Celia Johnson and Kay Walsh.

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Underground

From the war at sea to the war in enemy territory. This aspect is being covered at the Shepherds Bush Studios of Gaumont-British, where Gainsborough are still at work on "We Shall Rise Again," the drama of underground activity in occupied Belgium, which Anthony Asquith is directing with Eric Portman in the leading role.

Portman, who appeared as the Nazi Commander in "49th Parallel," is an obvious candidate for further stardom of an even greater brilliance than he has so far achieved. In the current picture his role is that of editor of "La Libre Belgique," around whose existence and adventures most of the film is woven.

Recently, at Gainsborough studio, Nazis have been swaggering around on sets representing the Moulin Rouge in Brussels, noted resort today of the German soldiery and Gestapo officials.

Amongst those supporting Eric Portman in the film are: Peter Glenville, Raymond Lovell, Frederick Culley and Phyllis Calvert.

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Night Life

Night spots, too, are featured in another wartime drama, that which British Lion are making at the Gainsborough Studios, Islington, under the title of "Alibi." The night club in this instance, one of the most opulent and grandiose to have been built as a set during Britain's wartime regime, represents a corner of occupied Paris.

Brian Desmond-Hurst is directing, with Josef Somlo as producer and Herbert Smith as associate producer.

Margaret Lockwood, Hugh Sinclair and James Mason have the principal roles in the film.

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The Polish Navy

Concanen Films, many of whose productions have been, so to speak, the screen expression of Free Poland, continue to produce an unbroken succession of documentaries with a war inspiration. With one of the most successful of these, "The Diary of a Polish Airman," now on the screens of the country, they have launched into making an Anglo-Polish film about the Polish Merchant Navy. It is titled "Blue Waters." A leading figure in the film is Seaman Frank Laskier, British merchant sailor who scored a forthright hit by a postscript broadcast to a Sunday night B.B.C. News Bulletin.

The film is being directed by Stefan Osiecki.

Meanwhile, finishing touches are being put to another Concanen production dealing with the A.T.S., the women's section of the British Army.

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Life of Handel

Only non-war subject currently on the floor is "Handel," which Norman Walker is directing at the Denham Studios in Technicolor. The film, since it deals with the life of the composer, will greatly centre upon music. Ernest Irving, musical director, is working closely with Norman Walker, director of the film, in a bid to secure one hundred percent authenticity for the production.

Whilst, on the one hand, Walker has gone back to Hogarth for many of his pictorial representations, Irving has recently been cornering harpsichords, spinets, and double basses with old gut strings.

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Normally most active of British production organizations, British National are currently taking a breather. With the conclusion of work on "The Bunting Family," which Maurice Elvey has been directing at Elstree, the studios will close down until mid-April.

When the studios reopen John Baxter, director of "Love on the Dole," will go to work with Flanagan & Allen on a new comedy for release by Anglo-American.

Meanwhile the British National organization are preparing for showing either immediately, or in the near future, by Anglo-American: "Let the People Sing," "One of Our Aircraft Is Missing," "Sabotage At Sea," "Those Kids From Town," and "The Bunting Family."

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At Hammersmith a subject dealing with the work of British submarines is to go on the floor. Frank Richardson, assistant manager of the Warner Theatre in Leicester Square, has been granted leave by Max Milder to work on the story. Richardson was previously in the writing department at the Warner Studios, Teddington.

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"Thunder Rock," New York and London stage success, is to be made as a film by Charter Films. It will be released by MGM.

Roy and John Boulting, producer-director team, have selected Michael Redgrave for the role of Charleston in "Thunder Rock" and Redgrave will be released by the Admiralty to play in the film.

The production is expected to start at Denham in March.

BRITISH EXHIBITORS MOVE TO CURB POWER OF CIRCUITS

Struggle for Control of Cinematograph Exhibitors Association Begins

by AUBREY FLANAGAN
in London

Coming trade events within the exhibitor orbit having cast their shadow before the year 1942, a conclusion of close students of the scene is that the year to follow may bring a sharpening of the ceaseless conflict between circuits and independents.

It is clear that there is an increasing tendency on the part of the theatre groups towards closer interest in the political affairs of the CEA. Since in trade matters politics are so closely bound up with industry matters the objective of any such move is not hard to see.

Throughout the various territories during the last few weeks, in which local CEA groups have been appointing new officers and General Council delegates, there has been no doubt that the circuits have been doing their best in many areas to secure higher representation on the governing body with, consequently, a more powerful voice in the national body's affairs. The movement is not, however, universal and it is not only circuit spokesmen who consider that the fears of the more active independent may well be exaggerated.

CEA Annual Meeting

A particular case in point, and which has provoked considerable reaction from the independent side, was found in the annual meeting of the London Branch of the CEA. To this annual meeting circuits sent a maximum number of representatives. They are entitled, as are the independents, to a representation of one per house. Independents present, and swamped into a minute minority, were critical of the fact that among the voting representatives sent by the circuits were not only theatre managers, but also fitting engineers, interior decorators, circuit supervisors and publicity men. The net result of the voting at this meeting was that out of 11 delegates appointed to represent the branch on the General Council, or governing body, of the CEA the circuits acquired the appointment of seven.

This increased representation—previously it had been limited to, at most, two per circuit for each of the three major groups—provoked rebellious comment from independents within the branch. The independents' representation, however, was so small that it proved no more than a comment. It is on the cards, nevertheless, that friendly conversations between branch offices and the circuits may bring about a more proportional representation, thus giving the independents a louder voice.

In certain other CEA areas moves of a not dissimilar nature have also been made, with the result that independents throughout the country have become increasingly nervous of the growing power of the circuits. In the West Lancashire area this nervousness materialized into the voting off the local branch's list of delegates of the representative of the Gaumont-British circuit.

In the vast majority of areas, however, there has been little change in the representation.

A statistical examination of the entire CEA General Council does not suggest any swamping tactics, certainly not any swamping achievement, on the part of the larger groups. Although they number approximately 1,000 of the CEA's 4,500 odd theatres, their representation on the CEA General Council is probably not more than 12½ per cent, or half what they might be entitled to on a proportional representation basis per theatre.

There is no doubt, however, that, all in all, the circuits are taking an intenser interest in CEA affairs, bidding for a higher voice in directing its policy.

Criticism Continues

The independents within the association again and again launch forth the accusation that they are virtually governing the association's policy, that the officers of the association are prone to a disproportionate concern with the circuit point of view. Throughout the local branches independents have voiced, and are still voicing, their objections to the circuit behavior on such matters as bars, on the scooping of the Quota film market, etc.

The circuits, too, have of recent times become the chief butt of complaints from the distributors, who have at appropriate moments credited them with overhand behavior in regard to the booking of Sunday films, the payment of film hire rates, unwillingness to pay percentages for films for which other exhibitors do not insist on paying flat terms.

Within the CEA criticisms have been heard of the structure of the association itself, which, it is claimed, by its very nature plays into the hands of the groups and gives them more power than they are justifiably entitled to. Far-seeing visionaries foreshadow a post war era in which the exhibitor association, instead of being based on General Council control by representatives of numerous local districts, may well take the form of a federation on wider territorial lines. The result, if the federation were properly organized, would, it is claimed, be much less unwieldly, more efficient and more fair in its representation than the present branch system.

Fear Control

The recent acquisition of the Gaumont-British Circuit by the General Film group has been a further cause of alarm among independent exhibitors. The direct association of so large a group as Gaumont-British with a powerful distributing organization, associated in turn with a production body and several other producers, is, they contend, a development which is definitely to the detriment of the independent picture house operation. Already, it is claimed, the breeze is being felt in certain areas where exhibitors are unable to get product to which they previously had easy access at an economical rental.

The close association between the General Film and Gaumont-British group on the one hand and the Odeon organization on the other, a closeness which has previously been voluntary rather than factual, a matter of theatre bookings, etc., is brought all the more close through the chairmanship of both bodies under Mr. J. A. Rank. Mr. Rank is not only chief of the Odeon Circuit, but is now chairman of practically all the General Film and Gaumont-British companies, financial, distributing, circuit, technical, etc. It is considered impossible that the two groups, Odeon on the one hand and General Film-Gaumont-British on the other, can remain entirely separate much longer.

Nor is the significance of the link lost upon certain shareholders of the Gaumont-British Picture Corporation. A minority, but an active and vociferous minority, some years ago formed a committee to watch their interests, whilst the theatre company was under the direct guidance of the Ostrer brothers. It may be remembered that their assiduous attention to this resulted in a Board of Trade inquiry, an inquiry which never came to a head. The committee still exists and has now focussed its attention upon the situation since Mr. J. A. Rank and his General Film interests took over virtual control of the Gaumont-British business. They have called for information on certain points, demanding a statement on the situation from Mr. Rank himself, particularly with reference to his chairmanship of Odeon. The committee represents 3,233 shareholders holding 1,160,000 shares.

Odeon Theatres this week created a minor surprise among the rumor mongers by acquiring the Gaumont-British P. C. T. house, the Marlborough, Holloway.

INDEPENDENTS FIGHT TERMS FOR "WIND"

Active exhibitor resentment is flaring in Britain over the Gaumont Circuit deal with Metro on "Gone With the Wind." It is understood Gaumont is paying 50 per cent but not increasing admissions on the film to the point originally asked by Metro. Bookings start in July.

It is understood that for independent exhibitors the terms are 50 per cent up to the highest figure of any previous Metro film, and 80 per cent for all above that. Extended runs and admission increases are understood included. The belief is expressed by exhibitors that those terms actually may net Metro more than the 70 per cent originally asked. Wide independent booking of the film is anticipated, despite exhibitor resentment.

There's ingenuity in the writing, the direction is snappy, and the principals do their stuff with gusto. There's laughs and entertainment in the proceedings. —BOXOFFICE

Combination of music and fun makes this grand entertainment. It will bring joy to every member of the family. Pure, unadulterated fun heavily trimmed with music—the kind that carries popular appeal. —FILM DAILY

Judy Canova's inimitable style of acting dominates the picture and her fans will welcome her in this production as they have in her past successes. There are plenty of good laughs in the picture. With Judy alone, "Sleepytime Gal" would be boxoffice. But it is given added drawing power . . . a bang-up cast. —SHOWMEN'S TRADE REVIEW

The action is very fast, and most of the gags provoke laughter . . . the music is lively . . . the picture has been produced lavishly. —HARRISON'S REPORTS

The versatile and entertaining Judy Canova is responsible for considerable of the zest in this comedy effort, which has several saleable elements worthy of special exhibitor attention. —MOTION PICTURE DAILY

Judy Canova offers a variety of comedy routines and a number of musical numbers, the last one something of a sizzler. —MOTION PICTURE HERALD



JUDY CANOVA

THE WORLD'S GREATEST COMEDIENNE

SLEEPYT

TOM BROWN · BILLY GILBERT · RUTH TERRY

THURSTON HALL • ELISHA COOK, JR. • JERRY LESTER • MILDRED COLES

HAROLD HUBER *and* SKINNAY ENNIS AND HIS BAND

ALBERT S. ROGELL — Director

Screen Play by Art Arthur, Albert Duffy and Max Lief

Based on a Story by Mauri Grashin and Robert T. Shannon


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AGAIN
!
MEGAL
Republic
PICTURE
Buy U. S. Defense Bonds

'Good Neighbor' Policy Seen Growing

Films Noted Playing an Important Part in Cementing Hemisphere Ties

"Good neighbor" ties are stronger than ever between Brazil and the United States, Phil Reisman, vice president and foreign manager of RKO Radio Pictures reported as he returned to New York from Rio de Janeiro on Monday.

Motion pictures, he said, are playing an increasingly important part in the relations between the two nations, and with all the other countries of South America. Mr. Reisman has just completed a six-week mission to Rio and Sao Paulo in behalf of both RKO and the inter-American film exchange program of the Coordinator of Inter-American Affairs, Nelson A. Rockefeller.

Theatre business is averaging 20 per cent ahead of 1941 in Brazil he reported and the returns to RKO and other U. S. distributors are at least ten per cent ahead of last year. Screen time in Brazil is devoted almost 100 per cent to American product he reported.

The RKO executive was enthusiastic over Brazilian attitude towards the United States and the United Nation's war effort. He said the country is solidly behind the hemisphere defense program and determined to defend democracy. Great progress has been made in Brazil he said in ousting Axis agencies and seizing properties and propaganda channels subsidized from Berlin or Rome.

Axis motion pictures have completely disappeared from the Brazilian screen, he said. Even French product, long popular in the country, has been effectively barred because of Axis propaganda content he indicated.

Reports on Program

Mr. Reisman brought back with him the first reports from the field on the results of the U. S. government's inter-American non-theatrical film inter-change program. He is an advisor on distribution to John Hay Whitney, head of the motion picture division of the Coordinator of Inter-American Affairs.

Prints of "about fifteen" of the non-theatrical films prepared under the direction of Mr. Whitney and Kenneth MacGowan, documentary production chief of the Coordinator's program, have arrived in Brazil, Mr. Reisman said. They are already in circulation among schools, libraries, museums and other educational non-theatrical outlets. He said they had been most favorably received.

Mr. Reisman said also that the medical and dental films and other scientific and technical subjects sent without charge to Latin America are being received, and exhibited "most appreciatively" by Brazilian medical and scientific groups.

Distribution representatives of United States film companies are aiding actively in the circulation of these films Mr. Reisman said. In most instances the exchange heads are serving on joint American-Brazilian local committees which view each Portuguese film received from the Coordinator and then route it to the most suitable distribution channels.

Currently this work is under the supervision of cultural attaches at United States diplomatic and commercial missions. Equipment provided by the Rockefeller committee is used to show many of the pictures, most of which have Portuguese sound tracks.

There is great need for a group of mobile projectors which can travel to rural schools and educational centers away from the principal cities of Brazil, Mr. Reisman observed. He said that he would urge Government organization of such a system to insure the most thorough distribution of the U. S. films.

Plans for a reciprocal program of films about Brazil were also brought back to the United States by Mr. Reisman. In consultation with Dr. Lourival Fontes and other officials of the state ministry of education and information he procured an outline for an extensive program of information films.

Brazilian Films for U. S.

The pictures will be produced in Brazil under the Coordinator's auspices for free distribution to non-theatrical sources in the United States. Mr. Reisman indicated that professional American cameramen and probably script writers and technicians would soon be assigned to Brazil to work with government officials there on the film program.

The outline carried back by Mr. Reisman suggests picture subjects on Brazilian natural resources, principal cities, religious and cultural background, art, rapidly expanding industries, government, and the types and customs of Brazil's populace.

Five authors, journalists and members of the Brazilian ministry of propaganda and education returned to the United States at the same time as Mr. Reisman. They will remain here for a year under the Coordinator's auspices to advise on radio, press, and presumably motion picture production for their country. Similar missions are expected from other South American nations.

Brazil is extremely enthusiastic over Orson Welles and his production "It All Came True" now being made at Rio de Janeiro, Mr. Reisman said. The picture, underwritten by the Coordinator, draws upon Brazilian background and stories for its four parts. It will be released commercially by RKO some time next fall Mr. Reisman indicated.

Mr. Welles has now completed about 16,000 feet, in color, for the reel. Most of the material was shot during the pre-Lenten Carnival at Rio de Janeiro. Mr. Reisman praised the cooperation of Brazilian authorities in filming "It All Came True" and said the Brazilian army saved the picture by permitting Hollywood technicians to adapt military searchlights to replace equipment which had not yet arrived from Hollywood.

He reported that practically every boat owner in Rio de Janeiro turned out to assist Mr. Welles in reenacting scenes for "Four Men on a Raft."

SINGAPORE SAW FILMS TO END



By Staff Photographer

ROBERT LURIE

THE imminence and actuality of war at Singapore proved the great need and function of films, Robert Lurie, Universal's manager there, told the trade press in New York Monday, following his arrival after his escape and voyage to Australia.

During the first days of war, there was no patronage, he said. Then the shock subsided, and Singapore civilians and troops found theatres the sure, and sometimes the only, refuge from war's reality. This was true in another manner, too, Mr. Lurie commented because the theatres were refuges from bombing, inasmuch as Singapore, on water level, was unable to build trenches and bomb shelters.

He said theatre schedules were altered for blackouts, and runs lengthened, to conserve prints; but that, nevertheless, when he left, January 1st, there were still 180 pictures unreleased. The exchanges did not destroy them.

Mr. Lurie drew a contrast between Japan, where he served previously, and Singapore. Japan, he said, was prepared for war two years ago but Singapore was not even when the war began.

National Decency Legion Classifies 15 Pictures

The National Legion of Decency in its listing for the current week has classified 15 pictures. Seven were listed as unobjectionable for general patronage, seven were found unobjectionable for adults and one was cited as objectionable in part. The pictures and the classifications follow:

Class A-1, Unobjectionable for General Patronage: "Alias Boston Blackie," "Dudes Are Pretty People," "The Gold Rush," "Henry and Dizzy," "Rock River Renegade," "To the Shores of Tripoli," "Unseen Enemy." Class A-2, Unobjectionable for Adults: "Black Dragons," "Bullet Scars," "The Ghost of Frankenstein," "The Great Man's Lady," "Rings on Her Fingers," "Rio Rita," "Two Yanks in Trinidad." Class B, Objectionable in Part: "A Gentleman After Dark."

FRONT PAGE FURY FOR YOUR MARQUEE!

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TO SEE How Jap militarists played their filthy game of treachery!

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'EXTRA ATTRACTIONS' UNIVERSAL 'EXTRA GROSSES'

Screen in a Sad Way for Comedy: Roach

Producer Sees Need for Development of Comedians; Urges Mixed Programs

by FRANK L. MORGAN
in Chicago

"Comedy is the greatest thing in the world for morale," Hal Roach said in Chicago last weekend, after attending the United Artists' sales meeting at the Blackstone Hotel. "There should be more of it shown on our screens today, yet there is not one tenth as much comedy produced now as there was in the old days," added the producer of comedies for more than a quarter-century.

"If you could read some of the thousands of letters we have received from war-torn countries, asking and begging for more comedy product, pictures that would take their minds off of a troubled world, if only temporarily, you would understand the great need for more and more comedy films.

"One of the main reasons for the drop in comedy production, I think, is the dearth of good farceurs, comediennes and comedians. It wasn't so long ago that when we spoke of comedies the names of Mabel Normand, Ford Sterling, Charley Chase, Harold Lloyd, Buster Keaton, Larry Semon and numerous others came to our minds. How many names can you think of today? There has been no new comedy talent, to speak of, developed in the past few years, because the young actor and actress looks with distain upon comedy acting. They all want to emote and become Clark Gables and Bette Davises.

"As a result we must develop the kind of talent we can use and teach them the rudiments of comedy and timing. We are building up some young players now that we think will be the comedy stars of tomorrow."

Hits Double Bills

Mr. Roach did not confine his views entirely to the comedy angle of production, but gave interesting comments on other phases of the industry. On the subject of double-bills he said:

"Recently I noticed a theatre advertising the double feature bill of "How Green Was My Valley" and "The Corsican Brothers." To my notion this was very poor judgment in booking. Two heavy features, both long, with no comedy relief. Both are fine pictures, but how much better it would have been to run them as single features with a comedy on the bill for contrast.

"An exhibitor loses money by playing such a long show, too. The length of such a combination precludes the proper turnover of patrons. One of the best examples of too long a show and its result was just recently called to my attention. In the Los Angeles territory are two theatres, operated by one of the big circuits. Both are identical in seating capacity and appointments, admissions, etc. Not long ago one of the houses played "Honky Tonk" coupled with a "B" picture of 75 or 80 minutes running time. The other played "Honky Tonk" with a 45-minute comedy (Mr. Roach admitted it was a streamliner) and the result was that, due to the latter house being able to run extra shows on the time saved by the booking combination, it did $300 more in week-end receipts than the other house. And, according to the circuit management, the grosses of the two houses do not ordinarily differ by more than $20 weekly. Exhibitors, I think, should be careful in arranging their double bills. One picture should not detract from the other as they do in many cases. Comedy is the greatest intermedium in the business and should be a part of every program.

FROM READERS

To TERRY RAMSAYE:

Your editorial on "the war job" of the film industry, published in the HERALD of March 21, conveys an impression as to my viewpoint which I am most anxious to correct.

Along with you, President Roosevelt and most others, I agree whole-heartedly that an essential responsibility of motion pictures in wartime is to entertain, to give the public emotional refreshment within the ordinary bounds of discretion.

But I also feel that the screen, through a limited but consistent program of shorts, should be used to the best of its possibilities to convey information and instruction pertaining to our national war effort. Films in this program should aim to clarify the scope and the meaning of the war, to show realistically how we are fighting it and to tell civilians how to prepare to meet its perils.

And it seems to me that the most practical and effective way to promote such a program is through a united effort of our best shorts producers, working preferably in collaboration with a government advisory board, and with individual producers selected to make such films as they are known to be best qualified to do. This plan would permit the correlation of information and, especially, it would obviate duplication, thus saving much valuable time.

You suggest that such a unified program would be contrary to the American way. Is not the American way, in time of national crisis, to gather our strength and expend it in the manner which is most effective? Is not our national motto, *"E Pluribus Unum,"* a reliable guide to it?—BOSLEY CROWTHER, *The New York Times.*

Mr. Crowther's letter considerably modifies and amplifies his expression in the New York Times which was discussed in the HERALD's *editorial concerned. There Mr. Crowther was understood to be indicating a series of perhaps fifty-two pictures a year bearing on morale propaganda. The inference was feature pictures. Meanwhile, Mr. Crowther here says that he had in mind a "consistent program of shorts". A deal is being done about that now.—T. R.*

RKO Directors Study Budget

A new season production budget for RKO Radio Pictures in excess of $13,000,000 was reported to have been submitted to the board of directors at a special meeting in New York on Monday. George J. Schaefer, president, brought the production proposals east over the weekend following conferences at the studio.

The directors were also said to have been informed that Charles W. Koerner, theatre operations head, who is now at the studio, had been given a permanent post there. It was reported that Mr. Koerner will remain in Hollywood as general manager of the studio with Joseph I. Breen continuing as vice-president in charge of production. Mr. Koerner had been scheduled to return to New York about April 1st, when Mr. Breen returns from a vacation in Mexico.

At the studio it was announced last week that Wilson R. Stone had been named labor relations manager. He has been assistant studio manager at Columbia for 12 years. At RKO he will carry out the labor relations duties formerly handled by Sid Rogell, studio manager who resigned recently.

Production activities of Bert Gilroy have been expanded to include six features in addition to his series of six Tim Holt westerns and short subjects. Milton Hoffman will be his assistant. Frank Ross, Inc., will produce two features for RKO release next year. They will be a Jean Arthur picture and "Another Dawn."

The radio team "Lum and Abner" (Chester Luck and Norris Goff) have been signed to a long-term contract by RKO. Jack Votion, who produced the team's first two pictures, will start work on "Courtin' Time" early this summer. Harold Peary, "The Great Gildersleeve" on NBC, has also been signed for two pictures by RKO.

Schenck, Moskowitz Seek Supreme Court Review

Joseph M. Schenck and Joseph Moskowitz will seek a review by the U. S. Supreme Court of the decision of the U. S. Circuit Court of Appeals, in New York, last Saturday, upholding their tax case conviction by a federal jury in New York.

Application will be made within 30 days for a writ of certiorari on the ground that constitutional rights of the defendants are involved.

As a preliminary step, their attorneys indicated, the Circuit Court was asked on Tuesday to issue a temporary stay of execution of its mandate until the Supreme Court should pass on the question of whether a review was to be granted.

Paramount Sets F & M Deal

Charles M. Reagan, assistant sales manager for Paramount, reported at the home office Monday that the company had closed a deal with the Fanchon & Marco circuit and St. Louis Amusement Company for its first four blocks-of-five for both first run and suburban theatres. Harry Arthur represented the theatre companies in the deal which includes a separate contract for "Louisiana Purchase."

Atlantis Pictures Corp.

A new production company, the Atlantis Pictures Corp., was formed in Hollywood last week by P. R. Duinen, Edgar G. Ulmer and Andre Dumonceau, all of Los Angeles.

NEW CANADIAN DRAFT HITS FILM EMPLOYEES

Industry Cannot Hire Men Qualified for Military Service Under New Rule

by W. M. GLADISH
in Toronto

Canada's new conscription plan closing non-war occupations to men of military age will affect the film industry. On Tuesday, from Toronto, it was learned that the Department of Labor had notified all film exchanges and theatre operating companies in Canada that the plan prohibited employment of men of military age for new positions or replacement of employees for the duration.

The motion picture industry and its operations in Canada have for weeks now been virtually controlled by the Government. To date, however, there has been no great drain on the executive personnel of theatres in Canada, although many staff employes of the film exhibition business have voluntarily joined the colors for fighting with the army, navy and air force in any and all parts of the world.

Theatre ownership or management has not been disturbed, for example, to such a degree that women have been called upon to replace manpower any more than in the pre-war days. Girls have replaced male ushers in some theatres but otherwise there is no marked difference. Only two theatres in Toronto employ girl ushers, these being Shea's and the Midtown, both of which were remodelled and re-opened during the war period and before construction restrictions put a stop to modernizing projects. Other local theatres have found it necessary to make some replacements in floor staffs because of drifts to the army or munitions work.

Comparatively few projectionists have enlisted for active service anywhere in Ontario for the reason that this has proved in Canada to be a young man's war—to an increasing extent as hostilities proceed. A large proportion of the booth operators contributed their bit in the last war and are well above the age limit for recruits in the current conflict.

Conversion to Theatres Out

by VICTOR SERVICE
in St. Johns, N. B.

A recent Dominion Government ruling that mercantile buildings cannot be converted into theatres, has checked several projects in the formative stage. A number of companies which had been unable to build new theatres, owing to the prevailing governmental ban on such new construction, had been considering plans to turn stores, garages, warehouses into picture houses. With excellent business prevailing, it was hoped to get an opportunity to cash in on the record demand for film entertainment despite the ban on new theatres.

Centers which had been looked over with a view to achieving this objective were: St. Johns, Moncton, Sackville, Fredericton, Bathurst, Sussex, Campbellton, in New Brunswick; Halifax, New Glasgow, Kentville, Liverpool, Amherst, New Waterford, Glace Bay, Sydney Mines, North Sydney, in Nova Scotia; Charlottetown, on Prince Edward Island.

Seating Problem Cited

With the automotive trade handicapped heavily by war restrictions, garages have been available for other purposes on sale or lease. This would not be the first time a garage has been revamped into a picture theatre in the eastern provinces, if official sanction were obtainable. Theatres in this territory have been remodeled into such from churches, public halls, fraternal halls, furniture stores, skating rinks, dance halls.

The problem of providing seating is a vital one and there are other impediments in the way of expanding the capacities of theatres, including priorities, and Government regulations. Some of the projects have been under way for the past year and not completed yet. Efforts to buy sufficient new seats are being given up and used seats being installed to fill up the gaps.

After completing the remodeling of the Community, Yarmouth, N. S., Franklin & Herschorn have been refused an operating license for the theatre by C. H. Bennett, chairman of the Nova Scotia Board of Censors. The picture distribution branches in St. Johns, N. B., were notified by Bennett not to supply the Community with pictures of any kind. Under the provincial regulations, the board chairman is given the right to cancel the license of a distributor who supplies an unlicensed theatre.

Franklin & Herschorn obtained two conferences with A. S. MacMillan, provincial premier, who brought in his government to hear the objectors to the license rejection, and make a decision. This, instead of taking the responsibility on himself.

At the first conference, the Premier ordered a temporary license issued, pending final decision. Representing Franklin & Herschorn at the conferences were: Mitchell Franklin, Peter Herschorn, Ivan Haley, Al Foster, Pat Dwyer, J. A. Walker and C. W. Fairn. Under the provincial theatre laws, plans and specifications are to be supplied where alterations are projected. The plans were submitted but not the specifications. It was contended by the theatre firm that Mr. Bennett was taking advantage of a technicality in refusing the renewal.

Orders Theatre Closing

It was pointed out that a large sum of money had been spent in improving the Community, and that for three months, Mr. Bennett had been in touch with the firm, ordering certain changes. These had all been made, on the assumption that if the demands were acceded to, the renewal would be issued. The town engineer and fire chief had endorsed the Community, from the safety angle. Approval also came from the legislative representative.

The temporary license prevented peremptory shutdown by about an hour. The exchanges furnishing the bill, had agreed to cancel the bookings at the request of the censor board chief, which would leave the theatre without a program.

After taking the case under consideration, the Premier and government notified Manager Al Foster at Yarmouth to close the Community. The owners have announced their intention to keep the theatre open until there is a forced closing. There was no mention in the notice as to how long the closing would prevail. However, a rumor was current that the government had decided on a penalty for failure to present the specifications, with the plans. The circuit pointed out that there had been no attempt made to evade admission that the specifications had not accompanied the plans. And, that, in view of the frequent orders for changes by Bennett, during three months following filing of the plans, he had condoned the lack of specifications. From the circuit side, it was asserted it looked as if the company was just being inveigled into a heavy expenditure and with the judgment prejudiced.

Business Good

With conditions in the soft coal, pulp and paper, lumbering, textile, shipping, transportation, war supplies (including munitions), steel, farming industries highly favorable in the Atlantic provinces, the reflex is shown in the theatre boxoffices.

From all parts of the provinces, come reports of excellent business at the theatres, and there are many instances of insufficient seating. Remedying this defect is fraught with impediments due to wartime restrictions. Battling with priorities on construction and materials and equipments, consumes months. Hence, the inability of so many exhibitors to cope with the full demand for accommodations.

CONVENTIONS OFF IN CANADA

Because of Canada's recent war restrictions, including gasoline rationing and the ban on the sale of automobile tires for civilian use, it is believed that company conventions or general sales conferences in Canada are off for the duration.

Inquiries at the home office of Famous Players Canadian Corporation, in Toronto, indicated that the annual managers' convention, tentatively scheduled to be held there this spring, would not be held. Local meetings of managers may be held, for which extensive traveling would not be involved.

PRC Convenes On Coast May 4

Producers Releasing Corporation will hold a national convention of franchise holders at the Roosevelt Hotel in Hollywood, May 4-7th. Leon Fromkess, vice-president in charge of production, who arrived in Hollywood Monday; George Batcheller, in charge of feature production, and Sig Neufeld, supervisor of westerns, will coordinate production activities for the 1942-43 product to be announced at the convention.

Leo J. McCarthy, newly appointed assistant to Arthur Greenblatt, PRC general sales manager, left New York March 21st for a tour of exchanges under his supervision. His trip will take him to Chicago, Milwaukee, St. Louis, Kansas City, Omaha, Denver, Seattle, San Francisco and Los Angeles where he will attend the convention.

Mr. Fromkess announced on his arrival in Hollywood that the company had purchased "Yanks Have Landed," written by J. Wesley Carrington. The story is now in preparation and will be produced for release on the current program.

Mr. Fromkess also announced the complete cast of "The Mad Monster," the Sigmund Neufeld horror-thriller scheduled to go into production before the end of the month. George Zucco, Johnny Downs and Anne Nagel are featured. Sam Newfield will direct.

Roy Haines, eastern and Canadian sales manager for Warners, and Arthur Sachson, sales executive, were in Detroit this week for a meeting of the sales force in that territory.

Industry Praised at Freedom Dinner

The motion picture business was lauded as "an industry with a heart" by the Rev. Dr. Daniel A. Poling, church leader, at a Freedom Dinner given by a large Christian Endeavor group in the Grand Ballroom of the Roosevelt Hotel in New York on Monday.

With Will H. Hays as toastmaster and Mayor Fiorello H. LaGuardia among the speakers, church leaders lauded the industry in general for the production of morale-building motion pictures, and praised H. M. Warner and Warner Bros., for making "One Foot In Heaven," the story of a country parson.

Although the dinner, which packed the Grand Ballroom of the hotel was intended primarily to pay honor to Dr. Poling for his church and war work, it developed into a tribute to the industry.

Dr. Poling also announced that Mr. Warner had contributed $10,000 toward the world fund of the Christian Endeavor Societies.

Another speaker was Dr. Norman Vincent Peale, who was complimented by his church associates for his fine work as technical advisor on "One Foot In Heaven."

Among film persons at the dinner, besides Mr. Hays, were Francis S. Harmon, Carl E. Milliken and Mort Blumenstock.

Warner Ad-Sales Week

The week of March 29th to April 4th has been set by Warner Bros. for its fifth annual Ad-Sales Drive. The campaign is planned to increase the use of advertising for a bigger gross in the final week of the company's annual film sales drive, for which $25,000 in cash prizes has been offered. It is under the direction of Bernard R. Goodman, sales manager for advertising accessories.

Quigley Award Winners Honored at Parties

Highlighted by the presentation of the 1941 Quigley Grand Awards last week at the AMPA "Theatre Showmanship Show", the visit to New York of the winners, Arnold Stoltz and Frank Bickerstaff, as guests of Motion Picture Herald, was punctuated by a program of social activities, featuring a reception given by Martin Quigley in the offices of Quigley Publications, and attended by scores of exhibitors, managers and home office executives.

Other events included a dinner and theatre party as guests of W. R. Ferguson, MGM director of exploitation, at Leon & Eddie's and "Sons of Fun". Oscar Morgan, Paramount short subjects head, with Manny Reiner and Monroe Goodman, of his department, were hosts at an afternoon reception to the winners and to Col. William K. Jenkins, L. & J. circuit vice-president, E. E. Whitaker, Hudson Edwards, I. R. Shields and Lamar Swift, L. & J. executives in New York for the presentation.

As guests of Ben Kalmenson and Ralph McCoy, Warner Brothers, the winners and the L. & J. delegation had dinner at Toots Shor's and attended a showing of "Best Foot Forward". Leon Netter, vice-president, Paramount Theatres, also was host to the group at dinner and theatre.

The winners acknowledged their awards as follows:

"Dear Mr. Quigley:

"Please allow me to express my thanks to you, A-Mike Vogel, Gertrude Merriam and your entire organization for the unstinting work and effort exerted to make the presentation of the Quigley Awards the huge success that it was.

"I indeed would have had great difficulty in getting a hat to fit me if it were not that I am happy to be cognizant of the fact that the Quigley Award is too big to be presented to any manager except as a symbol of all managers—as a definite token of the respect which is given the man in the field by you and the leading executives of our industry, who take the time and effort to make these selections, and who gathered together at the presentation in this busy war world to show us that our work is recognized, appreciated, and awarded in a way that we can understand.

"Each citation, medal and plaque that hangs on theatremen's office walls throughout the country not only signifies to the manager a job well done, but also is to him what a state bar examination is to a lawyer—what a certificate of practise is to the doctor. It means he is a man versed in his trade and as such gives him confidence and a determination to uphold the ethics and dignity of his profession and inspires him on to a greater display of showmanship.

"As a Grand Award Winner of 1941, the proxy of the theatre manager from Utica to Broadway and from Oshkosh to Los Angeles, I thank you, not only for this award, but for the personal trouble and effort you have all spent towards its selection and presentation, and the wonderful way in which I was entertained on my trip to New York as your guest."

—ARNOLD STOLTZ.

"Dear Mr. Quigley:

"Please let me thank you for a most pleasant stay in New York, and it was indeed a rare privilege to meet you and see what a splendid job you are doing through the Quigley Awards.

"I felt highly flattered Tuesday as Mr. Balaban presented the Bronze Grand Award to me and only hope that in the future I will be able to live up to this honor.

"Again, let me thank you for a splendid time while in New York, and with kindest personal regards and best wishes, I am . . . Very truly yours,"

—FRANK BICKERSTAFF.

New York Fund Drive Launched

The fifth annual drive of the Greater New York Fund was formally launched at a breakfast at the Hotel Astor March 23rd. The breakfast was attended by about 2,000 and was presided over by John W. Hanes, general chairman. J. Robert Rubin, vice-president of Loew's, Inc., is vice-chairman of the motion picture committee. A quota of $5,000,000 is sought since the war has increased the needs of the 400 welfare and health agencies on whose behalf the Fund operates. A total of $1,000,000 has already been collected.

The Philadelphia motion picture industry is supporting the $50,000 annual maintenance campaign of the Deborah Sanitorium from April 12th to May 3rd. Jack Beresin is campaign director.

Mary McCall, Jr., has been named to represent the Screen Writers Guild on the industry's permanent charities committee, replacing Ralph Block, now in Government service.

Opens San Antonio Branch

Gustav Mohme has opened an exchange in San Antonio, Texas, with Salvador Oslo of Mexico City as Manager, Ramiro Cortex as booker-salesman, Lydia M. Lopez as secretary-treasurer and Rudolph Davila, poster clerk.

Mexican Owners Seek Relief on Wages, Taxes

by LUIS BECERRA CELIS
in Mexico City

A theatre slump throughout Mexico, with business in the doldrums especially in the larger cities, has focused exhibitors' attention on high operating expenses, chiefly wages and taxes. The exhibitors are preparing a petition to the Government and the unions asking some relief.

The situation is especially acute in Mexico City, affecting chiefly the seven first runs and the better subsequents. Mexicans are observing Lent more strictly this year, which is one reason for the poor business. In addition, the public is reportedly not taking well to the new pictures, American as well as Mexican. These circumstances have cut receipts of some of the larger first runs here by more than half in comparison with other times, according to theatre operators.

Meanwhile, the Federation of Musical Composers insists that exhibitors pay a five per cent royalty on all music used in exhibited films, foreign as well as domestic.

▽

Henry King and Robert Webb of Fox are making 16 mm. films of various places in Mexico for the reported purpose of selecting a location for a Mexican picture their company contemplates making. The picture is to be in Technicolor.

▽

Felipe Gregorio Castillo, chief of the federal film censorship and supervision department, is producing a short entitled "National Defense" for the Government. This picture, the first of the kind to be made in Mexico, will be widely exhibited in this country, and will perhaps be shown abroad as well. It is to be ready soon after Easter.

▽

A new producing company, Pan American Flms, S. A., managed by A. Messeri, a Spaniard, and backed by local Greek capitalists, has begun business here. It is scheduled to start production in April with two features. Lic. Fernandez Bustamante and Anfonso Sanchez Tello are associate producers.

Milgram Acquires Six Houses in Pennsylvania

David E. Milgram, independent circuit operator, in building up his Affiliated Theatres, this week added six more in Pennsylvania. They are the Shaver, Shavertown; Bandbox, Middleburg; Diamond, Hazelton, and the Favini theatres in Scranton, Jessup and Peckville—all upstate. The circuit now has 25 theatres.

"Saboteur" Title Fixed

The title of Alfred Hitchcock's latest picture will be "Saboteur," originally adopted only as a working title, it was announced by Jack H. Skirball. The Frank Lloyd Production with Priscilla Lane, Robert Cummings and Otto Kruger, awaits Universal release early in April.

Warners Signs Massey

Warner Brothers has announced the signing of Raymond Massey for a role in "Desperate Journey," starring Errol Flynn.

$30,000,000 Gross for 'Wind', says MGM

Picture Now in Third Release Has Played to 52,000,000 Paid Admissions

"Gone With the Wind" will return to Broadway for the third time next Tuesday, March 31st, when the David O. Selznick production, MGM release, will open a continuous-run, popular-price engagement at the Astor Theatre.

Metro-Goldwyn reports the film has already grossed $30,000,000, the biggest business ever done by any picture, and has played to more than 52,000,000 paid admissions in more than 12,500 engagements.

Following its world premiere December 15th, 1939, at Loew's Grand Theatre, Atlanta, "GWTW" first arrived on Broadway on December 19th of that year, opening simultaneously at the Astor and Capitol Theatres. It played at the Astor for 43 weeks, twice daily, at advanced prices, and ran for 11 weeks and two days at the Capitol, setting a record for that house. On January 23rd, 1941, the picture returned for its second Broadway appearance at the Capitol and played until February 19th of last year on a popular-priced basis.

Gallup "Wind" Survey

MGM reports that of the 52,000,000 persons who have seen the picture, approximately 5,489,000, or nearly 11 per cent of the total audience, saw the Selznick production of Margaret Mitchell's best-seller novel more than once, and that approximately 457,000 returned to see the film three times or more. These figures were compiled by the Audience Research Institute, a Gallup service which charts statistics about theatre audiences. The survey also revealed that some 22,962,000 persons who attend the motion picture theatres less than once a week, went to see "GWTW."

According to the survey, the greatest segregated percentage of persons who have seen the film are between the ages of 21 and 30. In this group are approximately 11,578,000 persons who have seen the picture, including 1,771,000 who have seen it twice and 122,000 who saw it three times or more. The survey further disclosed that "a high proportion" of audiences fall in the middle income groups whose earnings average between $35 and $60 weekly. To the latter economic sector belongs 17,803,000 filmgoers, while the $25-a-week class claims 11,487,000 persons.

The Gallup survey disclosed that the greatest appeal of the Selznick production was "in the strength" of the Scarlett O'Hara-Rhett Butler love story, as interpreted by Vivien Leigh and Clark Gable.

During 1940, "Gone With the Wind" played road show engagements exclusively in the United States and Canada. Sales policy for these shows, reports MGM, was 70-30, with a guarantee of at least 10 per cent profit for the exhibitor, the film being shown at the following minimum admission prices: 75 cents for matinees and $1.10 evenings.

In 1941, the film started its second swing in January. This time the minimum admission was 40 cents at matinees, 55 cents evenings and 25 cents for children, taxes included in all cases. Various reports from the field indicate that the film was sold this time on a 50-50 basis.

The Selznick production was listed as a Box-Office Champion by Motion Picture Herald-Fame for 1939-40 and 1940-41. It received the monthly Box Office Champion citation in Motion Picture Herald for January, February and March, 1941, and for December, 1939, and January, February, March and April of 1940. In 1939, it won the Academy Award for the best picture of the year and in total, received nine Academy mentions.

Other honors bestowed upon "Gone With the Wind," included the New York Film Critics award in 1939 to Vivien Leigh for the best performance of any actress that year; the selection of Miss Leigh as "First Lady for 1940," by the special awards committee of the Broadway Association and the statuette given to Hattie McDaniel for her outstanding performance by the National Association for the Advancement of Colored People.

Estimated box office grosses for the third engagements this year of "Gone With the Wind," include the following: At the Capitol Theatre, Cincinnati, $11,000 for the first week, $8,500 for the second week; Loew's Theatre, Cleveland, $18,000 for the first week; in Sacramento $6,050 for one week; in Buffalo, $9,124 first four days.

$5,000,000 for "York"

"Sergeant York," the Warner Bros. film starring Gary Cooper, production cost of which is estimated at $1,500,000, has rolled up a rental gross of $5,000,000, according to home office executives who reported this week that the picture, still playing pre-release engagements at advanced scales, would not be generally released for some time. On the basis of this figure from the comparatively few houses played to date, and with several "recent factors stimulating additional public interest in the picture," Warner's estimates a final gross of at least $10,000,000.

The company enumerates some new box office factors favoring "York" as follows: Gary Cooper's winning the Academy Award for the best performance of the year as a result of his work in the film; the daily column of Sergeant Alvin C. York currently being syndicated in more than 400 newspapers and the recent Gallup poll placing "York" first in public preference among releases of the past year.

Roxy Begins 16th Year

Last week marked the beginning of the 16th year of continuous operation of Broadway's Roxy Theatre, New York, with the Fox film, "Song of the Islands." The picture opened March 11th, exactly 15 years from the date of the theatre's original opening on March 11th, 1927. The film which inaugurated the Roxy was "The Loves of Sunya," starring Gloria Swanson.

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE GOES LATIN: Arthur Hale, Penny Singleton—A homey story that portrays the actual domestic life of many folks and also lends a touch of comedy with the various predicaments of the male lead Arthur Lake. Truly sixty-nine minutes of good entertainment. Comedy and news. Running time, 69 minutes. Played January 31, February 1.—W. J. Overstreet, Raiford Prison Theatre, Raiford, Fla. Prison patronage.

HARVARD HERE I COME: Maxie Rosenbloom, Arline Judge—See review on "Moonlight in Hawaii," Universal.—A. E. Andrews, Emporium Theatre, Emporium, Pa.

Metro-Goldwyn-Mayer

BABES ON BROADWAY: Mickey Rooney, Judy Garland—For your fans that like Mickey Rooney in a light, gay musical comedy; this is right down their alley. Most of my crowd enjoyed themselves; especially the little boy who played the piano in one sequence. He nearly brought down the house. It ought to do well for you as it did fairly well here. Running time, 118 minutes. Played March 13-14.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MARRIED BACHELOR: Robert Young, Ruth Russey—Ruth Hussey stole this show. Was a good picture but enjoyed by only a small crowd. Played March 4-5.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

PHILADELPHIA STORY: Katharine Hepburn, James Stewart—A comedy of manners with all of the cast rendering a fine performance, with Katharine Hepburn at her best in dramatic acting. It proved highly entertaining. Also comedy and news. Running time, 112 minutes. Played January 10-11.—W. J. Overstreet, Raiford Prison Theatre, Raiford, Fla. Prison patronage.

RINGSIDE MAISIE: Ann Sothern, George Murphy—An excellent series that pleases.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SHADOW OF THE THIN MAN, THE: William Powell, Myrna Loy—Excellent picture, but seem to have lost their box office.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SMILIN' THROUGH: Jeanette MacDonald, Gene Raymond—Everyone enjoyed this reissue. All comments were "It was better than before." I was surprised at my business but wish I could be surprised more often. Played March 11-12.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

TARZAN FINDS A SON: Johnny Weissmuller, Maureen O'Sullivan—Did outstanding business. Sold out before show started.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

UNHOLY PARTNERS: Edward G. Robinson, Edward Arnold—This is a fairly good melodrama of the Edward G. Robinson tiype. It is not box office fare at this particular time and will need hard selling to get them in. I used it on Giveaway nights to the usual crowd and it seemed to give general satisfaction. Running time, 94 minutes. Played March 11-12.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

WHISTLING IN THE DARK: Red Skelton—Very good wacky entertainment. Plenty of laughs. Just what the public needs by way of entertainment. Running time, 61 minutes. Played March 6-7.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

Paramount

BAHAMA PASSAGE: Madeleine Carroll, Stirling Hayden—The story wasn't so good, but the beautiful color photography made up for it. Business was good. Running time, 82 minutes. Played March 8-9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOLD BACK THE DAWN: Charles Boyer, Olivia de Havilland—The ladies liked the way Boyer did his romancing, but unfortunately there were not enough of them present. The picture was well acted and made, but the business was no good. Running time, 116 minutes. Played March 1-2.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

LOUISIANA PURCHASE: Bob Hope, Vera Zorina, Victor Moore—Very good musical show in color which pleased big business. Victor Moore stole the shw, but Bob Hope finally got in a few gags in the latter part. Running time, 98 minutes. Played March 11-12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NIGHT OF JANUARY 16TH: Robert Preston, Ellen Drew, Nils Asther—Just a program picture that failed to draw. Played March 9-10.—Miss Cleo Manry, Buena Gista Theatre, Buena Vista, Ga. Small town patronage.

NIGHT OF JANUARY 16TH: Robert Preston, Ellen Drew—Very entertaining murder drama with the interest held until the fadeout. Plenty of comedy, too. We like both of these featured players. Running time, 79 minutes. Played March 11-12.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SKYLARK: Claudette Colbert, Ray Milland—This was a grand picture. In spite of the weather, business was fair. Played February 25-26.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

SULLIVAN'S TRAVELS: Joel McCrea, Veronica Lake—This story is based on the assumption that the theatre public wants entertainment; and not only proves it, but makes a very good job of practicing what it preaches. Comments were all good, but I sometimes wonder if Veronica Lake hasn't been oversold. Incidentally, I got a good look at her face in this one. It is rather attractive. Running time, 92 minutes. Played March 5-7.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Canada. Small town and rural patronage.

Republic

ANGELS WITH BROKEN WINGS: Binnie Barnes, Gilbert Roland, Mary Lee—Business very ordinary. No star value. Will get by on a dual bill.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

DOWN MEXICAN WAY: Gene Autry—See review on "Parachute Battalion," RKO Radio.—A. E. Andrews, Emporium Theatre, Emporium, Pa.

HEART OF THE RIO GRANDE: Gene Autry, Smiley Burnette, Kay McKenzie—Another good Autry which pleased the Friday-Saturday fans. Autry always pulls them in here. Running time, 70 minutes. Played March 13-14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JESSE JAMES AT BAY: Roy Rogers—These Rogers' westerns please and rank with the best of the westerns.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

LADY FOR A NIGHT: Joan Blondell, John Wayne—This won't get you any extra money, but will sure please those who drop in. Running time, 86 minutes. Played March 13-14.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

LADY FROM LOUISIANA, THE: John Wayne, Ona Munson—It's surprising the business these fillers sometimes do for the apparent reason. This is a mediocre picture that did slightly better than average in weather that should have kept everybody home. There were no comments. Running time, 83 minutes. Played March 2-4.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Canada. Small town and rural patronage.

MOUNTAIN MOONLIGHT: Weaver Brothers and Elviry—A good little picture. Business only average. Played February 16-17.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

RED RIVER VALLEY: Roy Rogers, George "Gabby" Hayes—Weekend. Trade enjoyed this picture very much. Business good. Played March 6-7.—Miss Cleo Manry. Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

SINGING HILL, THE: Gene Autry, Smiley Burnette—Was a good western and pleased my patronage very much for the weekend. Played February 21.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

SUNSET IN WYOMING: Gene Autry, Smiley Burnette—These Autrys are all good and have plenty of drawing power here.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

TUXEDO JUNCTION: Weaver Bros. and Elviry—Very good comedy and was enjoyed by all. Running time, 72 minutes. Played March 10-12.—D. P. Thomas, Garrettsville, Theatre, Garrettsville, Ohio. General patronage.

RKO Radio

ALL THAT MONEY CAN BUY: Edward Arnold, Walter Huston, Anne Shirley—This is the story of a guy we have all had occasion to raise at one time or another. But I doubt that the Devil has ever been raised with more grace and finesse than herein. Comments from average-sized crowds were a clear-cut fifty-fifty with nobody straddling the fence. It's something new with a future as predictable as that of an "impregnable" fortress. Running time, 106 minutes. Played March 9-11.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta. Small town and rural patronage.

ALONG THE RIO GRANDE: Tim Holt—One of the biggest week-ends we have ever played in some time.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

CITIZEN KANE: Orson Welles—March 13 was Friday, and maybe that had something to do with it. After 20 years as an exhibitor we have finally run into one that we couldn't find a single patron that would admit that it had any merit. Once in a while you can say a picure is at least artistic and thereby damn it with faint praise. but for us we can't even say that about "Kane." All we can say is "skip it," or suffer. Played March 13-14.—E. C. Van Fradenburg The Valley Theatre, Manassa, Col. Farming community patronage.

DUMBO: Cartoon—Cartoons are all right in their place, but it appears that their use as a whole feature does not work well. And each one of these does about 10 per cent less business than the previous one. As far as we are concerned, it will be all right if there are no more. Running time, 64 minutes. Played March 6-7.—E. C. Van Fradenburg, The Valley Theatre, Manassa, Col. Farming community patronage.

FIGHTING GRINGO, THE: George O'Brien—A fair western that we double-billed with "Tarzan Finds a Son" to sell-out business.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

KITTY FOYLE: Ginger Rogers, Dennis Morgan—A modern drama with a fascinating love interest created by the sparkling acting of the feminine lead Ginger Rogers. Also news and comedy. Running time

(*Continued on following page*)

(Continued from preceding page)

105 minutesr. Played January 17-18.—W. J. Overstreet, Raiford Prison Theatre, Raiford, Fla. Prison patronage.

PARACHUTE BATTALION: Robert Preston, Nancy Kelly—They had something here, but it was muffed. I laced a Gene Autry along with it. Results were gratifying from standpoint of attendance and satisfied customers. Second feature "Down Mexico Way." Running time, 75 minutes. Played March 13-14.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

SUSPICION: Cary Grant, Joan Fontaine—Good picture to good crowd.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

Twentieth Century-Fox

BELLE STARR: Randolph Scott, Gene Tierney—Same old story. We can't seem to do any business on such pictures, no matter how beautiful or who is in the cast. This was certainly a fine production, hut a wasted effort as far as our receipts were concerned. Running time, 87 minutes. Played March 4-5.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

CONFIRM OR DENY: Don Ameche, Joan Bennett—Not box office. Too heavy. Our patrons didn't complain on the way out; in fact, very few came in. Running time, 73 minutes. Played March 13-14.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

COWBOY AND THE BLONDE, THE: Mary Beth Hughes, George Montgomery—A very entertaining show that went over hig here. Good for the small town. Running time, 68 minutes. Played February 26-28.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

DRESSED TO KILL: Lloyd Nolan, Mary Beth Hughes—A good action Saturday night picture.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GREAT AMERICAN BROADCAST, THE: Alice Faye, Jack Oakie, John Payne—A great musical that went over the top here. It was liked by everybody and we did outstanding business on it. Running time, 90 minutes. Played March 2-4.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

HOW GREEN WAS MY VALLEY: Walter Pidgeon, Maureen O'Hara, Roddy McDowall—This very good, and drew the crowds.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

I WAKE UP SCREAMING: Betty Grable, Victor Mature—One of the best mystery offerings to date. No draw, but it sure pleased those attending. I still believe the original title, "Hot Spot," would have meant more at tbe box office. Running time, 82 minutes. Played March 15-16.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

PRIVATE NURSE: Brenda Joyce, Robert Lowery—Double hilled this with "Whistling in the Dark." A very nice little picture, but as a nurse among the audience remarked after the show, "sucb things never happen." Running time, 61 minutes. Played Marcb 6-7.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

REMEMBER THE DAY: Claudette Colbert, John Payne—This is a fair picture, however, but they didn't come in for it.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

RIDE, KELLY, RIDE: Eugene Pallette, Marvin Stephens—O. K. programmer to be used as the second half of a double bill. We didn't, so lost heavy. Running time, 59 minutes. Played February 12-14.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

RIDERS OF THE PURPLE SAGE: George Montgomery, Mary Howard—A dandy Zane Grey western.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

RISE AND SHINE: Jack Oakie, George Murpby, Linda Darnell—Exceptionally good picture and was enjoyed by everyone. Running time, 92 minutes. Played March 13-14.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

SCOTLAND YARD: Nancy Kelly, John Loder—A fairly good feature, hut a poor draw, possihly because of the title. Running time, 68 minutes. Played March 6-7.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

SLEEPERS WEST: Lloyd Nolan, Lynn Bari—A good little program picture. Played as a douhle bill for weekend trade. Business fair. Played February 27-28.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

WEEK-END IN HAVANA: Alice Faye, Carmen Miranda, John Payne, Cesar Romero—Swell picture and was enjoyed by all. Very beautifully colored. Running time, 80 minutes. Played March 6-7.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

YOUNG AMERICA: Jane Withers—This is the best Jane bas done so far, and it will go in any farm country where they have 4H cluhs. Be sure and tie in with your county agent on tbis one. It is plenty good, too.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

United Artists

SUNDOWN: Gene Tierney, Bruce Cabot, George Sanders—I was afraid of this as people were telling each other around town that it was not too good. Anyhow, came the playdate, and we did above average with it and it pleased the action fans 100 per cent. I enjoyed it myself, although there are some things that could have been improved. It moves right along without a slow moment in it. Swell photography! They did a good job of making the West look like Africa. Running time, 90 minutes. Played March 12.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Universal

DRACULA: Bela Lugosi, Helen Chandler—**FRANKENSTEIN:** Colin Clive, Mae Clark, John Boles, Boris Karoff—A special horror show reissued that did outstanding business. Would advise it for any situation. —Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

HELLZAPOPPIN': Martha Raye, Olsen and Johnson—Did above average business with tbis screwball comedy. First day had a blizzard that hampered us some. Think it should do business anywhere.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

IT STARTED WITH EVE: Deanna Durbin, Charles Laughton, Robert Cummings—This is a very good picture that warranted my expectations of good business. But for some reason the weekend business was away off. Comments were all favorable. Running time, 90 minutes. Played February 26-28.—Delmar C. Fox, Fox Theatre, Pincber Creek, Alberta, Can. Small town and rural patronage.

KEEP 'EM FLYING: Abbott and Costello—The best Box Office of any of the Abbott & Costello's to date. My public likes them generally and if not seen too often, believe they are a good bet for some time to come. All the titles bave been snappy thus far, wbich is anotber asset at tbe ticket window. Running time, 85 minutes. Played March 8-9.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

MA, HE'S MAKING EYES AT ME: Tom Brown, Constance Moore—Just fair. Not much to it. Running time, 61 minutes. Played February 16-18.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

MOONLIGHT IN HAWAII: Mischa Auer, Johnny Downs, Jane Frazee—Tbis was off color and not as good as one of the swing musicales. I double billed it with "Harvard, Here I Come" and this was another bad cboice, consequently the day was spoiled for me and my audience. It probably would have stood up for one days witb a stronger running mate. Who knows? Running time, 60 minutes. Played March 10.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

MOONLIGHT IN HAWAII: Mischa Auer, Johnny Downs, Jane Frazee—Played as a double bill with "Red River Valley" and proved to be a good program. Business good. Played Marcb 6-7.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

NEVER GIVE A SUCKER AN EVEN BREAK: W. C. Fields, Gloria Jean—Very bad reaction. Ask our suffering audience that laid their shekels down; most of it would not pass postal inspection. With business 30 per cent below normal, due, no doubt, to some extent to the tire rationing, the public is not going to wear out the remaining life they bave in tbeir tires on poor pictures. I am very much afraid that tbe honeymoon is over for both the exhibitors and producers, and in the coming new season they had better take heed; watch production costs and picture quality. If the public bas been critical in the past, it will be, and is now, doubly so, than in the past. I will confess that I do not know tbe answers entirely. One way would be less "B" pictures and extended playing time. We know from tbe past 60 days, since business started to recede, that tbey are passing up tbe little program pictures and waiting out for known, big ones, that are coming. This has been true always, but as tbe tire situation becomes increasingly more serious, it is apparent tbat film costs cannot continue as bigh as they have been in the past four years. The business is not here and I don't look for any improvement as time goes on. This is pessimism, and in this situation and the otber small towns that depend upon tbe rural trade, it is warranted.—A. E. Hancock, Columbia Tbeatre, Columbia City, Ind. General patronage.

PRIVATE AFFAIRS: Nancy Kelly, Roland Young—This was a big let down at the box office. Few saw it and those that did thought it terrible. Running time, 74 minutes. Played Fehruary 23-25.—Fred Basba, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

RAIDERS OF THE DESERT: Ricbard Arlen, Andy Devine—A very ordinary action picture that did little business.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

Warner Bros.-First National

BULLETS FOR O'HARA: Joan Perry, Roger Pryor—Just another program picture which failed to draw at tbe box office. Running time, 56 minutes.

(Continued on following page)

RKO TRADE SHOW CORRECTION!

ORSON WELLES' THE MAGNIFICENT AMBERSONS

will not be trade shown on March 31st, as previously advertised. Dates of the trade showings will be announced soon.

RKO RADIO PICTURES, Inc.

(Continued from preceding page)

Played March 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CITY FOR CONQUEST: James Cagney, Ann Sheridan, Frank Craven—This is a good Cagney picture and will be well liked where Cagney is liked.—J. N. Wells, Wells Theatre, Kingsland, Ga. General patronage.

DIVE BOMBER: Erroll Flynn, Fred McMurray—The worst comment I had on this picture was that it was entirely too long and too much of the same thing. So many of my patrons walked out, which, of course, worries any manager. Business fair. Played March 2-3.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

LAW OF THE TROPICS: Constance Bennett, Jeffrey Lynn—A very good picture, but should have stuck to our western double bill for week-ends.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MALTESE FALCON, THE: Humphrey Bogart, Mary Astor, Gladys George—Here is a picture that did well in Chatham, but when we played it in Tilbury we starved to death. Looks like it isn't meant for small towns.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—Many favorable comments, but, for some reason, did not bring them in. Running time, 108 minutes. Played March 15-16.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

SERGEANT YORK: Gary Cooper, Joan Leslie—This was a wonderful picture. Good acting. All comments "When will we have another as good as this one?" Should top the pictures of the year. Played February 18-20.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

STRAWBERRY BLONDE: James Cagney, Olivia de Havilland, Rita Hayworth—This is a good romantic melodrama with sufficient heart interest to hold attention. The acting of both leads by James Cagney and Rita Hayworth is impressive. Also news and comedy. Running time, 97 minutes. Played January 24-25.—W. J. Overstreet, Raiford Prison Theatre, Raiford, Fla. Prison patronage.

THEY DIED WITH THEIR BOOTS ON: Errol Flynn, Olivia de Havilland—Perfect entertainment. Did not do the business we anticipated, although did outstanding at box office, but wasn't the sell-out as in Chatham.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Short Features

Metro-Goldwyn-Mayer

FANCY ANSWERS: Pete Smith Specialties—Just a filler. This idea does not seem to please.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

FIELD MOUSE, THE: Technicolor Cartoons—A very good colored cartoon.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

GREENIE, THE: Miniatures—Entertaining one-reeler telling about immigrant children. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOBBIES: Passing Parade—Interesting. Our audience seemed to enjoy this throughout. Running time, 10 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Paramount

AT THE COUNTY FAIR: Speaking of Animals—This is something new for this location and it went over very well. The adults got a bigger bang out of it than the kids. Running time, 9 minutes.—Delmar C. Fox, Fox Theatre, Pincher Crook, Alberta, Can. Small town and rural patronage.

CRIME CONTROL: Robert Benchley Comedies—Timely and interesting.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

JASPAR AND THE WATERMELONS: Madcap Models—Another Puppetoon by George Pal in beautiful color. Play this quick, as it will please all. Running time, 9 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Oka. Small town patronage.

SITTIN' PRETTY: Sportlights—Excellent for horse lovers. Running time, 10 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

SUPERMAN IN THE BILLION DOLLAR LIMITED: Superman Color Cartoons—We hardly know how to rate these cartoons. Played witb a Gene Autry western and the program brought in a lot of kids. Maybe it was the cartoon. Running time, 9 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

RKO Radio

BAGGAGE BUSTER: Walt Disney Cartoon—Just fair.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

GOOD TIME FOR A DIME, A: Walt Disney Cartoons—Good. Not up to Disney standard, but still good. Running time, 8 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

MARCH OF TIME, NO. 5: Our America at War—Not just what was expected, but, nevertheless, it pleased. Running time, 18 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

PICTURE PEOPLE, NO. 9—We find movie stars and their personal lives always interesting.—Harland Rankin, Plaza Tbeatre, Tilbury, Ontario, Can. General patronage.

TEN PIN PARADE: Sportscope—Average bowling reel that will interest mostly those who indulge. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Twentieth Century-Fox

CAT MEETS MOUSE: Terrytoons—Better than average cartoon in full color. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLYING FEVER: Terrytoons—Silly, not funny. Running time, 7 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

FUNNY BUNNY BUSINESS: Terrytoons—Good black and white cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HAPPY CIRCUS DAYS: Terrytoons—Nice enough little color cartoon in which a little boy, after getting a preview of many circus acts, decides he would rather go to the movies. Not a bad idea, either. Running time, 7 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

OLD OAKEN BUCKET, THE: Terrytoons—A dandy colored cartoon, Novel and pleased all.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

SECRET OF THE FJORD: Father Hubbard Alaskan Adventures—Just another travel talk. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Vitaphone

CARL HOFF AND BAND: Melody Masters Bands—Very well liked by lovers of band shorts. Running time, 10 minutes.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

CARL HOFF AND BAND: Melody Masters Bands—Real good band number.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

CRAZY CRUISE: Merrie Melodies Cartoons—Schlesinger at his best in one of those wacky belly-laugh cartoons that always go over well here. Some time he ought to have a dog get hurt and ask the audience if there is a veterinary in the house. It would do as a new surprise ending. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

KING SALMON: Sports Parade—Firstly, a good color reel showing the salmon jumping falls and being caught in many ways. Secondly, this was made from 16 mm. color films and is an amazingly good technical job of enlarging. I can see where more of it will be done. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MONSTERS OF THE DEEP: Broadway Brevities—Rather jiggly photography tbat could not be helped; but, all in all, one of the most exciting fishing reels we have ever shown. Worth extra advertising for fishing enthusiasts. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

ROOKIE REVUE: Merrie Melodies Cartoons—Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

THEN AND NOW: Hollywood Novelties—Folks got a big laugh out of the old-fashioned cars and trains in this short. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WABBIT TWOUBLE: Merrie Melodies Cartoons—Not up to standard for this excellent series.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WEST OF THE ROCKIES: Broadway Brevities—Interesting. Everybody liked it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WHO'S WHO IN THE ZOO: Looney Tunes Cartoons—A black and white Schlesinger cartoon with good gags. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Miscellaneous

U. S. Defense Films

BOMBER: An excellent defense reel that everyone should see.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

WANTED

SALES REPRESENTATIVES IN ALL FILM EXCHANGE CENTERS

Men with film or theatre background to contact theatre managers and exhibitors. Can earn $50.00 to $75.00 a week on commission basis —part or full time. State background and experience in first letter.

BOX 101

Motion Picture Herald

Rockefeller Center, N. Y.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

A-MIKE VOGEL, Chairman and Editor GERTRUDE MERRIAM, Associate Editor

OUR OBLIGATION, NOW

There were those present at the recent Quigley Awards presentation who saw in the ceremonies something yet more than a testimonial to the man in the field and his showmanship. The farsighted found reason to regard the unprecedented gathering as a challenge to all-out effort by the industry toward the winning of the war. They found the reason in the address of every speaker pointed to the need of eliminating "showmanship waste" in the theatre, the necessity of working every date for all possible returns so that the industry might continue to function effectively in maintaining wartime public morale.

All of that said by Barney Balaban, Adolph Zukor, Ned E. Depinet and Martin Quigley summed up to an inevitable conclusion: that the theatreman who gives less than his best for every program change ducks the responsibilities of wartime obligations expected from every last one of us.

It is obvious that no such concerted effort is now being had. Were it so, the motion picture industry would stand far to the fore as the most potent instrument of morale to inspire the nation. The industry possesses the will and the power to be that instrument . . . providing there is agreement that the theatreman is to be the "gun pointer" . . . providing the theatreman is willing, sufficiently skilled to do, and allowed to do so.

Obviously, all-out effort means "all-out". Thus, the time-honored hindrances complained of by the manager must be temporized at least to the extent that the man who wants to go, and shows his ability to go, must be given a freer rein. And times being what they are, the less speedy man also rates an invite to run, in the hope that such freedom of movement will inspire him to cover more ground.

With this extra liberty the shackles are removed. From then on it becomes a process of rating manpower. From then on the problem of classifying the workers becomes easier of solution.

In any such accounting, inroads of the draft upon manager-manpower cannot be discounted. Neither should they be considered as overwhelming. Exhibitors, intent upon finding it, can discover untapped showmanship-manpower among their managers to do an added job.

As the war horizon extends, the need of expert, week-in-and-week-out showmanship becomes more immediate. The issue must be met—and now.

The teamwork that contributed to the success of the Awards presentation was no accident. The committee of arrangements was in there pitching right from the beginning. To each of them, therefore, our public and heartfelt thanks, especially:

To Vincent Trotta and Dave O'Malley, of A.M.P.A., who made it possible.

To Ernie Emerling, of Loew's; to Harry Mandel, of RKO Theatres; to Harry Goldberg, of Warner Theatres; to Bill White, of Skouras Theatres; to Erwin Gold, of Randforce; Stanley Kolbert, of Interboro; Ed Rugoff, of Rugoff & Becker—among other circuit executives who turned out the managers.

To Billy Ferguson, for his fine hospitality to Arnold Stoltz and Frank Bickerstaff.

To the host of other Round Tablers who stood by and who gave a helping hand when needed. And to all of the more than 600 who took valuable time off to attend.

"AND HAPPY LANDINGS"

Joined-up in the Royal Canadian Air Force in the capacity of pilot, Round Tabler Vernon Burns of the Regent, in Sudbury, Ontario, drops an "au revoir" note to this department. In shelving his active membership until after the war, Burns thoughtfully adds:

"During all my experience in showbusiness on both sides of the border, I have found, almost without exception, the first thing a manager, or any employee, looks at in the Herald is the Managers' Round Table. When his name or theatre is mentioned, it is held in the highest esteem. Of any organization designed to give theatre managers incentive to get out and sell, yours is in a class by itself."

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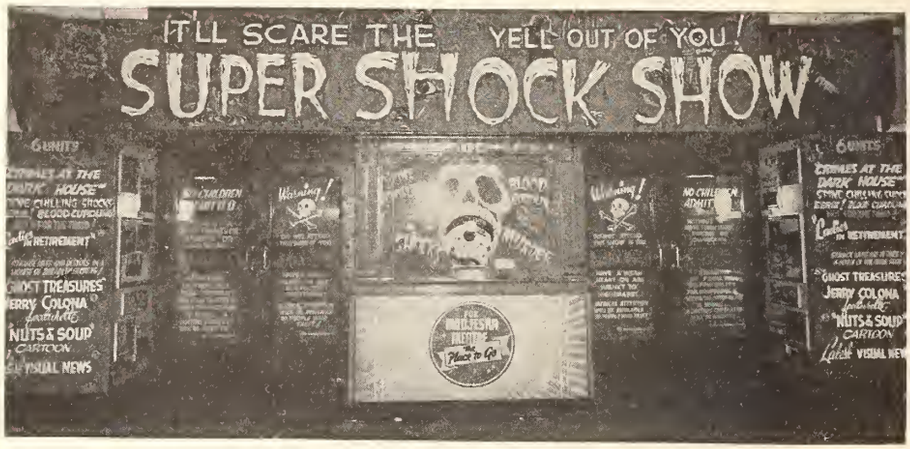
AND this, currently from Manager Carl R. Dickerson, of Schine's New Strand, Ogdensburg, N. Y., accompanying his first-time reports to this department: "I am an ardent follower of the Round Table and usually look to that part of the Herald first. I have received many good ideas from the Round Table and put a lot of them to practical use".

A-Mike Vogel

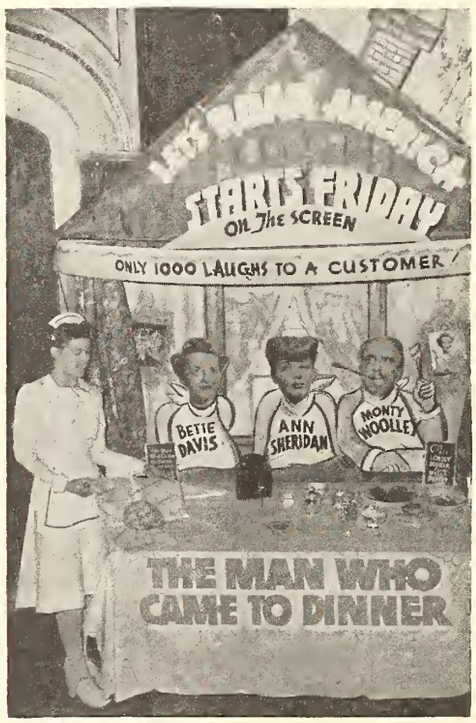
Round Table in Pictures

Advance lobby display for "We Were Dancing", as arranged by Les Pollock, featured life-size cutouts of Shearer and Douglas in dancing attitude against a black velvet background and transparent animated heart. Pink spot was used over-all, while cast and title were featured at base of the display.





To sell his Super Shock Show at the Fox Modjeska, in Milwaukee, Sol Gordon covered his entire front with spook-stuff. Box office was covered with skeleton head with open mouth through which cashier sold tickets. Gag line over-all read: "It'll Scare the Yell Out of You".



Effective lobby layout, with table and real food, changed to conform with the meal hour, was used at the RKO Palace Theatre, in Columbus, Ohio, by Manager C. H. Schreiber ahead of his date on "The Man Who Came to Dinner".

From down Memphis, Tennessee, way comes photo forwarded by Round Tabler Jimmy Barnes of the Warner Theatre depicting eye-arresting lobby display for "Kings Row". Scene stills with flitter borders were strategically spaced on the setpiece, which featured blowup of the book with title. At base were compo houses, replicas of those seen in the picture, with some of the windows covered with cellophane through which concealed lights shone. Barnes credits house artist, Earle Davenport, for the display.





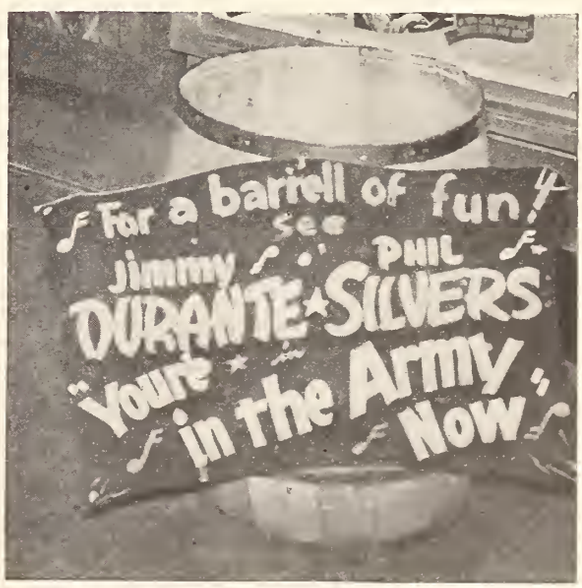
Caricature head cutouts of Bergen and McCarthy, Fibber McGee and Molly were used for lobby display purposes by Art Krolich at the Century Theatre, in Rochester, ahead of "Look Who's Laughing". Also featured were promoted radio-victrolas which played hit tunes from the picture.



Atmospheric front was utilized by "Carolina" Brunson ahead of his "Swamp Water" engagement at the Rialto Theatre, in Phoenix, Ariz. All lights in house were green, including front panels on marquee. Cutout heads of the stars were planted above box office, as were cutout title letters at curb.



Earle M. Holden at the L. & J. Capitol, Atlanta, asks patrons for books for men in service. Theatre's own flag, showing three employees already in service, is displayed.



Barrels similar to one above were placed about town by Louie Charninsky prior to his date on "You're In The Army" at the Capitol, in Dallas.



Billy Saxton and George Avis of Loew's Century, Baltimore, promoted a collection of Chinese antiques for "Shanghai Gesture".

LATE EXPLOITATION FLASHES

TIES "DINNER" TRAILER TO ATMOSPHERIC BIT

One of the most talked-of gags used lately by Ted Emerson, and hooked to the trailer on "Dinner" at the Tri-States Omaha, Omaha, was a restaurant chair and table at stage right, set completely, plus food and drink. As trailer opened, pin spot from the foots hit the table, when one of the staff in beard and wig, to resemble Monty Woolley, walked in, sat down and started to eat. Finished, he settled back, put feet on the table, belched a few, lit cigarette—all timed with length of the trailer and blacked out at finish.

Cooperating restaurant got into the spirit of the stunt by providing hot food for each performance, Emerson reporting the act getting many laughs at each showing. Other eating places also helped by using theatre menus, table standees and novelty cards, to which were attached miniature knives and forks tied to hands of star cartoon drawing.

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BOWL FOR GUEST TICKETS TO SEE "RIDE 'EM, COWBOY"

The keglers in Lancaster, Pa., were given an opportunity to see "Ride 'Em, Cowboy" at Warners' Grand, when Bert Leighton offered guest tickets to those knocking down, with one ball, two pins placed far apart, to each pin being pasted photos of Abbott and Costello. This was tied to a popular radio program originating at the bowling alleys, contestants interviewed before trying their skill, when the date was plugged.

In prominent downtown window Leighton planted animation with star cutouts on rocking hobby-horses, credits lettered on sides of the horses. Bert also arranged to have announcements made on the date immediately after the Abbott and Costello weekly appearance on the Chase & Sanborn hour.

▽

STARS OF STAGE SHOW PLUG "LOUISIANA"

With the stage showing of "Louisiana Purchase" in Pittsburgh just ahead of the picture date at Loew's Penn, Jim Furman, Paramount district exploiteer, had the stars of the show over to the Paramount exchange where, with the branch manager, Dave Kimelman, they posed for newspaper shots in the screening room, Furman landing breaks in the dailies.

Other slants in the campaign promoted with Manager Marty Burnett plugged a bowling contest, inspired by stills from the picture, and for which guest tickets were awarded men and women keglers rolling up the high scores a week ahead of the date. The contest was placarded all over the alleys and outside the building, notice also planted on the sports pages.

"KAL" ALREADY SET FOR EASTER PARTY

"Jumping the gun," writes "Kal" Kalberer, Switow city manager, Washington, Ind., in reporting his annual Easter Party and free show at the Indiana, set for April 4th, in cooperation with Rotary, and already detailed by the papers, plus word-of-mouth by the members.

Party will start at 9:30, screen program to consist of special western feature, cartoon and comedy shorts. Each child will receive bag of candy eggs, some 30 of which to contain special eggs for prizes to be given by cooperating merchants. Plans for extra attractions are in work, to be announced as the publicity builds.

NEW FATHERS GREETED WITH TICKETS TO SHOW

Checking the "vital statistics" in the dailies of St. Louis, Manager Marvin Stiver of the F. & M. Shenandoah selects names of new parents listed under "Births" in his sector and sends these greetings to the proud father:

"Congratulations to you and your wife on the arrival of 'the smiling hit'. I know that you are proud and happy. Knowing the ordeal an expectant father goes through, am sending you a guest ticket to the Shenandoah where you can relax and enjoy a good movie."

Another Fanchon & Marcoman to report his activities is Harris Kramer at the Tivoli, University City, Mo., who for MOT's "When Air Raids Strike" invited the Mayor, who is head of local Civilian Defense, to be guest opening night with his family. Mayor's endorsement of the short was published in local newspaper.

FREE ADMISSIONS FOR HORSESHOES

For gag purposes on "Ride 'Em, Cowboy" at the RKO Albee, Providence, the George French - Bill Morton duo ran a line in the opening day ad inviting those who came on horseback or brought a horseshoe to see the show "on the house". Reaction was terrific, with calls for the next few days asking if the offer was still good.

The horseshoes were piled up in the lobby and, after the date, sold for scrap, the money going for Defense Stamps donated to local defense funds.

AMATEUR PHOTOGRAPHERS TAKE OVER ON "TRIPOLI"

The opportunity to cover a Kleig-lighted world premiere was seized upon by amateur photographers at the New York Roxy premiere of "Shores of Tripoli" when, as part of the Hal Horne-Irving Lesser campaign, defense bonds were offered for the best shots in the contest staged by the Marine Corps League and the theatre. Arrangements were made to admit possessors of flashlight cameras within the police lines at the opening. Choice of subject was unlimited. Newspaper camera editors served as judges, the best photos to be displayed at the Rockefeller Center Museum of Science and Industry.

▽

STUDENT SLANGUAGE TIED TO "BALL OF FIRE"

Since collegians are supposed to be up on the latest slang, Frank Shaffer offered the students of the local Mary Baldwin College and Staunton Military Academy in Stanton, Va., an opportunity to test their savvy on a "Ball of Fire" slanguage contest for the date at Warners' Dixie. College papers for three days ran action cuts with explanatory captions, from which readers were invited to compose a fitting slang expression. Follow-up publicity gave Shaffer plenty of notice up to date of showing.

▽

MERCHANTS SPONSOR LOCAL MOVIE SHORT

The Beach, in the Clason Point section of New York, proved the neighborhood gathering place recently with the showing of local movies sponsored by merchants and supervised by Manager Fred Perry. In addition to stores and civic spots, the pictures also included a parade of local organizations, Scouts, air raid wardens, bands, etc. Perry also arranged for screenings of defense shorts and speakers, all of which rolled up a fat week's business.

▽

WASHINGTON BIRTHDAY AND MAC ARTHUR RALLY

For one of his combined celebrations recently, Ed Harris put on a Washington Birthday and General MacArthur Rally at the Glendale, Glendale, Calif., in time to take advantage of Americanism Week. Staged on the Saturday before the Birthday, Harris had a special showing of the "Declaration of Independence" short. Patriotic stage program was put on by students of the nearby junior college, and talk made by leading minister.

In recognition of Service Men's Day, coincident with the Rally, Ed invited soldiers in the nearby camps to attend. They were welcomed in the lobby by civic officials and helped to refreshments.

FPC-men Win "Fitz" Prizes

Results in the recently concluded nine-week exploitation "Profit Blitz for Fitz," by Famous Players Canadian theatremen in honor of J. J. Fitzgibbons, president, now announced, show the following Round Tablers the winners in the four classifications:

Ray Tubman, Capitol, Ottawa, best campaign in "A" group with Walter Wilson, Capitol, Edmonton, leader in "B" group. In "C" group, the winner was E. L. Zetterman, Columbia, New Westminister, and L. A. Turaldo, of the Grand, Regina, took first honors in "D" group.

Other F P C theatre activities, as reported by Jim Nairn, ad head, include the smart tiein made by Harold Bishop, at the Capitol, Winnipeg, for "Babes on Broadway" which had the stars wire invitations to all evacuee children from the British Isles resident locally to see the picture. This stemmed from a sequence in the picture and the dailies gave it quite a ride to round up some 200 youngsters who qualified. Dewey Bloom, Canada M-G-M exploiteer, worked with Harold. The same slant was worked on the date by Don Gauld, at the Capitol, Fort William, the guests photographed in the lobby and each presented with a print of the shot. This also broke the local press as did the wire from Rooney and Garland, which was arranged by the Nairn office in Toronto.

Effective promotions by F P C-men on MOT's "When Air Raids Strike," are noted, Tom Dailey, at the Imperial, Toronto, and Post Warden in the A.R.P., sending letters to the police divisions and fire auxiliaries to inform them of the date to be announced at meetings of section wardens. Times of the showings were stressed and Dailey supplied posters to be hung in meeting rooms. Others who did a job on the short in their situations were Mel Gow, Capitol, Nanaimo, and Art Cauley, Capitol, Peterboro.

"LET'S HEAR FROM YOU"

Wearers of Green Hats Guests on St. Patrick's Day

Out in Forest Hills, Irv Ludwig at Skouras' Forest Hills Theatre ahead of "The Man Who Came to Dinner" extended a special invitation to all women patrons who came to the theatre on St. Patrick's Day wearing a green hat, comers to be guests of Monte Woolley.

Cashing in on the publicity in the paper recently about the conservation of foods, Ludwig tied in with the Forest Hills High School art students in connection with an "anti-hoarding" poster contest in his theatre lobby, guest tickets and promoted prizes were awarded, story breaking in paper.

"LET'S HEAR FROM YOU"

Hills "Babes" Lobby

For his lobby on "Babes on Broadway," Roy Hill at the Gillioz, in Springfield, Mo., had a tall skyscraper background with large dancing figures and heads of Mickey Rooney and Judy Garland built out from the background. A silver circle with color wheel was attached to the right hand corner.

LAST OF THE "FIRST"

STANLEY BENFORD
Warner's Colonial, Philadelphia, Pa.

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

IRVING CANTOR
Schine's Palace, Syracuse, N. Y.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

CY CONDON
Huish, Elko, Nev.

CLAYT CORNELL
Schine's State, Tupper Lake, N. Y.

JACK COTTER
Colonial, Erie, Pa.

GEORGE CRONIN
Strand, Portland, Me.

HAROLD W. DE GRAW
Schine's Oneonta, Oneonta, N. Y.

MAURICE DRUKER
Loew's State, Memphis, Tenn.

JACK EBERSBERGER
Sheboygan, Sheboygan, Wis.

BILL ELDER
Loew's, Indianapolis, Ind.

TED EMERSON
Omaha, Omaha, Neb.

ARNOLD FELDMAN
Schine's State, Lexington, Ky.

DICK FELDMAN
Paramount, Syracuse, N. Y.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

HAROLD FRAKES
Latonia, Latonia, Ky.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

BOB FULTON
Des Moines, Des Moines, Ia.

BILL GALLIGAN
Commercial, Chicago, Ill.

JOE GOLDSTEIN
Schine's Liberty, Rochester, N. Y.

FRANCIS GOOCH
Houlton, Houlton, Me.

WALTER HALL
Majestic, Johnstown, Pa.

ED HARRIS
Fox Glendale, Glendale, Calif.

BILL HARWELL
Ohio, Mansfield, Ohio

JOHN HEFLINGER
West End, St. Louis, Mo.

R. S. HELSON
Schine's Elmwood, Penn Yan, N. Y.

MACK JENNINGS
Strand, Atmore, Ala.

BILL JOHNSON
Smalley, Dolgeville, N. Y.

BOB JOHNSON
Aubert, St. Louis, Mo.

A. J. KALBERER
Switow's Indiana, Washington, Ind.

J. C. KEEFE
Cambria, Johnstown, Pa.

C. B. KING
Ritz, McGehee, Ark.

LEE KLINE
Orpheum, Philadelphia, Pa.

PAUL KLINGLER
Rialto, Lewistown, Pa.

LESTER KOLSTE
Van der Vaart, Sheboygan, Wis.

HARRIS KRAMER
Tivoli, University City, Mo.

ART KROLICK
Century, Rochester, N. Y.

BERT LEIGHTON
Grand, Lancaster, Pa.

IRVING LUDWIG
Forest Hills, Forest Hills, L. I.

JACK LYKES
Loew's Valentine, Cleveland, Ohio

BILL McCLAIN
Virginia, Carrollton, Ohio

WILLIAM McGEACHIE
Algoma, Sault Ste. Marie, Ont., Can.

JACK MATLACK
Craterian, Medford, Ore.

ERNEST MOULE
Capitol, Brantford, Ont., Canada

DICK MULLINS
State, Eustis, Fla.

JACK NELSON
Capitol, North Bay, Ont., Canada

PETE NICHOLAS
Thalia, Chicago, Ill.

M. H. PARKER
Strand, Erie, Pa.

RAY PARKER
Avalon, St. Louis, Mo.

FRED PERRY
Beach, Bronx, N. Y.

LES POLLOCK
Loew's, Rochester, N. Y.

JIMMIE REDMOND
Bonham, Fairbury, Neb.

CARL ROGERS
Loew's Granada, Cleveland, Ohio

H. A. ROSE
Globe, Bridgeport, Conn.

KEN ROCKWELL
Steuben, Hornell, N. Y.

JACK ROSENZWEIG
Manchester, St. Louis, Mo.

HARRY RUBIN
Tivoli, Michigan City, Ind.

JOE RYAN
Paramount, Mitchell, S. D.

JOE SAMARTANO
Palace, Meriden, Conn.

J. A. SANDERS
Colonial, Junction City, Kans.

SID SCOTT
Capitol, Sudbury, Ont., Canada

LEON SCOTT
KEN CARTER
Margie Grand, Harlan, Ky.

FRANK SHAFFER
Warner's Dixie, Staunton, Va.

CHUCK SHANNON
Warner's State, State College, Pa.

D. T. SHULTZ
Harris, Donora, Pa.

CLYDE SMITH
Paramount, Hot Springs, Ark.

HARRY STEARN
SI MONEN
Schine's Manring, Middlesboro, Ky.

MARVIN STIVER
Shenandoah, St. Louis, Mo.

ARNOLD STOLTZ
Warner's Avon, Utica, N. Y.

AL SWETT
Orpheum, Danvers, Mass.

DAN TERRELL
Loew's Capitol, Washington, D. C.

T. TESCHNER
Loew's Poli Bijou, New Haven, Conn.

F. TICKELL
Orpheum, Ft. William, Ont., Can.

BEN VAN KORN
Lex, Chicago, Ill.

JOHN WALSH
Fulton, Pittsburgh, Pa.

ERNIE WARREN
Midtown, Toronto, Ont., Canada

AL R. WEST
Ambassador, Raleigh, N. C.

BRIEF REPORTS FROM THE FIELD

Free admission to "Honky Tonk" was offered by John Rowberry, Parks, Cedar City, Utah, to anyone cutting an ace in a deck of cards provided by an usher. A large sign in the lobby informed the public of the offer.

▽

Miniature bugles were sent to the local critics by Ed Fisher, Loew's Cleveland, as part of his "The Bugle Sounds," campaign. Fisher also arranged with the U. S. Army for the setting up of a recruiting station in the grand lobby of the house.

▽

A fashion show at a 'teen-age shop and a party for residents of the local Children's Home were arranged for "Kathleen" by Frank W. Miller, Metropolitan, Morgantown, W. Va.

▽

A number of barrels, brightly painted and plastered with "T-N-T" warning signs were placed on important street corners for "Johnny Eager" by Claire Southworth, Bentley, Monongahela, Pa.

▽

The local Press-Union sent one of its photographers to leading dance spots to take pictures of dancing couples as part of the campaign for "We were Dancing" put over by Nate Cohen, Apollo, Atlantic City, N. J. The paper published the photos with a number of the couples ringed, and these were invited to see the film gratis.

▽

A cut-out of Wallace Beery in his "Bugle Sounds" uniform was placed in the lobby of Loew's Aldine, Wilmington, by Edgar Doob and free admissions were awarded those who could pin a set of chevrons on Beery's sleeve while blindfolded.

▽

Lifesize compoboard tank planted against the lobby wall of the Fox West Coast Kinema Theatre, in Fresno, Cal., proved an attractor for Dale Smiley ahead of "Tanks a Million." Blowup of scene still was planted on the turret, title and cast printed on the body of the tank.

▽

In a tieup with "International Squadron," display of flags of all the United Nations in the lobby of the State Theatre, in Fresno, Cal., proved effective for John Fredericks.

▽

Another Round Tabler to use the sugar ration card is Marlowe Conner at the Capitol, in Madison, Wis., who featured it in connection with the personal of Clyde McCoy. Card carried copy reading: "This card with admission ticket will entitle you to your share of Sugar Blues by Clyde McCoy and his famous orchestra appearing in person," etc.

▽

To usher in his "Lone Ranger Club," John Heflinger at the West End Theatre, in St. Louis, Mo., distributed 15,000 membership cards, which carried space for name and addresses, plug for the Ranger program over KWK and boxes in which to check off each chapter attended. Reverse side carried ads of cooperating merchants which helped defray cost of printing and distribution. In return for trailer plug KWK is giving 16 fifty-five word announcements.

The Awards Rulings

The Quigley Awards are now voted for single ideas or promotions. Complete campaigns are not required for consideration.

*

The 1942 Quigley Awards are divided into four Quarter periods. Each Quarter is divided into two-week preliminary periods — the "Fortnights."

*

Entrants will forward their material for preliminary consideration in the Fortnight periods. Winners will be designated for Fortnight Appointments.

*

In addition to exploitation on pictures—feature, short, serial, etc.—entries may be on goodwill or other institutional ideas. Military service or other patriotic promotions are definitely eligible, as are stage shows, amateur presentations, etc.

*

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

*

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

*

Where entrants choose to submit a complete campaign, the single idea or promotion for Awards consideration must be marked accordingly.

*

No fancy entries are necessary. Costly and time-using "Gingerbread" decorations are not encouraged. Showmanship only counts.

*

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

A theatre party for Boston's outstanding "women of the year" highlighted Joe Longo's campaign for the State and Orpheum showings of "Woman of the Year." Longo also had Boston U. students compete for cash prizes for the best review of the picture.

▽

A city-wide bugling contest among Boy Scouts was one of the highlights of the "Bugle Sounds" campaign executed by Ed Fisher, Loew's, Cleveland. Guest tickets were awarded to the winners.

▽

"Woman of the Year" announcements were made at meetings by heads of local women's clubs as part of the campaign for the film put over by H. J. Arnold, Indiana, Terre Haute, Ind.

▽

Local university students started the fad of greeting each other with "H'ya V. V.?" through the efforts of William Powers, Wilma, Missoula, Mont., ahead of "Vanishing Virginian." Townspeople became curious about the greeting and took it up.

▽

An advertisement for horse-and-buggies to take patrons to the theatre opening night highlighted the "Vanishing Virginian" campaign put over by Mel Miller, Grand, Topeka.

▽

Don H. Alldritt, Fox Theatres, Salina, Kansas, has had a fourth exploitation campaign reproduced in M-G-M's Cooperative Service Sheet, this time for his outstanding promotion of "The Bugle Sounds." A special showing for 950 Kansas draftees was one of the campaign highlights. Also attending this screening were local officials of the American Legion and the Veterans of Foreign Wars.

▽

Ahead of "The Bugle Sounds" at the Palace Theatre, in Meriden, Conn., Joe Samartano landed two contests in local dailies, one featured an Army insignia identification stunt and a coloring contest that ran for two days, using art on different army equipment as used or seen in the picture. The campaign also included 11 by 14 tieup cards in defense factories, army caps worn by fountain clerks, toy tanks in window displays and a Donna Reed coiffure co-op ad.

▽

During the recent national convention of American educators in San Franciso, Manager Herman Kersken of the Fox Theatre there staged a neat exploitation stunt by inviting the conventioneers to hold a morning session in the theatre. Fifty Chinese schoolgirls were hired to distribute free gardenias with the compliments of the house.

▽

Ahead of "The Vanishing Virginian" at the Kimo Theatre, in Albuquerque, N. M., George L. Tucker autographed copies of the book to people writing essays on "Why I Like Frank Morgan in," etc. Tucker also was fortunate in having the cooperation of Jan Fortune, who wrote the screen play and happened to be in Albuquerque during the engagement.

SOME RECENT AD IDEAS



(Above) Union of six separate units, copy and art, against white background, by Ev Callow for "Roxie Hart" at the Fox, Philadelphia, is here illustrated, all tied by benday border, plus MOT reverse panel below. Size: 130 lines on 2 col.

(Below) For the college trade in State College, Pa., for "Baker's Wife" at the State, Chuck Shannon leaned on New York critic quotes to sell the date, in this 85 lines on 2 col.



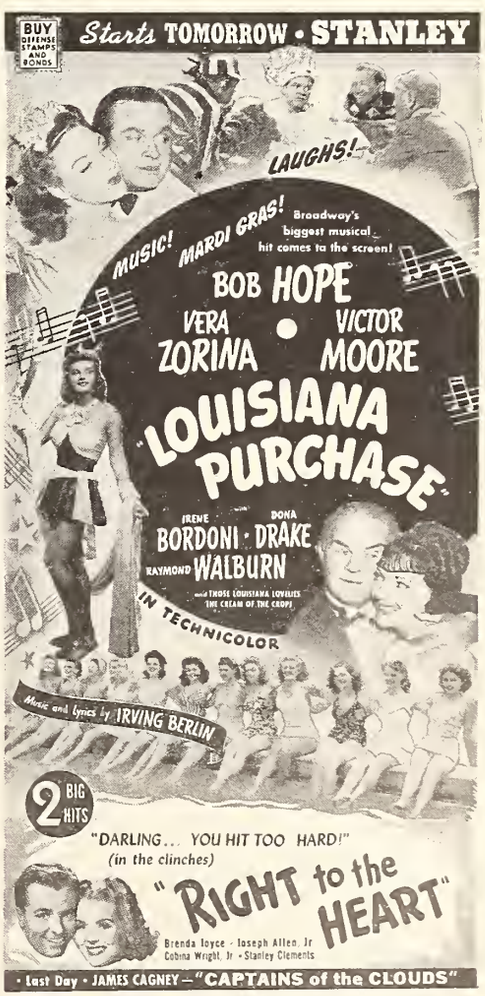
(Right) Copy for 85 lines on 2 col., "To Be" holdover at the Chicago, Chicago, "speaks out" in telling the public about the show. Star head cut overlay into reverse title panel makes for quick eye-appeal in attracting attention.

(Below) Another of the Les Pollock white-space layouts for the double-bill program at Loew's, Rochester, aimed to pull 'em on the strength of layout and illustration, is this 140 lines on 2 col. engraver's proof.



(Right) Typical Bob Paskow presentation for "Louisiana Purchase" at the Stanley, Jersey City, designed to make one entertainment unit of the two features by the mortise below cut into the scene cut immediately above. Size: 115 lines on 2 col.





• personalities

FRANCIS ANDERSON
has been appointed manager of the RKO Palace, Rochester, with JAMES McAllister, formerly of Keith's Memorial, in Boston, as assistant. ARTHUR KROLICH becomes manager of the Century and HAROLD MARTZ moves from the Capitol to succeed Art at the Regent. To the Capitol goes WALLY P. FOLKINS, formerly with Schine's. HARRY PARTRIDGE, chief of service at the Regent, goes to the RKO Temple as acting assistant manager. Partridge succeeds ED BURTON, recalled to the Army.

▽

J. M. WALLACE
is now managing the Paramount Theatre, in Hickory, N. C.

▽

NORMAN WHEATON
assistant manager at Telenews, Cleveland, has been promoted to managership of the Telenews, in Detroit.

▽

BEN ENGEL
formerly at Warners' Upton, in Cleveland, and IRVING RUEBEN who was assistant booker at RKO Exchange, are replacing ANTHONY LAURIE and LAURENCE WEISBERG as assistant managers at Warners' Hippodrome. Both of the latter were inducted into the Army.

▽

ROBERT LYTEL
has resigned his managerial post at the State, in Lima, Ohio, to join the Army.

▽

R. J. JONES
operator of the Liverpool, Liverpool, Pa., has announced plans to build a new house at nearby Mt. Holly Springs.

▽

CHARLES GOLDFINE
operator of the Alden Theatre, Philadelphia, is readying his Aurora Theatre, Philadelphia, for a reopening early in April.

▽

JOSEPH BOYLE
formerly of Loew's, in Syracuse, is manager of the new Loew-Poli, in Norwich, Conn., with RUSSELL GRANT, formerly of the Poli-Hartford, as temporary assistant.

▽

ROY HANSON
formerly in the Middle West, is new assistant at the Loew-Poli, Springfield, Mass., replacing MICHAEL PECCERELLO, in the U. S. Army.

▽

JACK HAMILTON
has been transferred by Schine's from the Palace, in Oneonta, N. Y., to the New Scotia, in Scotia, N. Y.

▽

JOHN FIELD
has been transferred from Warners' Ogden, in Chicago, to the Grove; ROBERT KENNEDY, from the Symphony to the Ogden; AL BLASKO from the Oriental, Milwaukee, to the Symphony, Chicago; JOSEPH REYNOLDS from the National, in Milwaukee, to the Oriental there; WALDON RYAN from the Hamilton, in Chicago, to the Delavan, Delavan, Wis., and E. SEDLOCK, assistant manager at the Hamilton, to manager.



IRENE WARREN to C. B. DORTCH, on Sunday, March 1st. Groom manages the Dixie Theatre, in Ruston, La.

▽

ED KELLEY
for the last several seasons assistant to Vic Gauntlett as advertising manager of Hamrick-Evergreen theatres, Seattle, has resigned to take a position with the Seattle-Tacoma Shipbuilding Company.

▽

ALBERT BROWN
member of the Park Theatre staff in Taunton, Mass., has been made new assistant to Arthur Pinkham there. Brown succeeds JAMES McNAMARA, who is now assistant to Ralph Tully at the M&P Strand in Newport, R. I.

▽

EDDIE LAMBERT
has been advanced from assistant manager at the Tuxedo, Indianapolis, to manager there. ROBERT LYNCH is the new assistant.

▽

KEN ROBERTSON
has been promoted to assistant manager of the West Side theatre, in Scranton, Pa., succeeding JOE CAWLEY who left for a position in private industry.

▽

RICHARD ZELLER
is now managing the Devon Theatre, in Chicago, succeeding HARRY IRONS, who has been transferred to the Souther, Oak Park, Ill. HOWARD BURNS, formerly at the Southern, is now at the Davies, where he succeeded Zeller.

▽

GEORGE LEWIS
assistant manager of the Oriental, in Indianapolis, becomes manager of the Emerson.

▽

FRED PERRY
formerly of the Comerford-Publix Theatres has been appointed a booker of films and speakers for the Civilian Defense Volunteer Office in the Bronx.

▽

FRED WADE
has been named manager of the Tower Theatre, in San Francisco.

▽

HUGH MACK
is manager of the reopened Liberty Theatre, in Davenport, Ia.

▽

VIRGINIA BLAKELY
has been promoted from chief ticket seller to manager of the Arcade Theatre, in Arcade, N. Y., succeeding JOHN C. HART, LEY, who has enlisted in the Coast Guard.

DAVE MARTIN
has been promoted to supervision of the five Fox West Coast theatres in Pomona, Cal., with headquarters at the Fox Theatre there. Other circuit changes include: RAY LINDSEY has been transferred from the Fox, Pomona to the California, San Diego; GEORGE ZISCHANK from the Studio, San Bernarnido to the State, Pomona; ROLAND RICHARDS from the State, Pomona to the Sunkist there; LES WHITTEMORE from the Royale, Los Angeles to the West Coast, San Bernardino; H. W. CREASEY from the Belmont, Los Angeles to the California in San Bernardino.

▽

DON PALMQUIST
has been transferred as manager of the Strand, in Duluth, to the Lyric there. JOHN NOVOTNEY, his assistant, has been transferred to the Lyric from the Century, in Minneapolis.

▽

HARRY J. SCHAD
operator of the Astor and Strand Theatres, Reading, Pa., was re-elected to the board of directors of the Reading Fair Co.

▽

JOE TEITELMAN
assistant manager of Warners' Astor Theatre, Philadelphia, joined the Army.

▽

J. ARTHUR GROSS
formerly manager of the Capitol and Park theatres, Stone Harbor, N. J., enlisted in the Coast Guard and is stationed at Charleston, S. C.

▽

WILLIAM E. SPRAGG
district manager for M & P Theatres in Rhode Island and Southern Massachusetts, has been appointed Amusement Industry Coordinator for the Rhode Island Protection Division of the State Council of Civilian Defense.

▽

KEMMONS WILSON
has opened the new Airways Theatre, in Memphis, Tenn.

▽

NAT BERNSTEIN
operator of the Homan Theatre, Hammond, Ind., and the Times, in Waukegan, Ill., has the management of the new Brandt Theatre, in Harvey, Ill.

▽

HAYS GARBARINO
manager of Dipson's Lackawanna Theatre, in Buffalo, has joined the Marines.

▽

CAPT. H. J. SWETMAN
has returned to the management of the Community Theatre, at Kapuskasing, Ontario, after an absence of more than two years during which he was in charge of the recreational center for Canadian troops in London, England.

▽

LOUIS HEMSTREET
has been named manager of the new Lakeview Theatre, in New Orleans.

▽

A. E. BAYER
is managing the new Classic Theatre, in Leighton, Pa., constructed for the Bayer Brothers.

IN THE COURTS

Western Electric Drops Infringement Action

Western Electric Company, Inc., has dropped its suit filed on January 29th, in the federal court for the Southern District of New York against Radio Wire Television Inc. of New York, claiming infringement of several of its patents in the manufacture and sale of amplifiers, according to the company. The Transformer Corporation of America, who manufactures these amplifiers, has taken a patent license from Western Electric.

Most of the concerns operating in the public address and related fields are licensed to manufacture and sell amplifiers under Western Electric patents. Such licenses, which were previously granted by Electrical Research Products, Inc., are now being handled by the Electrical Research Products Division of the Western Electric Company, Incorporated, since ERPI has been merged into the Western Electric Company, Inc.

Paramount Denied Stay In Stockholders' Suit

Federal Judge William Bondy this week refused to stay the trial of a stockholders' suit against Paramount Pictures, Inc., to recoup monies paid to Willie Bioff and George E. Browne pending the decision on a similar action on file in the New York Supreme Court. The court held that it would be unfair to prevent Lillian S. Ratner and G. Arthur Peck from prosecuting their federal court case unless there was definite assurance that the Supreme Court action was to be tried first. Paramount sought the stay after pointing out the burden of defending two similar actions simultaneously. Officials of Paramount, Willie Bioff and George E. Browne are named as defendants in the suits.

$22,500 Fox Fees Awarded

Payment of $22,500 in fees to the trustees of Fox Theatres Corp. and attorneys was authorized this week by N. Y. Supreme Court Justice Morris Eder. Under the order, Kenneth P. Steinreich and Leopold Porrino, trustees, receive $2,500 each for their services during 1941. Dwight, Harris, Koegel & Caskey are to be paid $5,000 while Henry A. Uterhart is to receive a like sum for representing Fox Theatres in an action brought against William Fox in Nassau County. Herson & Bertini, attorneys for the trustees, were awarded $7,500.

Dietrich Suit Settled

Suit of Forrester Parant Productions, Inc., for $98,450 damages against Marlene Dietrich was settled this week in the U. S. District Court. According to Saul E. Rogers, plaintiff's attorney, a substantial cash sum was paid by Miss Dietrich. The complaint had claimed that the defendant agreed to appear in a film production which was to be made in France in 1938. Damages were claimed when the defendant refused to carry out the contract after the outbreak of war. Miss Dietrich had countered in her answer that the plaintiff sought to change the production locale to Italy without her consent.

Morrison Drops Contract Suit

Lee Morrison this week dropped his $25,000 breach of contract suit against Joan Crawford in the U. S. District Court. The plaintiff, a stage producer, had charged the defendant with the violation of a contract under which she agreed, it was claimed, to play the leading role in the play "Death Wears a Rose." The agreement, made in November, 1939, according to the complaint, provided for Morrison to secure financial backing for the Broadway production.

N.Y. Chain Tax Bill Offered

A proposal for the taxation of chain stores, among which theatres are specifically included by definition, has been placed before the New York State legislature by Assemblyman Louis Bennett.

Applications for licenses, under the provisions of the bill, would be made to the Department of Taxation and Finance. The fees would include $100 on more than five and not more than 10 units, $250 from 11 to 25, and $1,000 on each unit in excess of 25.

Similar measures have been killed in committee in former years.

Child Bill Passed

The Ehrlich bill, providing for child performances under the supervision of educational authorities, has passed the New York State Assembly without debate or dissenting vote.

The Moran bill requiring seats for film theatre ticket takers in New York City was defeated in the Labor and Industries Committee of the Assembly.

The Assembly passed and sent to the State Senate a bill by Assemblyman Washburn extending the civil rights law to include punishment for discrimination against persons by theatres because of national origin, extending the present law which forbids discrimination due to race, color or creed.

Circella Pleads Guilty; Sentencing on April 7th

Ten years in prison, and a $10,000 fine face Nick Circella April 7th, when he stands in New York's Federal Court, to hear his sentencing upon a plea of guilty to an indictment charging him with extorting "more than $1,000,000" from the majors. He was told of the sentencing date Wednesday, March 18th, in that court, by Judge Grover Moscowitz, who allowed him to continue at liberty in $25,000 bail.

Louis Kaufman, business agent for the International Alliance of Theatrical Stage Employees' Newark local, faces trial April 6th, under the same indictment.

George Browne and Willie Bioff, former IATSE president and West Coast representative are named co-conspirators in the indictment. They are serving eight and ten years in Federal penitentiaries under another but similar indictment.

Circella, alias Nick Dean, once operated Chicago night clubs. He was an IA representative there, and an associate of Bioff and Browne. He was first sought as a witness in the Browne-Bioff case, then as defendant in his own indictment. He was arrested in December, while eating breakfast in a Chicago restaurant.

Kentucky Theatre Fire

A fire, followed by an explosion, damaged projection equipment of the Town Hall Theatre in Winchester, Ky. to the extent of several thousand dollars. Ernest Kimbrell, projectionist, suffered burns on the shoulders and head. The theatre is operated by the Winchester Amusement Co.

All-Year Operation Upheld

A circuit court ruling that the Mayfair theatre of Miami must operate hereafter on a year-around basis has been upheld by the Florida supreme court. Owners of the property contended that the theatre should remain open all year since its rental is based on percentage of annual income.

Government Sues Power

Tyrone Power and Annabella, his wife, have been named in income tax liens filed in federal court in Los Angeles. The Government seeks $3,914 more from Power for 1938, 1939, and 1940, and $2,293 from Mrs. Power for 1939-40.

OBITUARIES

Eisner, B. & K. Manager, Dies of Heart Attack

Adolph M. Eisner, 53, manager of the Balaban & Katz Pantheon Theatre, Chicago, died March 17th of a heart attack in Miami Beach, Florida, where he was vacationing. Services were held in Chicago on March 20th, after which the body was cremated.

Mr. Eisner was a pioneer in the motion picture business, starting with the General Film Company in Chicago 35 years ago. He joined Balaban & Katz in 1928 as manager of the Maryland Theatre, later went to Detroit for Paramount-Publix and returned to Chicago in 1935 to manage the Century Theatre. For the past few years he managed the Pantheon Theatre.

Charles Taylor Dead

Charles A. Taylor, 78, former theatrical producer and playwright and divorced husband of Laurette Taylor, well known actress, died March 20th at Glendale, Cal., of a heart attack. Besides his theatrical ventures, Mr. Taylor produced the film, "The Whirlpool," with Ethel Barrymore.

Lee Berger

Lee Berger, 60, manager of the Sunbeam theatre, Cleveland, died of a heart ailment March 19th. He was an exhibitor for 25 years.

Ralph Dunbar

Ralph M. Dunbar, 62, co-founder of the open air theatre at Memphis, Tenn., and an experienced showman, died March 17th.

Fred Caperoon

Fred S. Caperoon, director of WCAM, Camden, N. J., died of a heart ailment on March 16th. He had been director of the radio station since 1927 and also was widely known as a musician. His wife survives.

Adelbert Pettit

Adelbert F. Pettit, 35, motion picture projectionist of Atlantic City, died March 15th following an operation.

Miss Lillin Boyd

Miss Lillian K. Boyd, 61, retired Eastman Kodak Company executive, died March 19th at Geneva, N. Y. A native of Mexico, N. Y., Miss Boyd headed the company's training department from 1920 to 1932.

Hector Ladouceur

Hector Ladouceur, 54, president of the Ottawa International Alliance of Theatrical Stage Employees unit and stage manager of the Capitol theatre there, died March 19th of a heart attack.

Joseph Truda

Joseph N. Truda, 83, orchestra leader who played at the old Grand and also at the Poli, both in Worcester, Mass., died at his home in that city March 21st. He was violin soloist at Clark University commencements and Worcester Polytechnic Institute graduations for many years.

Vernon Scott

Vernon F. Scott, head of the Scott Theatre Circuit, died March 21st in Johnstown, Pa. Beginning with one small theatre, Mr. Scott organized a circuit of 18, throughout Johnstown, Altoona and nearby towns.

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PRODUCT DIGEST

THE RELEASE CHART

SHOWMEN'S REVIEWS

Jungle Book

(United Artists - Korda)

Saga of the Jungle

Based on the well-known jungle lore of Rudyard Kipling, with screenplay and dialogue by author-dramatist Laurence Stallings, and painted in magnificent, breath-taking Technicolor, "Jungle Book" emerges as a fascinating phantasy about a boy who is torn between the world of man and the world of the jungle.

The biggest and perhaps only star name on the marquee will be Sabu, but the lack of star power will be more than compensated by the wide appeal of the author, the vivid portrayal of the animal life in the jungle, the combats of man against animal and animal against animal (to say nothing of man against man), and the psychological overtones, assuring an abundance of interest for both the juvenile and the adult trade.

As a professional raconteur, Joseph Calleia relates the story of Sabu, who wandering off into the jungle when a toddling baby, is brought up by a wolf family. He comes back to his native village when grown to adolescence, educated only in the language and manners of the jungle, but gradually comes to know the ways of man. Sabu and Calleia's young daughter visit the jungle and discover the ruins of a once great city, containing stores of untold wealth. Bringing back with her a gold coin, the girls tells Calleia the whole story, which fills him with an insatiable lust for the treasure. Sabu, who is to be burned as a demon because he will not reveal the location of all this wealth, escapes, but leaves a trail to the once-great city. Calleia and his cohorts reach the gold, but they die, and Calleia barely escapes with his life. Sabu, seeing all that has happened, decides to return to his jungle life.

For those who want action, there are many scenes to satisfy this demand, as, for instance, Sabu's fight to the finish with "Shere Khan," the tiger, the search for the secret treasure by Calleia and his comrades, and what happens as a result of their greed, and the great jungle fire at the close.

Alexander Korda has mounted the production with a lavish and luxurious hand and Zoltan Korda has directed it so that interest is sustained throughout. It is a fairy-tale for both young and old.

Previewed at the company projection room before an audience of trade press reviewers who appeared absorbed throughout.—IRENE SMOLEN.

Release date, April 3, 1942. Running time, when seen, 115 minutes; to be cut. PCA No. 7518. General audience classification.

Mowgli ..... Sabu
Buldeo ..... Joseph Calleia
The Barber ..... John Qualen
The Pundit ..... Frank Puglia
Messua ..... Rosemary DeCamp
Mahala ..... Patricia O'Rourke
Ralph Byrd, John Mather, Faith Brook, Noble Johnson.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Two Yanks in Trinidad

(Columbia)

Service Comedy

All but the final minutes of this doughboy comedy deal with the Army and its doings as of the period prior to Pearl Harbor, and the humor is of the fast, furious and roughhouse variety which characterized "Caught in the Draft" and other comedies released before December 7th. In the final minutes, after news of the attack by Japan has reached the soldiery in Trinidad, the picture turns serious and handles the destruction of a Nazi submarine fueling station in terms of patriotic melodrama.

Pat O'Brien and Brian Donlevy put a world of speed and punch into the proceedings, with Donald MacBride turning in another of his top-kicker portrayals matching the several he has furnished in other films.

The picture opens with Messrs. O'Brien and Donlevy as partners in gangsterism who fall out over a trivial matter, whereupon one joins the Army to escape the wrath of the other, who then joins the Army by way of pursuing his enemy. They wind up in Trinidad, where they complicate the affairs of the Army and its personnel in many ways, but settle their differences and unite in the nation's interest when war breaks.

The film abounds in scraps of one kind and another, one of which, a brawl in a cafe with all hands participating, is quelled momentarily by the orchestra's rendition of "America," an episode which some of those attending the preview seemed to feel was in violation of good judgment if not good taste.

Production is by Samuel Bischoff and direction by Gregory Ratoff, Sy Bartlett's story having been put in screenplay form by himself, Richard Carroll and Harry Segall.

Previewed for the press at the Pantages theatre, Hollywood, where an audience attracted by "The Lady Is Willing" and "Adventures of Martin Eden" laughed heartily at the picture previewed.—W. R. W.

Release date, March 26, 1942. Running time, 88 minutes. PCA No. 8007. General audience classification.

Tim Reardon.....Pat O'Brien
Vince Barrows.....Brian Donlevy
Sergeant Valentine.....Donald MacBride
Janet Blair, Roger Clark, John Emery, Frank Jenks, Frank Sully, Veda Ann Borg, Clyde Fillmore, Dick Curtis, Sig Arno.

Butch Minds the Baby

(Universal)

Damon Runyon Rolls a Natural

Damon Runyon's talent for telling a tale about people who talk like mugs and act like plain folks when the pressure's on is exercised here to the profit of the screen and the citizens everywhere who pay to see movies move. The picture is a natural in all the essentials of motion picture entertainment for the masses, the classes and anybody else who hasn't passed the stage of susceptibility to humor, pathos and a baby in arms.

This story, put in script form by Leonard Spigelgass and retaining the Runyon flavor intact, concerns an ex-convict who takes a job as janitor by way of compliance with parole requirements and finds himself emotional victim of a baby in whose interest he commits a crime which he considers justified although certain to result in his return to prison.

It is not, of course, that simple in the telling, but contains all the switchbacks of motive, the quirks of circumstance and twists of plot which distinguish the Runyon variety of narrative from all others. These require seeing, not telling.

Broderick Crawford as the ex-convict, Virginia Bruce as the baby's mother, Dick Foran as the policeman who is a rival for her affections, Shemp Howard and Richard Lane as unredeemed crooks and the many others in the cast turn in performances that sparkle.

Albert S. Rogell directed for Mayfair Productions and the result is a film fitted like a glove to the requirements of any and every theatre in the land.

Previewed at the Hill Street theatre in downtown Los Angeles where a Friday night audience laughed its delight repeatedly, wept contentedly toward the end, enjoying itself completely throughout the length of the film.—W. R. W.

Release date, March 20, 1942. Running time, 76 minutes. PCA No. 8200. General audience classification.

Susie.....Virginia Bruce
Butch .....Broderick Crawford
Dennis Devlin.....Dick Foran
Porter Hall, Richard Lane, Shemp Howard, Rosina Galli, Joe King, Fuzzy Knight, Grant Withers, Russell Hicks, Baby Michael Barnitz.

Yokel Boy

(Republic)

Comedy of Hollywood

Burlesquing Hollywood and its ways and means of producing pictures, this picturization of the play of like title, which ran up a Broadway success, packs a lot of zing, crackle and sock. The humor ranges from the satirical to the slapstick and shoppers for just about any

variety of laughs can find a helping of them here.

Isabel Dawn's screenplay brings a "perfect movie fan" to Hollywood as a publicity stunt, puts him in virtual charge of a production company and enables him to import a notorious gangster to portray himself in a picture based on his life. The gangster goes straight but retains his habits to the extent of assuming command of studio, picture and all parties concerned, piling up a series of complications compounded for laughing purposes exclusively.

Joan Davis as the gangster's sister runs away with the picture frequently, exercising her talent for zaney dances, falls, acrobatics and song. Albert Dekker as the gangster, Eddie Foy, Jr., as the yokel and Alan Mowbray as the producer contribute effective performances.

Production by Robert North fulfills requirements completely and direction by Joseph Stantley keeps a complex narrative unwinding coherently.

Previewed at studio.—W.R.W.

Release date, March 13, 1942. Running time, 69 min. PCA No. 8050. General audience classification.

Buggsy Malone.....Albert Dekker
Molly Malone.....Joan Davis
Joe Ruddy.....Eddie Foy, Jr.
Alan Mowbray, Roscoe Karns, Michail Rasumny, Lynne Carver, Marc Lawrence, Tom Dugan, Pierre Watkin, James C. Morton, Marilyn Hare.

Mokey

(Metro-Goldwyn-Mayer)

Child Study

This is at most a bit of a study in child psychology, adding nothing of importance to the general fund of elementary knowledge on the subject, and defeated to a degree in its function as a study by artificiality and implausibility thwarting its appeal to sentiment.

Bobby Blake is featured as a boy of eight years whose father gives him too little attention and whose stepmother misunderstands him. The youngster displays some signs of talent but the things the script gives him to do are a handicap which neither he nor his cast associates succeed in glossing with realism. Neither does humor enter the proceedings to rescue the project.

The screenplay by Wells Root and Jan Fortune, from stories by Jennie Harris Oliver, attempts to show that the misdeeds of the boy are due to neglect and misunderstanding on the part of his elders, but builds little sympathy for him or them and a minimum of suspense.

Wells Root also directed and J. Walter Ruben produced.

Previewed at the studio to a press audience which manifested no reaction.—W. R. W.

Release date, not set. Running time, 88 min. PCA No. 8115. General audience classification.

Herbert Delano.....Dan Dailey, Jr.
Anthea Delano.....Donna Reed
Mokey Delano.....Bobby Blake
Cordell Hickman, William "Buckwheat" Thomas, Etta McDaniel, Marcella Moreland, George Lloyd, Matt Moore, Cleo Desmond, Cliff Clark, Mary Field, Bobby Stebbins, Sam McDaniel.

Juke Box Jenny

(Universal)

Tuneful Trivia

This is a mainly tuneful and elsewise trivial treatment of the institution of the juke box record industry. It gives the public a glimpse into the making of records for the nickel-in-the-slot field and it presents some musical talent in workout, but the story is incidental to these purposes and the performances seem a thing apart.

Harriet Hilliard in the title role and Ken Murray, as the record salesman who makes her a juke box star without her knowledge, carry the burden of the tale, credited to four writers and directed by Harold Young for associate producer Joseph G. Sanford.

Ten musical numbers are run off, in various combinations of orchestra and voice.

The Milt Herb trio is the standard among the musical organizations offered, which include Charles Barnet and orchestra, Wingy Manone and his orchestra and the King's Men.

Preview at studio.—W. R. W.

Release date, March 27, 1942. Running time, 61 minutes. PCA No. 7912. General audience classification.

Malcolm ..... Ken Murray
Genevieve ..... Harriet Hilliard
Jinx ..... Iris Adrian
Roger ..... Don Douglas
Marjorie Gateson, Joe Grown, Jr., Charlie Barnett Orchestra, Wingy Manone Orchestra, Milt Herth Trio.

Reap the Wild Wind

(Paramount)

Cecil B. DeMille Anniversary Picture

Just about everything that money could buy has been poured into this Thirtieth Anniversary production from the hand of Cecil B. DeMille and the result is two hours of spectacle in Technicolor with an array of stars supplying the munitions of exploitation. A tornado of advertising has been and is being done in behalf of the attraction and the film supplies showmen with plenty of opportunity for capitalizing locally on the national publicity amassed.

The period of Thelma Strabel's *Saturday Evening Post* story is 1840 and the scene is Key West, Florida, Charleston, S. C., Havana and the sea lane between. The screenplay by Alan Lemay, Charles Bennett and Jesse Lasky, Jr., deals with the operations of salvagers who feloniously prearrange the wrecking of ships on the Florida reefs so they can plunder their cargoes. The complications of the plot involve many characters and many incidents of violence, including fights between men, between ships and sand storms, finally between divers and a giant squid.

The production equals, if it does not excel, DeMille's utmost in point of elaborateness, some of the scenes surpassing precedent in grandeur of pigmentation, and the DeMille direction is in consonance with his standard.

Ray Milland, Paulette Goddard, John Wayne, Raymond Massey, Lynne Overman and Robert Preston, lead the large cast, in about that order, and momentum is preserved with only momentary letdown from start to finish.

Previewed for the press at the New Paramount Theatre on Hollywood Boulevard a day in advance of the theatre's opening. A capacity audience accorded the offering a round applause at its conclusion.—W.R.W.

Release date, not set. Running time, 124 minutes. PCA No. 7468. General audience classification.

Stephen Tolliver.....Ray Milland
Captain Jack Martin.....John Wayne
Loxi Claiborne.....Paulette Goddard
King Cutler.....Raymond Massey
Dan Cutler.....Robert Preston
Drusilla Alston.....Susan Hayward
Capt. Philip Philpott.....Lynne Overman
Charles Bickford, Walter Hampden, Martha O'Driscoll, Louise Beavers, Elisabeth Risdon, Hedda Hopper, Victor Kilian, Keith Richards, Oscar Polk, Wee Willie Davis, Lane Chandler, Davidson Clark, Lew Merrill, Frank M. Thomas, Milburn Stone, Ben Carter.

(Review reprinted from last week's Herald)

ADVANCE SNYOPSES

I WAS FRAMED
(Warner Brothers)

Melodrama

DIRECTOR: D. Ross Lederman.

PLAYERS: Michael Ames, Julie Bishop, Regis Toomey, Patty Hale, John Harmon.

SYNOPSIS

In the course of his investigation of political corruption, reporter Michael Ames uncovers evidence to wreck the chances of a candidate for governor. To prevent this disclosure, he is slugged unconscious, soaked with whisky and placed at the wheel of a car which kills three people. He is sent to jail but manages to escape.

Five years later he is again reporting when his past—in the shape of a former cellmate—catches up with him. This time the reporter exposes the blackmailer and clears himself.

LADY GANGSTER
(Warner Brothers)

Melodrama

DIRECTOR: Florian Roberts.

PLAYERS: Faye Emerson, Julie Bishop, Frank Wilcox, Roland Drew, Jackie C. Gleason and Ruth Ford.

SYNOPSIS

Dot Burton (Faye Emerson) has acted as decoy in a bank robbery and fails to get away. Her arrest attracts the attention of Ken Phillips (Frank Wilcox), a former childhood sweetheart and now head of a broadcasting company, who believes her innocent until she confesses. Before going to jail she manages to seize the bank's $40,000 from her accomplices and to leave it with her landlady. Starting her sentence, she is persuaded that she might win parole with Ken's help, but when the case is heard the head matron, having been informed of the stolen money, objects. Dot is told that the objection came from Ken, and plans to have him killed by her former boss while recovering the money. The true facts of the parole come out in time for Dot to escape and prevent the murder.

AUNT EMMA PAINTS THE TOWN
(Monogram)

Comedy, Melodrama

PRODUCER: Lindsley Parsons. Associate Producer: Barney Sarecky. Directed by Jean Yarbrough.

PLAYERS: Zasu Pitts, Roger Pryor, Warren Hymer, Gwen Kenyon, Douglas Fowley, Elizabeth Russell, Tristram Coffin.

SYNOPSIS

Aunt Emma Bates (ZaSu Pitts), spinster, visits the "big town" to witness a boxing match participated in by Mickey, son of an old acquaintance. At the stadium, Aunt Emma sits next to Terry (Roger Pryor), a reporter. Gangster Henderson's (Tristram Coffin) lawyer has been kidnaped by a rival gang leader, Hammond (Douglas Fowley), and manager of Mickey. After the fight, Aunt Emma is mistaken for a notorious gunwoman called Ma Parker, and suspected by Hammond's henchmen of working in the interests of Henderson. The young prizefighter is shot during an altercation at Henderson's night club, and later, suspected of double-crossing Hammond, is kidnaped from the hospital and taken to an East Side hideout. Aunt Emma pretends to be the real Ma Parker to help Mickey and winds up being imprisoned with him. Terry sees the party entering the hideout, calls the police and they free the prisoners. Aunt Emma returns home.

SHIP AHOY
(Metro-Goldwyn-Mayer)

Comedy, Music, Melodrama

PRODUCER: Jack Cummings. Directed by Edward Buzzell.

PLAYERS: Eleanor Powell, Red Skelton, Bert Lahr, Virginia O'Brien, William Post, Jr., James Cross, Tommy Dorsey and Orchestra.

SYNOPSIS

Writer Merton K. Kibble (Red Skelton), on the verge of a nervous breakdown, decides to leave on a cruise. His Man Friday, Skip (Bert Lahr), gets the tickets, picking on Puerto Rico because that's the destination of a troupe of pretty girls. Hypochondriac Merton is shaken out of his doldrums when he meets Tallulah Winters (Eleanor Powell), star of the dance troupe. Tallulah has little time for Merton. She is carrying a government secret. Or at least she thinks she is. Actually, she is the dupe of spies and is delivering a magnetic mine to the enemy. Tallulah slips the mine into Merton's suitcase. Ashore, she recovers the mine. At a costume show on the boat, Tullalah, finally realizing she has been duped, taps out "S.O.S." While trying to reach U. S. agents, the spies have cornered them. A free-for-all takes place below deck and through her "S.O.S.," the bravery of Merton and Skip, the spies are caught, and the mine is saved.

ADVANCE SYNOPSES *and information*

RAIDERS OF THE RANGE (Republic)

Western

ASSOCIATE PRODUCER: Louis Gray. Directed by John English. Based on characters created by William Colt MacDonald.

PLAYERS: Bob Steele, Tom Tyler, Rufe Davis, Lois Collier, Frank Jaquet.

SYNOPSIS

"Doc" Higgins (Tom Chatterton), a kindly country doctor, is a tireless worker in promoting the drilling of an oil well, since he knows that if oil is struck, the Southern Texas railroad will run a spur through his town, restoring prosperity to the whole valley. Sam Daggett, local saloon owner, who holds the second option lease on the oil property, is deliberately sabotaging the operation. "Doc" calls in the Three Mesquiteers (Bob Steele, Tom Tyler and Rufe Davis). The Mesquiteers and Daggett and his henchmen tangle several times but the Mesquiteers gain the advantage finally. The oil comes in and prosperity lies ahead for the ranchers in the valley.

SPECIAL REMARKS

The musical score includes "The Whistle of the Five Twenty-Seven."

AFFAIRS OF JIMMY VALENTINE (Republic)

Melodrama

ASSOCIATE PRODUCER: Leonard Fields. Directed by Bernard Vorhaus.

PLAYERS: Dennis O'Keefe, Ruth Terry, Gloria Dickson, Roman Bohnen, George E. Stone.

SYNOPSIS

Cleo Arden (Gloria Dickson), director and announcer of the Jimmy Valentine radio show, and Jason (Dennis O'Keefe), scatterbrained idea man for the Bullard Advertising Agency, find their jobs in jeopardy when the sponsor decides to switch his show to another agency. Mike counteracts with the suggestion that a $10,000 prize be offered to any one who can locate the real Jimmy Valentine. Mike and a little chiseler known only as "Mousey" (George E. Stone), who has attached himself to Mike, follow a clue to a small village where it seems certain the real Valentine is living under an assumed name. Unknown to Mike, "Mousey" is out for revenge, and kills two innocent men before the identity of the real Valentine is established. He tries to kill Valentine but in the ensuing scuffle, he himself is killed. Mike refuses to identify Valentine, claiming that one of the men murdered was Valentine.

MURDER IN THE BIG HOUSE (Warner Brothers)

Melodrama

DIRECTOR: B. Reaves Eason.

PLAYERS: Faye Emerson, Van Johnson, George Meeker, Frank Wilcox, Michael Ames, Roland Drew.

SYNOPSIS

"Scoop" Conner (George Meeker), star reporter of the Midland City *Morning News*, visits Malloy (Michael Ames) in the death house of the prison the day before Malloy is to be electrocuted. Malloy tells the reporter that his sentence is to be commuted to life imprisonment by the governor. On the night of the execution "Scoop" gets drunk. Gladys Wayne (Faye Emerson), female newshound, and Bert Bell (Van Johnson), college grad seeking his first assignment, take "Scoop's" official pass and head for the prison to cover his assignment. It's a stormy night and the warden informs the reporters that Malloy has been killed by a bolt of lightning. Bert has a hunch Malloy was murdered to keep him from talking. Bert follows his clues and traps the warden into revealing his complicity in the murder.

BLONDIE'S BLESSED EVENT (Columbia)

Family Comedy

PRODUCER: Robert Sparks. Directed by Frank R. Strayer. Based upon the comic strip created by Chic Young.

PLAYERS: Penny Singleton, Arthur Lake, Larry Simms, Norma Jean Wayne, Daisy, Jonathan Hale, Hans Conried.

SYNOPSIS

Blondie, Dagwood, Baby Dumpling and Daisy, the Bumstead's pooch, awake one morning to the discovery that the stork hovers over the Bumstead home. Baby Dumpling gives orders that hereafter he is to be called Alexander. It is on Dagwood, however, that the coming event has its greatest effect. His jittery expectation threatens to communicate itself to the entire block. Blondie enlists the aid of Dagwood's boss, J. C. Dithers, who sends him to a convention in Chicago. There Dagwood befriends a broken-down playwright, who writes Dagwood's speech. The playwright follows Dagwood home and gets set for a long visit. He names the new baby "Cookie," to the distress of Blondie. The playwright just about takes charge of the household. Dithers as ever finds cause to fire Dagwood but when a government man seeks Dagwood because of his "original" ideas Dithers rehires him. The playwright departs and all is well with the Bumsteads and Daisy who has given birth to five pups.

NORTH OF THE ROCKIES (Columbia)

Western

PRODUCER: Leon Barsha. Directed by Lambert Hillyer.

PLAYERS: Bill Elliott, Tex Ritter, Frank Mitchell, Shirley Patterson, Larry Parks, John Miljan.

SYNOPSIS

Sergeant Wild Bill Cameron (Bill Elliott) of the Northwest Mounted Police is having trouble with fur bandits along the border. When he tries to cross the border after two fleeing men, Tex Martin (Tex Ritter), an American cowboy, stops him. Cameron suspects Martin is a member of the gang. An enmity springs up between them. Martin is at the scene when the bandits raid Lydia Rogers' (Shirley Patterson) fur trading company. He disperses the bandits. Later by a ruse, Martin is trapped by Cameron with a wagonload of furs, while the bandits, free of the two, hold up a fur train. Cameron releases Martin and the two finally get the drop on the bandits and take them into custody.

SUNSET ON THE DESERT (Republic)

Western

ASSOCIATE PRODUCER-DIRECTOR: Joseph Kane.

PLAYERS: Roy Rogers, George "Gabby" Hayes, Lynne Carver, Frank M. Thomas, Beryl Wallace, Glenn Strange, Sons of the Pioneers.

SYNOPSIS

Roy Rogers, a breezy, light-hearted cowpuncher, insists that his old friend Gabby (George "Gabby" Hayes) accompany him to his home town when he learns that a land-grabbing clique is running the old settlers off their land through illegal tax foreclosures. Arriving in Modec County, Roy learns that he has a double, one "Bill Sloane" (also Roy Rogers), who is tied up with the disreputable Ramsay McCall (Douglas Fowley) group: and who, as a deputy sheriff, has been murdering those who oppose the foreclosures. Roy assumes the role of "Sloane" when that unworthy is temporary banished from the scene. In this disguise he cleans up the town.

SPECIAL REMARKS

The musical score consists of "Faithful Pal O' Mine, "Yip Yi Your Troubles Away," "It's a Lie," "Remember Me" and "Don Juan."

TARZAN AGAINST THE WORLD (Metro-Goldwyn-Mayer)

Melodrama

PRODUCER: Frederick Stephani. Directed by Richard Thorpe. Based upon the characters created by Edgar Rice Burroughs.

PLAYERS: Johnny Weissmuller, Maureen O'Sullivan, John Sheffield, Virginia Grey, Charles Bickford, Paul Kelly, Chill Wills.

SYNOPSIS

Three men, Manchester Mountford (Chill Wills), an aged animal trainer; Jimmie Shields (Paul Kelly), a pilot, and Buck Rand (Charles Bickford), a wild-game trapper, invade Tarzan's domain in order to trap lions for a small circus. The savage Swahili capture the white men. In rescuing them, Tarzan (Johnny Weissmuller) and his mate, Jane (Maureen O'Sullivan) are knocked unconscious. Believing the two dead, Rand seizes Tarzan's son (John Sheffield), and with his two unwilling compatriots, flies away in their plane. He plans to use the boy as an attraction in the circus. Tarzan and Jane, with money from the gold in Tarzan's treasure, charter a plane at a coastal town for America. Once in New York they begin a search for the pilot Shields, who befriended them in the jungle. Locating the boy, they arrange a trial for custody of the child. During the trial, Tarzan is goaded into violence by Rand's lawyer. He is jailed, but escapes. At the circus he is witness to the killing of Mountford by Rand.

ALIAS BOSTON BLACKIE (Columbia)

Melodrama

PRODUCER: Wallace MacDonald. Directed by Lew Landers. Based upon the characters created by Jack Boyle.

PLAYERS: Chester Morris, Adele Mara, Richard Lane, George E. Stone, Lloyd Corrigan, Walter Sande, Larry Parks.

SYNOPSIS

Boston Blackie (Chester Morris) persuades the cast of a musical comedy company to help him entertain inmates of the state prison. Eve Sanders (Adele Mara), one of the dancers, has a brother, Joe (Larry Parks), who is an inmate of the prison. While the prisoners and guards are watching the show, Joe overpowers the clown and changes clothes with him. Back at the theatre, Blackie and Eve discover the deception, but Joe escapes. When police try to question Blackie, he escapes and goes to warn one of Joe's intended victims. The man is already dead. Blackie follows his only clue, a cab driver's license, and proves that the cab driver and not Joe committed the murder.

SHORTS CHART

Production Numbers
Release Dates
Running Time

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	INTERNATIONAL FORUM (Two Reels) 1941-42		
3451	Oorothy Thompson	2-22-41	142
3452	Will England Be Invaded?	5-27-41	199
3453	Will Democracy Survive?	10-17-41	365
	RAYMOND GRAM SWING—HISTORICAL REELS (8 Minutes) 1941-42		
3981	Broken Treaties	8-1-41	290
3982	How War Came	11-7-41	411
	ALL STAR COMEDIES (Average 17 Min.) 1941-42		
3421	Love in Gloom (Youngman-Radio Rogues)	8-15-41	236
3401	An Ache in Every Stake (Stooges)	8-22-41	265
3422	Half Shot at Sunrise (Karns)	9-4-41	322
3423	General Nuisance (Keaton)	9-18-41	322
3424	The Blitzkiss (El Brendel)	10-2-41	333
3402	In the Sweet Pie and Pie (Stooges)	10-16-41	322
3425	Lovable Trouble (Clyde)	10-23-41	352
3409	Mitt Me Tonight (Glove Slingers)	11-6-41	375
3426	She's Oil Mine (Keaton)	11-20-41	397
3403	Some More of Samoa (Stooges)	12-4-41	453
3427	Sweet Spirits of Nighter (Brendel)	12-25-41	453
3410	The Kink of the Campus (Glove Slingers)	12-25-41	477
3404	Loco Boys Make Good (Stooges)	1-8-42	465
3428	Three Blonde Mice (Mowbray)	1-22-42	509
3429	Sappy Birthday (Clyde)	2-5-42	566
3411	Glove Birds (Glove Slingers)	2-12-42	566
3405	Cactus Makes Perfect (Stooges)	2-26-42	578
3430	Yoo Hoo General (Billy Vine)	3-12-42	..
3431	What Makes Lizzy Oizzy (Langdon-Ames)	3-26-42	..
3432	Groom and Board (Oowns)	4-9-42	..
3406	What's the Matador (Stooges)	4-23-42	..
3433	How Spry I Am (Clyde)	5-7-42	..
	COLOR RHAPSODIES (7 Minutes) 1941-42		
3501	Who's Zoo in Hollywood	11-15-41	397
3502	The Fox and the Grapes	12-5-41	397
3503	Red Riding Hood Rides Again	12-25-41	477
3504	A Hollywood Oetour	1-23-42	497
3505	Wacky Wigwams	2-22-42	554
3506	Concerto in B-Flat Minor	3-20-42	..
3507	Cinderella Goes to a Party	5-3-42	..
	PHANTASIES CARTOONS (Average 9 Min.) 1941-42		
3701	The Crystal Gazer	10-10-41	352
3702	Oog Meets Oog	3-27-42	..
3703	A Battle for a Bottle	4-30-42	..
	FABLES (8 Minutes) 1941-42		
3751	The Great Cheese Mystery	11-1-41	397
3752	The Tangled Angler	1-2-42	497
3753	Under the Shedding Chestnut Tree	2-22-42	566
3754	Wolf Chases Pig	4-20-42	..
	CINESCOPES (Average 9 Min.) 1941-42		
3971	Exploring Space	8-8-41	265
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	352
3974	Women in Photography	11-7-41	377
3975	Strange Facts	12-6-41	411
	COMMUNITY SING (Series 6) (10 Minutes) 1941-42		
3651	No. 1 (Patriotic Songs)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	10-1-41	323
3654	No. 4 (Popular Songs)	12-5-41	511
3655	No. 5 (Hits of the Oay)	12-26-41	511
3656	No. 6 (Goodfellowship Songs)	1-23-42	566
3657	No. 7 (Crooning Melodies)	2-22-42	566
3658	No. 8 (Good Time Songs)	3-27-42	..
3659	No. 9	4-30-42	..
	QUIZ REELS (Average 10 Min.) 1941-42		
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	236
3602	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	12-12-41	435
3604	Kitchen Quiz, No. 3	2-12-42	519
3605	So You Think You Know Music No. 2 (Series 2)	3-13-42	..
	PANORAMICS (10 Minutes) 1941-42		
3901	A City Within a City	8-8-41	265
3902	The Gallup Poll	10-17 41	352
3903	New York's Finest	12-11-41	477
3904	Spare Time in the Army (Private Potts)	2-12-42	519
3905	Health for Defense (Gallup Poll No. 2)	3-6-42	..
	TOURS (10 Minutes) 1941-42		
3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Today	10-10-41	323
3553	Alaska Tour	11-7-41	375
3554	The Great American Oivide	2-12-42	566
	SCREEN SNAPSHOTS (Series 21) (10 Minutes) 1941-42		
3851	No. 1	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	11-7-41	377
3854	No. 4	12-5-41	411
3855	No. 5	1-2-42	566
3856	No. 6	2-12-42	511
3857	No. 7	3-6-42	..
3858	No. 8	4-10-42	..
	WORLO OF SPORTS (9 Minutes) 1941-42		
3801	Tee Up	8-1-41	238
3802	Show Oogs	9-12-41	265
3803	Jungle Fishing	10-10-41	322
3804	Polo Champions	11-11-41	397
3805	Rack-em Up	12-19-41	477
3806	College Champions	2-12-42	519
3807	Wrestling Rhapsody	3-26-42	..
3808	(Untitled)	4-30-42	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS (20 Minutes) 1941-42		
A-301	The Tell-Tale Heart	10-25-41	352
A-302	Main Street on the March	1-10-42	477
A-303	Oon't Talk	2-28-42	578
	SPECIAL SUBJECT (21 Minutes) 1941-42		
X-310	War Clouds in the Pacific	12-24-41	495
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes) 1941-42		
T-311	Glimpses of Florida	9-6-41	353
T-312	The Inside Passage	10-4-41	333
T-313	Georgetown, Pride of Penang	11-15-41	397
T-314	Scenic Grandeur	12-13-41	477.
T-315	Historic Maryland	12-27-41	477
T-316	West Point on the Hudson	1-10-42	497
T-317	Minnesota, Land of Plenty	1-31-42	511
T-318	Colorful North Carolina	2-21-42	566
T-319	Land of the Quintuplets	3-14-42	..
	PETE SMITH SPECIALTIES (10 Minutes) 1941-42		
S-361	Army Champions	10-11-41	322
S-362	Fancy Answers	11-1-41	377
S-363	How to Hold Your Husband—Back	12-13-41	433
S-364	Aqua Antics	1-24-42	497
S-365	What About Daddy?	2-28-42	578
	PASSING PARAOE (10 Minutes) 1941-42		
K-381	Strange Testament	11-15-41	433
K-382	We Do It Because	1-24-42	497
K-383	Flag of Mercy	1-31-42	566
	MINIATURES (10 Minutes) 1941-42		
M-331	Changed Identity	11-8-41	365
M-332	The Greenie	1-24-42	497
	OUR GANG COMEOIES (Average 11 Min.) 1941-42		
C-391	Helping Hands	9-27-41	322
C-392	Come Back Miss Pipps	10-25-41	352
C-393	Wedding Worries	12-13-41	477
C-394	Melodies, Old and New	1-24-42	497
C-395	Going to Press	3-7-42	..
	TECHNICOLOR CARTOONS (9 Minutes) 1941-42		
W-341	The Night Before Christmas	12-6-41	435
W-342	The Field Mouse	12-27-41	477
W-343	Fraidy Cat	1-17-42	497
W-344	The Hungry Wolf	2-21-42	578
W-345	The First Swallow	3-14-42	..

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	SPECIAL COLOR CARTOON (Two Reels) 1941-42		
FFI-1	The Raven	4-3-42	..
	UNUSUAL OCCUPATIONS (Color) (11 Minutes) 1941-42		
LI-1	No. 1	10-3-41	323
LI-2	No. 2	12-5-41	411
LI-3	No. 3	2-27-42	529
LI-4	No. 4	5-1-42	..
	BENCHLEY COMEOIES (10 Minutes) 1941-42		
SI-1	How to Take a Vacation	10-10-41	323
SI-2	Nothing But Nerves	1-9-42	433
SI-3	The Witness	3-20-42	..
	FASCINATING JOURNEYS (Color) (10 Minutes) 1941-42		
MI-1	Road in India	10-24-41	377
MI-2	Indian Temples	4-3-42	..
	SUPERMAN COLOR CARTOONS (8 Minutes) 1941-42		
WI-1	Superman	9-26-41	251
WI-2	Superman in the Mechanical Monsters	11-21-41	435
WI-3	Superman in the Billion Oollar Limited	1-9-42	486
WI-4	Superman in the Arctic Giant	2-27-42	578
WI-5	Superman in the Bulleteers	3-27-42	..
WI-6	Superman in the Magnetic Telescope	4-24-42	..
	HEOOA HOPPER'S HOLLYWOOD (10 Minutes) 1941-42		
ZI-1	No. 1	9-12-41	290
ZI-2	No. 2	12-5-41	411
ZI-3	No. 3	2-20-42	529
ZI-4	No. 4	4-24-42	..
	HEADLINERS (10 Minutes) 1941-42		
AI-1	Beauty and the Beach	9-26-41	322
AI-2	The Copacabana Revue	11-28-41	397
AI-3	Carnival in Brazil	3-6-42	578
	MADCAP MODELS (Color) (9 Minutes) 1941-42		
UI-1	Rhythm in the Ranks	12-26-41	453
UI-2	Jaspar and the Watermelons	2-6-42	486
UI-3	The Sky Princess	3-27-42	578
	POPEYE THE SAILOR (7 Minutes) 1941-42		
EI-1	I'll Never Crow Again	9-19-41	322
EI-2	The Mighty Navy	11-14-41	397
EI-3	Nix-on Hypnotricks	12-19-41	435
EI-4	Kickin' the Conga Round	1-16-42	488
EI-5	Blunder Below	2-13-42	529
EI-6	Fleets of Strength	3-13-42	..
EI-7		4-10-42	..
	POPULAR SCIENCE (Color) (10 Minutes) 1941-42		
JI-1	No. 1	9-19-41	322
JI-2	No. 2	11-7-41	375
JI-3	No. 3	1-30-42	486
JI-4	No. 4	4-3-42	..
	SPEAKING OF ANIMALS (8 Minutes) 1941-42		
YI-1	In a Pet Shop	9-5-41	290
YI-2	In the Zoo	10-31-41	377
YI-3	At the County Fair	1-23-42	477
YI-4	In the Circus	4-10-42	..
	SPORTLIGHTS (9 Minutes) 1941-42		
RI-1	Shooting Mermaids	9-5-41	290
RI-2	Meet the Champs	10-3-4-	323
RI-3	Sittin' Pretty	10-31-41	377
RI-4	Quick Returns	11-28-41	411
RI-5	Buying a Oog	12-26-41	433
RI-6	Better Bowling	1-23-42	486
RI-7	Lure of the Surf	2-20-42	554
RI-8	Top Flight Juggling	3-20-42	..

Prod. No.	Title	Rel. Date	P.D. Page
	QUIZ KIDS (11 Minutes) 1941-42		
QI-1	No. 1	9-12-41	290
QI-2	No. 2	12-5-41	411
QI-3	No. 3	2-6-42	519
QI-4	No. 4	4-17-42	..

RKO

	MARCH OF TIME (Average 20 Min.) 1941-42		
23,102	Norway In Revolt	9-26-41	309
23,103	Sailors with Wings	10-24-41	331
23,104	Main Street, U.S.A.	11-21-41	375
23,105	Our America at War	12-19-41	420
23,106	When Air Raids Strike	1-16-42	451
23,107	Far East Command	2-13-42	495
23,108	The Argentine Question	3-13-42	554
	SPECIAL (22 Minutes) 1941-42		
.....	Battlefields of the Pacific (March of Time)	12-17-41	420
	WALT DISNEY CARTOONS (Color) (8 Minutes) 1940-41		
14,111	Lend a Paw	10-3-41	323
14,112	Donald's Camera	10-24-41	352
14,113	The Art of Skiing	11-14-41	397
14,114	Chef Donald	12-5-41	433
14,115	The Art of Self Defense	12-26-41	465
14,116	The Village Smithy	1-16-42	486
14,117	Mickey's Birthday Party	2-7-42	529
14,118	Pluto Junior	2-28-42	578
	1941-42		
24,101	Symphony Hour	3-20-42	..
24,102	Donald's Snow Fight	4-10-42	..
	INFORMATION PLEASE (Average 11 Min.) 1941-42		
24,201	No. 1 John Gunther	9-19-41	333
24,202	No. 2 Howard Lindsay	10-17-41	352
24,203	No. 3 Cornelia Skinner	12-12-41	453
24,204	No. 4 John Gunther	1-16-42	497
24,205	No. 5 Alexander Woollcott	3-27-42	..
24,206	No. 6 Howard Lindsay	4-24-42	..
	SPORTSCOPE (Average 9 Min.) 1941-42		
24,301	Pampas Paddock	9-5-41	309
24,302	Dog Obedience	10-3-41	333
24,303	Gaucho Sports	10-31-41	377
24,304	Crystal Flyers	11-28-41	411
24,305	Fighting Fish	12-26-41	465
24,306	Ten Pin Parade	1-23-42	519
24,307	Jungle Jaunt	2-20-42	578
24,308	Cruise Sports	3-20-42	..
	PICTURE PEOPLE (10 Minutes) 1941-42		
24,401	Stars in Defense	9-12-41	322
24,402	Hollywood Sports	10-10-41	333
24,403	Hobbies of the Stars	11-7-41	375
24,404	Stars Day Off	12-5-41	453
24,405	How to Be a Star	1-2-42	465
24,406	Hollywood War Effort	1-30-42	519
24,407	Children of the Stars	2-27-42	578
24,408	Palm Springs Weekend	3-27-42	..
	EDGAR KENNEDY (Average 18 Min.) 1941-42		
23,401	Westward Ho-Hum	9-5-41	251
23,402	I'll Fix It	10-7-41	352
23,403	A Quiet Fourth	12-19-41	453
23,404	Heart Burn	2-20-42	529
23,405	Inferior Decorator	4-3-42	..
	LEON ERROL (Average 19 Min.) 1941-42		
23,701	Man-1-Cured	9-26-41	322
23,702	Who's a Dummy	11-28-41	411
23,703	Home Work	1-9-42	477
	RAY WHITLEY (Average 15 Min.) 1941-42		
23,501	California or Bust	11-11-41	365
23,502	Keep Shooting	1-30-42	497

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN (Average 9 Min.) 1941-42		
2201	Soldiers of the Sky	8-1-41	309
2202	Highway of Friendship	10-24-41	365
2203	Wonders of the Sea	11-21-41	435
2204	Men for the Fleet	1-16-42	486
2205	Wings of Defense	4-10-42	..
	FATHER HUBBARD ALASKAN ADVENTURES (9 Minutes) 1941-42		
2105	Secret of the Fjord	2-13-42	566
	MAGIC CARPET (9 Minutes) 1941-42		
2101	Sagebrush and Silver	8-15-41	309
2102	Glacier Trails	9-26-41	352
2103	Call of Canada	12-5-41	566
2104	Jewel of the Pacific	3-27-42	511
2107	Gateway of Asia	5-8-42	..
2106	Heart of Mexico	5-22-42	..
	SPORTS REVIEWS (8 Minutes) 1941-42		
2301	Aristocrats of the Kennel	9-12-41	352
2302	Life of a Thoroughbred	11-7-41	435
2303	Playtime in Hawaii	12-19-41	477
2304	Evergreen Playland	1-30-42	486
2305	Snow Trails	2-27-42	..
2306	Setting the Pace	4-24-42	..
	TERRYTOONS (Color) (7 Minutes) 1941-42		
2551	The Old Oaken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	264
2554	Slap Happy Hunters	10-31-41	365
2555	The Bird Tower	11-28-41	375
2556	A Torrid Toreador	1-9-42	453
2557	Happy Circus Days	1-23-42	465
2558	Cat Meets Mouse	2-20-42	509
2559	Sham Battle Shenanigan	3-20-42	529
2560	Gandy Goose in Lights Out	4-17-42	..
2561	Neck and Neck	5-15-42	..
	TERRYTOONS (Black & White) (7 Minutes) 1941-42		
2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town	9-19-41	265
2503	The Frozen North	10-17-41	353
2504	Back to the Soil	11-14-41	375
2505	A Yarn About a Yarn	12-12-41	433
2506	Flying Fever	12-26-41	453
2507	Funny Bunny Business	2-6-42	519
2508	Eat Me Kitty Eight to the Bar	3-6-42	509
2509	Oh Gentle Spring	4-3-42	..
2510	Gandy Goose in Tricky Business	5-1-42	..
2511	The Stork's Mistake	5-29-42	..
	THE WORLD TODAY (9 Minutes) 1941-42		
2401	American Sea Power	8-29-41	309
2402	Uncle Sam's Iron Warriors	10-10-41	433
2403	Dutch Guiana	1-2-42	477
2404	Hub of the World	3-13-42	..

UNITED ARTISTS

	SPECIAL (16 Minutes) 1941-42		
....	A Letter from Home	11-28-41	420
	WORLD IN ACTION (TWO REELS) 1941-42		
....	Churchill's Island		..
....	The Battle for Oil		539
....	This Is Blitz		539

UNIVERSAL

	TWO REEL SPECIALS 1941-42		
6110	Cavalcade of Aviation	12-17-41	442
6111	Menace of the Rising Sun	4-8-42	..
	COLOR CARTUNE (Average 7 Min.) 1941-42		
6241	Boogie, Woogie Bugle Boy of Co. B	9-1-41	251
6242	Man's Best Friend	10-20-41	333
6243	Pantry Panic (Formerly What's Cookin')	11-24-41	353
6244	$21 a Day Once a Month	12-1-41	397
6245	Under the Spreading Blacksmith's Shop	1-12-42	453
6246	Hollywood Matador	2-9-42	486
6247	The Hams That Couldn't Be Cured	3-2-42	..
6248	Mother Goose on the Loose	4-13-42	..
	STRANGER THAN FICTION (9 Minutes) 1941-42		
6371	Shampoo Springs	9-8-41	265
6372	The Hermit of Oklahoma	10-6-41	333
6373	The Candy Kid	10-27-41	333
6374	Junior Battle Fleet	11-17-41	353
6375	Blacksmith Dentist	12-15-41	435
6376	Barnyard Steam Buggy	1-19-42	465
6377	Sugarbowl Humpty Dumpty	2-16-42	578
6378	Desert Ghosts	3-9-42	..
6379	Pussy Cat Cafe	4-20-42	..
	VARIETY VIEWS (9 Minutes) 1941-42		
6351	Moby Dick's Home Town	9-15-41	251
6352	Northern Neighbors	10-13-41	333
6353	George Washington, Country Gentleman	11-10-41	375
6354	Trail of the Buccaneers	1-26-42	433
6355	Annapolis Salutes the Navy	12-18-41	438
6356	Peaceful Quebec at War	1-5-42	453
6357	Keys to Adventure	2-2-42	486
6358	Flashing Blades	2-23-42	578
6359	Sky Pastures	3-23-42	..
6360	Thrills of the Deep	3-30-42	..
6361	Sports in the Rockies	4-6-42	..
	MUSICALS (Average 16 Min.) 1941-42		
6221	Is Everybody Happy?	9-3-41	251
6222	In the Groove	10-8-41	333
6223	Skyline Serenade	11-5-41	353
6224	Doin' the Town	11-26-41	365
6225	Winter Serenade (Jingle Belles)	12-24-41	433
6226	Campus Capers	1-7-42	453
6227	Rhumba Rhythms	2-25-42	486
6228	Tune Time	3-18-42	554
6229	Gay Nineties	4-15-42	509

VITAPHONE

	TECHNICOLOR SPECIALS (Average 20 Min.) 1941-42		
7001	The Tanks Are Coming	10-4-41	265
7003	Gay Parisian	1-10-42	453
7002	Soldiers in White	2-7-42	497
	BROADWAY BREVITIES (20 Minutes) 1941-42		
7101	Minstrel Days	9-6-41	265
7104	Perils of the Jungle	10-18-41	353
7103	At the Stroke of 12	11-15-41	352
7105	West of the Rockies	11-29-41	465
7102	Monsters of the Deep	12-13-41	453
7106	Calling All Girls	1-24-42	465
7107	Wedding Yells	3-7-42	..
7108	Maybe Darwin Was Right	3-21-42	..
	HOLLYWOOD NOVELTIES (10 Minutes) 1941-42		
7301	Polo with the Stars	9-20-41	265
7302	White Sails	11-8-41	365
7303	Points on Arrows	12-20-41	375
7304	Miracle Makers	1-31-42	465
7305	Then and Now	2-21-42	578
	THE SPORTS PARADE (10 Minutes) 1941-42		
7401	Kings of the Turf	9-27-41	265
7403	Water Sports	11-1-41	365
7402	King Salmon (color)	12-27-41	465
7404	Rodeo Roundup (color)	1-31-42	566
7405	Hunting Dogs at Work	2-28-42	..
7406	Shoot Yourself Some Golf	4-4-42	..
	MELODY MASTERS BANDS (10 Minutes) 1941-42		
7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carioca Serenaders	10-25-41	365
7503	Forty Boys and a Song	12-6-41	375
7504	Carl Hoff and Band	1-3-42	465
7505	The Playgirls	2-21-42	578
7506	Leo Reisman & Orch.	2-28-42	..
7507	Richard Himber & Orch.	4-11-42	..
	LOONEY TUNES CARTOONS (7 Minutes) 1941-42		
7601	Notes to You	9-20-41	333
7602	Robinson Crusoe, Jr.	10-25-41	385
7604	Porky's Midnight Matinee	11-22-41	433
7603	Porky's Pooch	12-27-41	463
7605	Porky's Pastry Pirates	1-17-42	519
7606	Who's Who in the Zoo	1-31-42	519
7607	Porky's Cafe	2-21-42	..
7608	Saps in Chaps	3-28-42	..
	MERRIE MELODIES CARTOONS (Color) (7 Minutes) 1941-42		
7701	All This and Rabbit Stew	9-13-41	265
7702	The Brave Little Bat	9-27-41	352
7703	The Bug Parade	10-11-41	352
7704	Rookie Revue	10-25-41	377
7705	Saddle Silly	11-8-41	433
7706	The Cagey Canary	11-22-41	435
7707	Rhapsody in Rivets	12-6-41	465
7708	Wabbit Twouble	12-20-41	465
7709	Hop, Skip and a Chump	1-3-42	519
7710	The Bird Came C.O.D.	1-17-42	529
7711	Aloha Hooey	1-31-42	519
7712	Conrad the Sailor	2-14-42	..
7713	Crazy Cruise	2-28-42	..
7714	The Wabbitt Who Came to Supper	3-28-42	..
7715	Horton Hatches the Egg	4-11-42	..
	OFFICIAL U. S. DEFENSE FILMS (Distributed by Various Majors' Exchanges)		
	Bomber		509
	Pots to Planes		509
	Food for Freedom		509
	Red Cross Trailer		509
	Women in Defense		509
	Safeguarding Military Information		509
	Tanks		509
	U. S. TREASURY DEPT. (Released Through National Screen)		
	The New Spirit		529
	MISCELLANEOUS		
	Defense of Moscow (Artkino)		518
	Hidden Hunger (Film Center)		518
	Kaltenborn Edits the News (Newsreel Distributors)		497
	Listen to Britain (British MOI)		554
	Movie Quiz No. 1 (R. U. McIntosh)		375
	Your Ringside Seat with Tex McCrary (Newsreel Distributors)		497

SERIALS

COLUMBIA

	1941-42		
3120	Holt of the Secret Service (15 Episodes)	11-21-41	397
3140	Captain Midnight (15 Episodes)	2-15-42	519
3180	Perils of the Royal Mounted (15 Episodes)	5-29-42	..

REPUBLIC

	1941-42		
181	King of the Texas Rangers (12 Episodes)	10-4-41	264
182	Dick Tracy vs. Crime, Inc. (15 Episodes)	12-27-41	377
183	Spy Smasher (12 Episodes)	4-14-42	566

UNIVERSAL

	1941-42		
6781-95	Riders of Death Valley (15 Episodes)	7-1-41	92
6881-92	Sea Raiders (12 Episodes)	10-14-41	264
6681-92	Don Winslow of the Navy (12 Episodes)	1-6-42	365
6581-93	Gang Busters (13 Episodes)	3-31-42	529

SHORTS
advance synopses and information

CACTUS MAKES PERFECT (Col.)
Stooges (3405)

The Three Stooges in this are inventors of a retriever of gold collar buttons, a mechanical monstrosity that shoots an arrow which sooner or later finds anything that glitters. Bidding farewell to Ma Stooge, the trio go to the city to sell the invention. Instead, a confidence man sells them a phony lost mine. Going west, they search for the mine, their retriever arrows nipping any prospector who happens to have a little of the precious dust in his pocket. After various adventures, Curly falls down a shaft. It proves to be a real gold mine. Prospectors steal the treasure, but the Stooges recover it, and with their gold hide in a huge vault. When the pursuing prospectors dynamite the vault, the large steel door flattens the dynamiters. The Stooges emerge and raise umbrellas to protect them from the shower of gold pieces.

Release date, February 26, 1942. 17 *Minutes*

CHILDREN OF THE STARS (RKO)
Picture People No. 7 (24,407)

Hank Carlson, 8-months old, orders his meal from his mother and father, Richard and Mona Carlson. Dorothy Comingore and her husband, Richard Collins, find that their daughter, Judith Melinda, age 14 months, can advise them on the art of photographic modelling. Actor Jimmy Ellison gets a stiff rehearsal under the direction of his son, Durk, who has just hit the 20 month mark. Stuart Erwin and his wife, June Collyer, take Stuart Junior and Little Judy to the zoo. Ellen Drew's boy, David, lays down the law to his parents with a gun (unloaded), while Cheryl Darline Rogers, lets cowboy Roy Rogers, her pa, give her a riding lesson just before her second birthday.

Release date, February 27, 1942 8 *Minutes*

SUGARBOWL HUMPTY DUMPTY (Univ.)
Stranger Than Fiction (6377)

Estelle Powell, Austin, Tex., makes creations entirely from sugar, including "Humpty Dumpty"; Tom Hochbruechner, Bonnie Lure Park, Ore., owns a dog that catches salmon weighing almost as much as the dog; Harry Heim and his son, Baltimore, Md., make unique Christmas tree ornaments; Peter M. Schweitzer, Hewlett, Long Island, goes by plane from New York to Newark daily; Pvt. Garvie Aldridge, Camp Davies, N. C., gets his exercise by climbing trees upside down; and a sequence on an ice mine at Coudersport, Pa.

Release date, February 16, 1942 9 *Minutes*

THE PLAYGIRLS (WB)
Melody Master (7505)

The Playgirls orchestra, with atmosphere provided by the Navy Blues Sextette, play several tunes in this Melody Master subject, including "Dream of Love," "For You" and a patriotic number.

Release date, February 21, 1942 10 *Minutes*

THEN AND NOW (WB)
Hollywood Novelties (7305)

A comparison of the various means of transportation "then and now" is presented here, showing how the automobile, railroad, airline have evolved from their early beginnings.

Release date, February 21, 1942 10 *Minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 576 and 577.

THE HUNGRY WOLF (MGM)
Technicolor Cartoon (*W*-344)

The particular wolf of this subject is a sad creature—he's cold and hungry and hasn't even a substantial door to howl around. The wolf's elation knows no bounds when a fat rabbit pokes his head into the wolf's shack and asks if he may come in. The wolf envisions some rabbit stew. Meanwhile the rabbit is very solicitous of the health of the wolf, which completely baffles that individual. When the rabbit puts his arms around the wolf and says "gee your swell," the wolf orders him out of the shack. Reconsidering, the wolf starts after the rabbit and falls from hunger. The rabbit and the rabbit's mother haul the big animal home and feed him.

Release date, February 21, 1942 9 *Minutes*

WHAT ABOUT DADDY? (MGM)
Pete Smith Specialty (*S*-365)

This begins in the home of Sally and Billy, an average couple "married just long enough to get a little enjoyment out of running errands for each other." One evening, Billy discovers his wife knitting little garments. He becomes a changed man, following his wife around to see that she doesn't overdo things. He reads a pamphlet and gets a few hints on what to do before the baby comes. "Humor her little whims," says the pamphlet. So he does. Comes the day of the big event and Billy is exhausted, whereas Sally is fresh as ever.

Release date, February 28, 1942 10 *Minutes*

JUNGLE JAUNT (RKO)
Sportscope (24,307)

This introduces two versatile lion cubs to the screen masquerading under the names of Neon and Leon. They adopt an American landscape as their idea of the African jungle in which their forbears lived. They demonstrate how the animal kingdom interprets the golden rule. The cubs look with disdain upon a lowly rat but they save the rate when he gets caught in a trap. When one of the cubs becomes entangled in a hunter's net the rat comes to his rescue. The cubs become playful with a skunk who does not play according to the rules. Finally a little lamb falls into a pit and the resourceful cubs with the aid of the skunk and a monkey manage to haul the lamb to safety.

Release date, February 20, 1942 8 *Minutes*

THE SKY PRINCESS (Par.)
Madcap Model (U1-3)

This is a streamlined, musical fantasy based on Tschaikowsky's "Waltz of the Sleeping Beauty," and played by George Pal's puppets. It is the story of a sleeping princess, imprisoned in an old castle in the clouds by a witch. She is finally freed by a handsome prince who sails through the sky in his crystal boat.

Release date, March 27, 1942 7½ Minutes

THE ARCTIC GIANT (Par.)
Superman Color Cartoon (W1-4)

Penetrating far into the frozen wastelands of Siberia, a scientific expedition has discovered a huge, prehistoric monster, frozen in a perfect state of preservation in a sheer cliff of ice. They return this spectacle to civilization, where it comes to life and goes on a destructive rampage, crashing buildings, elevated structures, piers, warehouses. Superman, the man of steel, confronts the monster just as he is about to descend on a crowded outdoor stadium filled with thousands of people. A few quick blows and the monster topples over.

Release date, February 27, 1942 9 *Minutes*

PLUTO JUNIOR (RKO)
Disney Color Cartoon (14,118)

Pluto and Pluto Junior, a very small puppy, are asleep in the doghouse. A ball hits the pup and awakens him. Fearfully, the pup backs into a rubber balloon which squeaks. He plays with the balloon until it knocks him over. Angry, the pup snaps at the balloon, which causes a terrific explosion, knocking Pluto through the roof of the house. Then the Pup gets mixed up with a bird and a worm, winding up in a stocking on a clothesline. Pluto comes to the rescue, resulting in both falling off the line into a washtub filled with water and underwear.

Release date, February 28, 1942 7 *Minutes*

DON'T TALK (MGM)
Two Reel Special (A-303)

This two reel special shows how loose talk provides Axis agents with the means of sabotaging the nation's war production program. Gloria Holden portrays a waitress in a cafe adjoining a machine tool factory. Bits of information picked up from the idle chatter of her customers are passed along to her confederates through an ingenious code incorporated in the menu. Through the timely intervention of FBI agents the spies are rounded up in a battle which provides a dramatic conclusion to the subject.

Release date, February 28, 1942 21 *Minutes*

FLASHING BLADES (Univ.)
Variety View (6358)

The location here is the giant arena at Toronto, Canada, and the subject is the 32d annual carnival conducted by the Toronto Skate club. The performers include Barbara Ann Scott (11 years old); Meekin Taylor, world champion figure skater; Montgomery Wilson, Canadian champion (and 1939 North American figure champion), and the North American Champion Four, a skating quartette. A feature of the subject is the ballet formation as depicted by a chorus of fifty girls.

Release date, February 23, 1942 9½ *Minutes*

CARNIVAL IN BRAZIL (Par.)
Headliner (A1-3)

Here has been filmed some of the highlights of the annual mardi gras in Rio de Janeiro. Dancing in the streets and everywhere else, weaving Samba lines, the impromptu singing of the crowds and the singing of entertainers like Elsie Houston, the Brazilian soprano with the Yankee name, one of Latin America's brightest stars, the dancing of Jose and Lolita Vega and the singing of Fernando Alvarez.

Release date, March 6, 1942 10 *Minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 576-577.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 564-565.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED M. P. Herald Issue*	*REVIEWED Product Digest Section*	*Advance Synopsis*	*Service Data*
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	...	.....	....	....	....
Adventures of Martin Eden	Col.	....	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	....	Dennis O'Keefe-Gloria Dickson	Mar. 27,'42	...	.....	....	p575	....
Alias Boston Blackie	Col.	....	Chester Morris-Adele Mara	Apr. 2,'42	...	.....	....	p575	....
All American Co-Ed	UA	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p528
Always in My Heart	WB	124	Kay Frances-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	....
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 6,'42	...	.....	....	p527	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
Arsenic and Old Lace	WB	....	Cary Grant-Priscilla Lane	Not Set	...	.....	....	....	....
Aunt Emma Paints the Town	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	...	.....	....	p574	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., '42	118m	Dec. 6,'41	p393	p363	p528
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p528
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p528
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	....	Lum and Abner	Mar. 20,'42	77m	Mar. 21,'42	p563	p487	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	....
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Not Set	...	.....	....	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	....	....
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	Not Set	...	.....	....	....	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	.....	....	p376	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	.....	....	p467	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Curtin, The	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	.....	....	....	....
Black Dragons	Univ.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	....	Penny Singleton-Arthur Lake	Apr. 9,'42	...	.....	....	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,'41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Boothill Bandtis	Mono.	....	King-Corrigan-Terhune	Apr. 10,'42	...	.....	....	....	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Broadway	Univ.	....	George Raft-Pat O'Brien	Not Set	...	.....	....	....	....
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20,'41	p417	p387	p496
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	.....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	.....
Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	.....	....	p409	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	....
Canal Zone	Col.	....	Chester Morris-John Hubbard	Mar. 19,'42	78m	.....	....	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p528
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb.27,'42	63m	Feb. 7,'42	p494	p476	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov., '41	102m	Oct. 18,'41	p317	p289	p528
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Cobana	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	.....	....	....	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 12,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	...	.....	....	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar., '42	93m	Feb. 14,'42	p505	p476	....
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
DANGER in the Pacific	Univ.	....	Dick Foran-Leo Carrillo	Apr. 3,'42	...	.....	....	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Dawn Express	Prod.	211	Michael Whalen-Anne Nagel	Apr. 3,'42	...	.....	....	p542	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	....	William Gargan-Margaret Lindsay	Not Set	...	.....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Trail, The	Col.	....	Bill Elliott-Tex Ritter	May 14,'42	61m	.....	....	....	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Not Set	...	.....	....	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	....	Charles Starrett-Russell Hayden	Apr. 23,'42	...	.....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 15,'42	...	.....	....	....	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	...	.....	....	....	....
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p496
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	May 29,'42	...	.....	....	....	....
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
FALCON Takes Over	RKO	....	George Sanders-Lynn Bari	June 5,'42	...	.....	....	....	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 3,'42	81m	Nov. 16,'40	p494	p2	p286
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec.27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	.....	....	p364	....
Fingers at the Window	MGM	....	Lew Ayres-Laraine Day	Not Set	80m	Mar. 14,'42	p549	p526	....
Fleet's In, The	Para.	....	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	....
Fly By Night	Para.	....	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	.....	....	p396	....
Friendly Enemies	UA-Small	....	Charles Winninger-Charles Ruggles	Not Set	...	.....	....	....	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GAMBLING Lady (Reissue)	WB	127	Barbara Stanwyck-Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	...	.....	....	....	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Ghost of Frankenstein, The	Univ.	....	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	....
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	...	.....	....	p542	....
Girl from Alaska	Rep.	....	Ray Middleton-Jean Parker	Apr. 17,'42	...	.....	....	....	....
Girl from Leningrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Renee Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	.....	....	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Gold Rush, The	UA	....	Chapin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joe McCrea	Block 5	90m	Mar. 21,'42	p561	p396	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Hard Way, The	WB	....	Ida Lupino-Joan Leslie	Not Set	...	.....	....	....	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arlene Judge	Dec. 18,'41	64m	.....	....	p376	....

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Hayfoot	UA	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	....	Jean Parker-Tom Brown	Not Set	...	.....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p528
Hennes Melodie (Her Melody)	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	....	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....
Her Cardboard Lover	MGM	....	Norma Shearer-Robert Taylor	Not Set	...	.....	....	....	....
Highly Irregular	Col.	....	Joan Bennett-Franchot Tone	Apr. 30,'42	...	.....	....	....	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob's Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	.....	....	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	...	.....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Huricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I AM an American	Mono.	....	East Side Kids	Apr. 24,'42	...	.....	....	....	....
In This Our Life	WB	....	Bette Davis-Olivia De Havilland	Not Set	...	.....	....	....	....
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p452
Invaders, The (British) (formerly 49th Parallel)	Col.	....	Howard-Massey-Olivier	Not Set	104m	Mar. 7,'42	p537	....	....
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Married an Angel	MGM	....	Jeannette MacDonald-Nelson Eddy	Not Set	...	.....	....	p507	....
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	.....	....	p574	....
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Apr. 3,'42	...	.....	....	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	....
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p528
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p528
Journey Into Fear	RKO	....	Joseph Cotten-Dolores Del Rio	Not Set	...	.....	....	....	....
Juke Box Jennie	Univ.	6026	Ken Murray-Harriet Hillard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	....	Ann Sheridan-Ronald Reagan	Not Set	...	.....	....	p464	....
Jungle Book, The (color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'41	p362	p351	p528
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	....	Van Heflin-Marsha Hunt	Not Set	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	127m	Dec. 27,'41	p429	p320	....
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p563	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'41	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	....	Faye Emerson-Julie Bishop	Not Set	...	.....	....	p574	....
Lady Has Plans, The	Para.	....	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	....	Irene Dunne-Patric Knowles	Apr. 24,'42	...	.....	....	....	....
Lady In Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb.12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land of the Open Range	RKO	284	Tim Holt	Apr. 10,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsman	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	.....	....	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	...	.....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 13,'42	59m	.....	....	p507	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	.....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p528
Louisiana Purchase (Color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p528
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,'42	61m	Jan. 10,'42	p451	p432	....
Mad Martindales	20th-Fox	....	Jane Withers-Marjorie Weaver	Not Set	...	.....	....	....	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Mar. 27,'42	...	.....	....	p507	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p353
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	....

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Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, 41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p528
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	....	John Loder-Leueen MacGrath	Jan. 26,'42	73m	.....	....	p476	....
Mayor of 44th St.	RKO	....	George Murphy-Anne Shirley	May 8,'42	86m	Mar. 24,'42	p563	p487	....
Meet the Stewarts	Col.	....	William Holden-Frances Dee	Not Set	...	.....	....	....	....
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 8,'42	...	.....	....	....	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire and the Ghost	RKO	....	Leon Errol-Lupe Velez	June 26,'42	...	.....	....	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Anne Rooney	UA-Small	....	Shirley Temple-William Gargan	Not Set	...	.....	....	....	....
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	.....	....	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p528
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11,'41	p307	p289	....
Mokey	MGM	....	Dan Dailey, Jr.-Donna Reed	Not Set	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moontide	20th-Fox	....	Jean Gabin-Ida Lupino-Claude Rains	Not Set	...	.....	....	....	....
Morning After, The (formerly Night in New Orleans)	Para.	....	Preston Foster-Patricia Morison	Not Set	...	.....	....	p527	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p496
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan, '42	67m	Dec. 20,'41	p418	p387	....
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	...	.....	....	p527	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	...	.....	....	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	....	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	....
My Favorite Spy	RKO	....	Kay Kyser-Ellen Drew	June 19,'42	...	.....	....	....	....
My Gal Sal	20th-Fox	....	Rita Hayworth-Victor Mature	Not Set	...	.....	....	....	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
Mystery of Marie Roget	Univ.	....	Patric Knowles-Marie Montez	Not Set	...	.....	....	p507	....
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16'41	p249	p205	p452
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	....
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Niagara Falls	UA	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	....	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	.....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	....	Paul Kelly-Fay Wray	Apr. 23,'42	...	.....	....	....	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
On the Sunny Side	20th-Fox	232	Roddy McDowall-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p528
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
PANAMA Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	...	.....	....	p396	....
Pacific Blackout (formerly Midnight Angel)	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	May 15,'42	70m	Mar. 21,'42	p563	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p528
Powder Town	RKO	....	Victor McLaglen-Edmond O'Brien	May 29,'42	....	.....	....	....	....
Pride of the Yankees, The	Goldwyn	....	Gary Cooper-Teresa Wright	Not Set	...	.....	....	....	....
Prime Minster, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	...

Title	Company	Prod. Number	Stars	Date Release	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Section	Advance Synopsis	Service Data
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith (formerly Snuffy Smith, Yard Bird)	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps Consolidated	Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 20,'42	..	.....	....	p575	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	.....	....	p432	....
Reap the Wild Wind (color)	Para.	....	Ray Milland-Paulette Goddard	Not Set	124m	Mar. 21,'42	p574	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Remarkable Andrew, The	Para.	....	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'42	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20'41	p417	p408	p452
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	....
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	....	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	....
Rio Rita	MGM	....	Abbott and Costello	Not Set	91m	Mar. 14,'42	p549	....	....
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	....
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	...	.....	....	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	.....	....	p526	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p539
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
SABOTEUR, The	Univ.	....	Robert Cummings-Priscilla Lane	Apr. 3,'42	...	.....	....	p508	....
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides High	RKO	....	Guy Kibbee-Dorothy Moore	Apr. 24,'42	66m	Mar. 21,'42	p562	p542	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	....	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p495
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov., '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	...	.....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	....	Weaver Brothers-Elviry	Apr. 10,'42	...	.....	....	....	....
Ship Ahoy	MGM	....	Eleanor Powell-Red Skelton	Not Set	...	.....	....	p574	....
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	...	Dec. 20,'41	p419	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov.15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	....
Sons of the Sea (British) (formerly Atlantic Ferry)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	....	Marlene Dietrich-John Wayne	May 8,'42	...	.....	....	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	59m	.....	....	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	....	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 19,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 10,'42	66m	.....	....	....	....
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Mar. 27,'42	...	.....	....	....	....
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p452
Sunday Punch	MGM	....	William Lundigan-Jean Rogers	Not Set	...	.....	....	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Mar. 30,'42	...	.....	....	p575	....
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct.18,'41	p318	p299	p528
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	...	.....	....	p527	....
Sweetheart of the Fleet	Col.	....	Joan Davis-Jinx Falkenburg	Not Set	...	.....	....	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	REVIEWED Advance Synopsis	REVIEWED Service Data
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	....	Adolphe Menjou-Jackie Cooper	May 15,'42	...	.....	....	p487	....
TANKS a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	...	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	...
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p495
Tarzan Against the World	MGM	....	Johnny Weissmuller-Maureen O'Sullivan	Not Set	...	.....	....	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec., '41	80m	Nov. 15,'41	p375	p289	p528
Ten Gentlemen from West Point	20th-Fox	....	Maureen O'Hara-Geo. Montgomery	Not Set	...	.....	....	....	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	.....	....	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p528
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	....	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar., '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
This Above All	20th-Fox	....	Tyrone Power-Joan Fontaine	Not Set	...	.....	....	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Three's a Crowd	Col.	....	Cary Grant-Jean Arthur	Not Set	...	.....	....	....	....
Thunder River Feud	Mono.	....	Range Busters	Jan. 9,'42	51m	.....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	....
Today I Hang	Prod	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	.....	....	p508	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	....	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	....	Spencer Tracy-Hedy Lamarr	Not Set	...	.....	....	....	....
To the Shores of Tripoli	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	....
Tough as They Come	Univ.	....	Billy Halop-Bernard Punsley	Not Set	...	.....	....	p508	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	...	.....	....	p507	....
Treat 'Em Rough (formerly Panama Kid)	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	....	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tuttles of Tahiti	RKO	....	Charles Laughton-Jon Hall	Apr. 17,'42	91m	Mar. 21,'42	p562	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	....
Twilight on the Trail	Para.	....	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	...	.....	....	p442	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melvyn Douglas	Nov., '41	94m	Oct. 25'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	....	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNDER Cover Man	Para.	....	William Boyd	Not Set	...	.....	....	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov., '41	94m	Oct. 18,'41	p318	p289	p421
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	...	.....	....	....	....
VALLEY of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb., '42	97m	Dec. 6,'41	p394	p387	p528
WAVELL'S 30,000 (British)	Crown Film	....	War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar., '42	94m	Jan. 17,'42	p461	p443	....
Western Mail	Mono	....	Tim Keene-Jean Trent	Feb. 13,'42	...	.....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	60m	Feb. 21,'42	p517	....	....
What's Cookin'	Univ.	....	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	....
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	.....	....	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p539
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb., '42	112m	Jan. 17,'42	p461	p376	....
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	...	.....	....	....	....
Yank on the Burma Road, A (formerly China Caravan)	MGM	224	Laraine Day-Barry Nelson	Feb., '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	.....	....	p508	....
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,42	73m	Jan. 10,'42	p451	p432	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 564.

IMPORTANT NOTICE

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Screen Play by Connie Lee, Karen DeWolf, Richard Flournoy · Directed by FRANK R. STRA

MOTION PICTURE HERALD

MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

REVIEWS:
(In Product Digest)

Canal Zone
Unseen Enemy
Tramp, Tramp, Tramp
Affairs of Jimmy Valentine
Ghost Town Law
Raiders of the Range
Jesse James, Jr.
Strange Case of Dr. Rx
Harvard, Here I Come
West of Tombstone

CANCELLATION the No. 1 argument between exhibitors and distributors drafting another new 'Unity' selling system.

FILM CENSORSHIP ordered by the U. S. for all features, shorts, newsreels and stills in export or import.

RADIO SELLS cereals and soaps, why not motion pictures? Cole of Texas proposes an air program sponsored by all industry branches.

ASCAP'S BILL TO THEATRES for music seat royalties is one million dollars a year; Exhibitors also pay for music in rentals.

—in *Better Theatres*

How to Meet Wartime Conditions in Summer Cooling

VOL. 147, NO. 1 — In Two Sections — Section One — APRIL 4, 1942

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(In fact, he's America's No. 1 Box-office Star and his new role is a riot!)

"THE COURTSHIP OF ANDY HARDY

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WILLIAM

POWELL

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"THE KENNEL MURDER CASE"

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ME DOESN'T PAY, EH?

WELL, BUD, WAIT'LL YOU PLAY

EDWARD G.

ROBINSON

in

"LARCENY

INC."

JANE WYMAN · BRODERICK CRAWFORD · JACK CARSON

Directed by LLOYD BACON

BUD-BUT BIG!



cast—released by THE WARDEN

The picture—released by WARNERS!

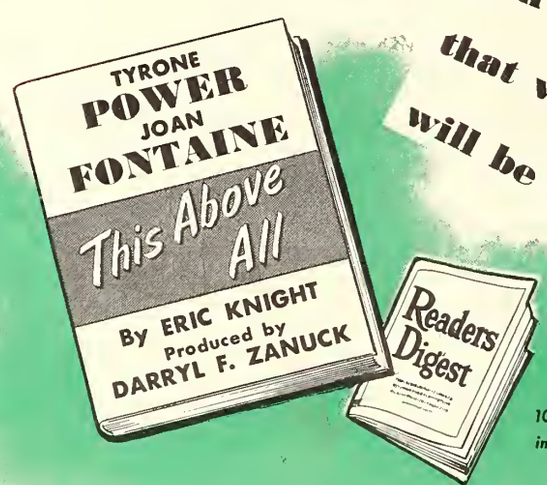
GREAT SHOWMEN TELL HOW TO SELL A GREAT PICTURE

No. 3 of a series

JOHN BALABAN says it's *This Above All*



"Talk about timeliness! You've got it in THIS ABOVE ALL! Here is the first great story of a man and woman groping for love in a world that has shattered all tradition! In our ads, you can be sure, that value will be stressed!"



10,000,000 people read it in Reader's Digest

The most widely read novel since "Gone With The Wind" becomes the most widely discussed picture of the year!

20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 147, No. 1 — April 4, 1942

ZANUCK *and* CRITICS

THAT rollicking and merry screen tale of the Marines, entitled "To the Shores of Tripoli", has come in for some pungently cantankerous newspaper criticism in a certain quarter. The objection seems to be that the tale is implausible and that it does not so very precisely support the discipline of the Marines and the traditions of the military and naval institutions in general.

It is therefore relevant to record that so far the picture seems to be excitingly satisfactory to the authorities of the Marine Corps, who have collaborated and approved, and to the customers.

Since the producer, Mr. Darryl F. Zanuck, has in times past indicated a sort of sensitivity to kindred criticism in a similar quarter, it is appropriate to set down here another set of reactions.

The fact is: "To the Shores of Tripoli", done in a blithely fanciful manner, is not really what one would call a "critic's picture". It is a customer's picture, with a deal of humor, action, patriotism, boy-and-girl, and addressed with accuracy to sentiments and emotions.

Explicitly this is not, and was not designed to be, a manual on the Marine Corps and how to be a Marine in one easy lesson.

"To the Shores of Tripoli" is the while a happily effective exemplification of how a picture can utilize a topical interest—in this instance, the vital theme of war—without being dominated by an atmosphere of message.

Among the charges is one that the picture contains conspicuous cliches. That means that a mass audience picture has been made with the use of devices and exploitation of methods that are entirely clear and understandable and familiar to the customers. The customers, as has so often been insisted on this page before, live lives of cliche. That is inescapable because there are so many of them living those lives, and the way they feel and the stimuli to which they respond are repeated over and over again, as monotonously as birth and death, and just as vitally.

Anyway, few but the critics know about cliches. One is again reminded of that time that the observation was made to the late Sigmund Lubin that his production, "The Battle of Shiloh", was full of anachronisms.

"Yes," replied Mr. Lubin, "but we're not going to charge extra for that. It goes in the regular program."

ON the subject of plausibility, two great war pictures of yesteryear come to mind. There was "The Big Parade". You will be remembering that that one was of a war fought to the rhythm of a metronome—march, march, march—interspersed by demonstrations of the keen spitting skill of a lanky Private. It never really happened. Also, there was "What Price Glory", with a war in the interludes between the conflicts and rivalries of a captain and a sergeant and something about a nonchalant little French girl. Probably that never exactly happened either.

Just incidentally, there's that about this picture that has a derivatively reminiscent quality. There is a factor of cadence and rhythm, and there's also that which may make you think of Quirt and Flagg.

Here is a piece of entertainment taking in the flow of today's patriotic consciousness, and a show, not a blueprint for war.

△ △ △

WHY THE HEAT?

FROM Los Angeles in a dispatch for *Motion Picture Daily* comes quotation from Mr. B. V. Sturdivant, director of the Theatre Defense Bureau there, to the effect that: "The industry will remain an essential wartime industry just so long as it makes a substantial contribution to the war effort."

In view of the extensive, and intensive, activities of the motion picture industry and its showmen, from studio to screen, now under way, there would not appear to be either diplomacy or any ultimate utility in "putting on the heat", just now.

The motion picture has heard from Washington about its function of entertainment of a war-beset nation—and about its obligations, too. It is attending to the assignments.

△ △ △

ADVERTISING *the* WAR

THE public relations methods of the Government and the job of "selling the war", as every day's news tells, are getting somewhat of a going over from statesmen, politicians and persons of industry. Now from New Jersey, and from a professor of journalism, Frank B. Hutchinson of Rutgers University, comes a demand that this be made "a victory minded nation" by Government advertising, professionally prepared and placed, and paid.

"Amateur publicity writers and contributing publishers can't put it over. Increasing costs will not permit publications to carry the load any more than the automobile industry could donate all the planes and tanks. The Government pays for its every telephoned and telegraphed message. . . . Uncle Sam buys tickets for his soldiers. If he didn't, railroads might fail. . . . Advertising which sold us the pleasure of soft living can tell us the need for hard fighting. . . . "

In Britain the government has a well established policy of using paid display advertising in the press.

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Then, in sequel, comes an editorial in Scripps-Howard papers, under the title of "We Want No Bundles", an assertion that the prior remarks pertained to a "gimme drive". Included was an estimate that more than $340,000,000 would have to be spent in any such program. It was the expressed opinion that a lot of politics would be involved.

What that probably all means is that Mr. Roy Howard astutely holds that as a publisher he would rather not be beholden to so powerful a customer.

—Terry Ramsaye

This Week

in the News

Action Down Under

By LIN ENDEAN
Cable from Sydney, April 1

IMPORTANT developments in international film activity and relations came today with the introduction of the roto system for newsreels—including American—covering military events and war action on the Australian front. There will be no more exclusive shots. With governmental control effected through the Commonwealth Department of Information, all footage will be pooled and made available to all newsreels. From this end as a focal point, items will be sorted to avoid duplication—all major newsreels having key men here—and forwarded to America and England. The object obviously is to sink the commercial aspect of competition and instead to tell the story to the world the way it wants it—uncolored by individual breaks and presented on the broader canvas needed to record lights and shadows of a clash bigger and more decisive than any other consideration in the personal or business lives of the American and British peoples.

In the first demonstration of United States and Australian initiative in action, Australia has just turned out two shorts, "One Hundred Thousand Cobbers," made by Parker Hall, and showing Army life, and "Men Without Uniform," produced by Charles Chauvel and treating the war industries side. They were designed for American consumption. The Information Department officer in charge instructed speediest delivery to the United States. Regulations forbid telling how and by whom the job was carried out, but it's a sample of red-tape slashing that is exhilarating evidence of American-Australian cooperation, and promises speedy delivery.

Australia's governmental film activities are rolling at fast bat with two entertainment-goodwill-propaganda subjects on stock. One, untitled, covers a romance between a U. S. airman and a local girl, and is planned as the biggest job of the type yet tackled, and calculated to hit directly the United States home interest. The other, "Power to Win," is a closeup of the material side of the war, linking the common ideals and war effort of Australians and Americans in industry.

Subjects from Australia already in the U. S. on which great faith has been placed as mediums of cementing bonds include "Road to Victory," "It's the Navy" and "Australia Marches With Britain."

Local theatres are doing an important job on various aspects of the all-out effort. Now nearly every theatre management proudly displays the plaque, issued officially, reading: "This certificate is awarded by the Commonwealth Government to the management of this theatre in appreciation of assistance to the war effort."

NEW SALES plan formulated out of arguments over cancellation Page 13

RADIO sells cereals and soap, why not films, Cole asks Page 15

U. S. sets up rigid censorship for all film exports and imports Page 16

CONSENT DECREE is smoke screen for distributors, prosecutor says Page 17

WILL HAYS outlines the screen's role in war economy Page 27

ASCAP's bill to exhibitors is million dollars a year Page 29

IATSE moves on both coasts to tighten hold on film labor Page 34

EXHIBITORS proceed with raid planning without official manual Page 35

BRITISH film publicity men find gold mine in free radio Page 43

SPECIFIC RUN clause in decree no help to small circuits Page 46

SERVICE DEPARTMENTS

Asides and Interludes Page 33

Hollywood Scene Page 39

Managers' Round Table Page 57

What the Picture Did for Me Page 54

PRODUCT DIGEST, including Reviews and Release Chart Page 67

Shorts Show-window

A BROADWAY show-window for short subjects is the very latest in film promotion. To prove the theory that short subjects can "stand on their own," MGM has acquired the 1,600-seat Broadway Theatre in New York for an all-shorts-subjects program, beginning Sunday. The programs are to run 70 minutes, at prices of 25 cents from 12 to 1 P.M.; 35 cents to 6 P.M.; 45 cents weekday evenings; 55 cents Saturdays and Sundays.

The first program will continue indefinitely. Another, to be drawn up, will follow. On the first program, called "MGM's Prize Package," are "Main Street on the March," which won the M. P. Academy award as 1941's best two-reel subject; "Telltale Heart," two reels; and one reel films, "Wanted, a Master," "The Boss Didn't Say Good Morning," "This Is the Bowery," "Every Sunday." The last is a musical, and notable as one in which Deanna Durbin and Judy Garland were seen in films for the first time.

Priorities Near

A PRODUCERS' committee was appointed Tuesday by the industry's War Production Board to assist in the allocation of priority ratings, critical materials and wartime substitutes. The appointment was announced by M. D. Moore, Chief of the Consumers' Durable Goods Division, Washington, which has charge of motion picture priorities. It was considered a prelude to a WPB order telling the film industry just how much it can have of what, and when.

The priority ruling, drawn up following a survey by the War Activities Committee of past industry consumption was reportedly completed, approved by Donald Nelson and ready for release. But at midweek it had not yet emerged from the mill of Government machinery.

A. Julian Brylawski, film representative first in the OPM and later in the WPB, resigned as Mr. Moore's assistant Tuesday. He will continue as WPB consultant and industry liaison, however.

Named on the new priorities committee were: Barney Balaban, Paramount; Joseph Hazen, Warner Brothers; William F. Rodgers, MGM; I. E. Chadwick, Chadwick Productions; Ted J. Buell, Paramount; A. Montague, Columbia; John J. O'Connor, Universal; Arthur Greenblatt, Producers Releasing Corp.; W. Ray Johnston, Monogram; Earl Sponable, Movietone (20th Century-Fox); Ned E. Depinet, RKO Pathe, and Louis de Rochemont, March of Time.

A first hearing on studio requests for priority, made in the light of the industry's classification by the President as "essential," were set meanwhile for April 7th in Washington. Questionnaires covering some 7,600 items used in production have been filled in by 42 studios, according to James Howie, of the Association of Motion Picture Producers.

Planning to attend the hearing to clarify the various requests for vital materials are I. E. Chadwick, representing independent producers; David Garber, Universal studio manager, and the following purchasing agents: Harvey Briggs, Warner Bros.; L. H. Buell, Paramount; William Spencer, MGM; George Smith, Columbia; Alex Kelly, Republic, and Dick Wald, RKO.

Not Jackson; Now Breen

NEGOTIATIONS with Stephen S. Jackson, judge of the Court of Domestic Relations, New York City, who has been under consideration by Will H. Hays and the Committee of Six for the position of director of the Production Code Administration have been terminated.

Mr. Hays and the committee have reverted to the plan, originally under consideration several weeks ago, of returning Joseph I. Breen to his former position in the Code work.

Mr. Breen at present is general manager of production for RKO. No announcement has yet been made of his release from that position. He is now on vacation in Mexico.

Off to War

HOLLYWOOD alone, apart from the personnel of the rest of the industry, has already sent 1,500 workers to war service. Three hundred are actors, reported the Screen Actors' Guild, last week, listing what it calls such "unreplaceables" as James Stewart, Robert Montgomery, Douglas Fairbanks, Jr., Wayne Morris, Tony Martin, Laurence Olivier, Gene Raymond, Ronald Reagan, Jeffrey Lynn, Jackie Coogan, and others—all in some branch of the service, armed or otherwise, mostly armed.

Lew Ayres, actor, arrived Tuesday night at Cascade Locks, Oregon, from Hollywood, under armed guard, and with others, to be interned in a Government concentration camp for the duration as a conscientious objector.

There were some in Hollywood who traced actor Ayres' philosophy back to the time when he starred for the Laemmles in "All Quiet on the Western Front," in 1930. Almost on the very day, last week, when the actor was declaring himself, Carl Laemmle, Jr., who produced "All Quiet," was arriving at Fort Monmouth, N. J., for Army service in the Signal Corps.

'A Creditable Example'

"HOLLYWOOD needs to make no apologies" for its war activities, *Fortune Magazine* observes in its April issue, after dispatching researchers and reporters to Hollywood, Washington and the offices of distributors and the War Activities Committee in New York.

After reviewing the manifold wartime duties assumed by the industry the article concludes, "the film industry is setting a creditable example of voluntary, democratic, business and government cooperation." Asserting that the happy relationship between screen and Washington comes as a surprise to the industry, "which considers its natural abode in public repute to be the doghouse" *Fortune* declares that motion pictures in the U. S. at war successfully fulfill their destiny to "provide the most effective escape, entertainment and diversion for the greatest number of people."

Lowell Mellett, as Coordinator of Government Films, and the government, have no intention of telling the screen what it must or must not make, says *Fortune*. Peaceful themes, it predicts, will continue to dominate production, although now pictures may call the enemy by name as Jap or German.

Machinery, Not Welles

SEND MACHINERY and war supplies to South America, not Hollywood movie stars. That was the message delivered Tuesday night by Carl W. Ackerman, Dean of Columbia University's School of Journalism.

Returned recently from a 14,000-mile private trip to the countries below the Rio Grande, Dean Ackerman, addressing the Kiwanis clubs of Doylestown, Pa., and Lambertville, N. J., charged "We have been sending too many cultural missionaries from Hollywood who have been creating the impression in Latin America that we are engaged in a movie-war," the press quoted the educator.

"To be specific," he added, "Orson Welles succeeded Sumner Welles, the statesman, as our spokesman in Brazil after the Rio conference of foreign ministers."

The Woman Pays

HEREAFTER there will be no admission tax-free or reduced-rate tax payments for women attending theatres, or other places of amusement, on those special occasions of promotion when the management allows women to attend their shows without charge, on payment of a single male admission, or otherwise at special reduced rates. So ruled the U. S. Treasury at Washington on Monday. The ladies must pay an admission tax at the same rate as men on their full-rate tickets.

PICTURES ADVERTISED THIS WEEK

"The Courtship of Andy Hardy," MGM, 2nd cover
"The Kennel Murder Case," Warner, Page 3
"Gambling Lady," Warner, Page 3
"Larceny, Inc.," Warner, Pages 4, 5
"This Above All," 20th-Fox, Page 6
"Henry and Dizzy," Paramount, Pages 19 *to* 26
"True to the Army," Paramount, Pages 19 *to* 26
"The Great Man's Lady," Paramount, Pages 19 *to* 26
"My Favorite Blonde," Paramount, Pages 19 *to* 26
"This Gun for Hire," Paramount, Pages 19 *to* 26
"Reap the Wild Wind," Paramount, Pages 21, 32
"Rio Rita," MGM, Pages 37, 38
"To the Shores of Tripoli," 20th-Fox, Pages 44, 45
"Two Yanks in Trinidad," Columbia, Page 49
"Sleepytime Gal," Republic, Page 51

Shirley Rates 11.6

THIRTEEN-YEAR-OLD Shirley Temple, who started a 13-week radio comedy program for Procter & Gamble's soaps, on March 4th, is clicking on the air. So says the March report of the Cooperative Analysis of Broadcasting, New York, which gives her a rating of 11.6 per cent, almost twice that of any other half-hour show begun during two seasons past.

Miss Temple's comedy, based upon Sally Benson's "Junior Miss" Series, is on the CBS coast-to-coast 70-station chain Wednesday evenings, 9:00 to 9:30, the first half hour of what used to be the Fred Allen spot.

Incidentally, the Fred Allen rating, by the CAB, is 22.7 per cent. He is on Sundays.

Films Shipped Ahead

PRIORITIES on shipping space to allied countries and to neutrals will be granted films, foreign distribution executives were informed Tuesday, during a meeting at the New York headquarters of the Motion Picture Producers and Distributors of America. One reason for reversing original orders is to get films to American servicemen stationed abroad.

The information is a clarification of the notation previously from Washington to exporters that many classes of shipments must await permits because the space on ships is limited. It is understood the clarification permits allow films to Britain, its Empire, and to Sweden.

Meanwhile, the Government this week set up machinery for censoring all motion picture exports and imports. See page 16.

Ufa Passes On

UFA FILMS, official distributor for Nazi pictures in the U. S., finally breathed its last in New York Monday. The U. S. Treasury Department, which had taken over Ufa's assets and confiscated its films shortly after December 7th, completed disposition of its furniture and effects and cancelled its office lease. About 300 Nazi films will remain in Government warehouses.

The forwarding address of UFA mail and inquiries at the information desk of the RKO building was to Robert C. Richter, 1501 Broadway . He is UFA's attorney.

For the Presidency

FORMAL designation of a new president of Twentieth Century-Fox, to succeed the late Sidney R. Kent, will be made by the corporation's board of directors within ten days. There are several candidates, said Joseph M. Schenck, Wednesday, in New York, prominent among them being Spyros Skouras, head of National Theatres, and Hermann G. Place, chairman of the Twentieth-Fox executive committee.

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This Week

▪ ▪ ▪ the Camera observes



CHOOSE between the decree and the UMPI sales plan, William F. Rodgers, of MGM and chairman of the unity committee of the whole, tells delegates last Thursday at the Hotel Astor, New York. Listening are Leon Bamberger, UMPI secretary; Jack Kirsch, trade practice committee chairman; Ed Kuykendall and Fred Wehrenberg.

WEIGHING the choice, below, are Allied delegates P. J. Wood of Ohio; Joseph Reed, Connecticut; Roy Harrold, Indiana; Martin G. Smith, Ohio; Colonel H. A. Cole, Texas, and Sidney Samuelson, Eastern Pennsylvania.

Pictures by Staff Photographer



CAGNEY Productions takes form at Hollywood as William Cagney, left, and his brother James, right, long with the Warner studio as producer and star, discuss their new company with Edward C. Raftery, president of United Artists. The star, ninth in the 1941 Motion Picture Herald-Fame poll, and his brother will produce for UA release.



DISTRIBUTION and exhibition, below, meet side by side at the conference table. Listening to Mr. Rodgers are Andy Smith, RKO; William F. Crockett, Virginia MPTO president; Bob White, Oregon ITO, and Felix Jenkins, counsel for 20th Century-Fox.



■ ■ "Get mad, forget hours and profits, roll up sleeves, spit on hands and go to work" are the Cecil B. De Mille cues for the industry, and America, in their wartime roles. At a luncheon sponsored by the Associated Motion Picture advertisers at the Waldorf-Astoria in New York in honor of his 30th Anniversary Mr. De Mille outlined a major role for motion pictures, providing relaxation and strength for wartime America. "Whatever the motion picture's future, it is bound up with free America," he concluded.

Pictures by Staff Photographer



Martin Quigley, John Hertz, Jr., vice-president of Buchanan advertising agency, and Robert Gillham, director of Paramount advertising and publicity.



Will H. Hays and Cecil B. De Mille

EXHIBITORS at the De Mille luncheon, below, included M. A. Rosenberg, Allied States; Leon Bamberger, UMPI secretary; Roy Harrold, Indiana ATO, and Sidney Samuelson, Pennsylvania Allied.





On the dais, top, are Arthur Friend, William Paley, Adolph Zukor, Will H. Hays, Robert O'Donnell, the toastmaster, and Mr. De Mille.



A star from early in the De Mille galaxy, Gloria Swanson joins the testimonial. She appeared in "Male and Female" in 1919.



WILLIAM HOLLANDER, below, vice-president of Balaban & Katz, chats with Dennis Morgan, left, and Jack Carson, right, on the Warner set for "The Hard Way."



FIRST AID classes are one phase of the war preparation steps taken by the theatre personnel of New Brunswick, N. J. Thomas Wright, manager of the RKO Albany, is the subject above, being treated by Dr. Sidney A. Cook, instructor, and J. Beverly Anderson, manager of the Rivoli, and Jack Nazin, projectionist. In the background are Gus Fitz, projectionist; Tony Ritola, projectionist; Mrs. Marjorie Gillies; Mrs. George Seifert, cashier; Thomas Coyne, stagehand; Dick Fitz, projectionist; Louis Kirchofer, projectionist; Stephen Kuczan, assistant manager; Marie Kovacs and Mary Lund.



■ HOLLYWOOD talent organized last week to stage a show at Ensenada, Mexico, for the Mexican army units stationed in Baja California. Frances Dee, Commador Roberto Gomez-Maqueo, Joan Bennett, Major George Castellanos, Walter Wanger, Joel McCrea, Adele Mara and June Preisser.



By Staff Photographer

WILLIAM J. HEINEMAN, assistant sales manager of Universal, visits the Round Table to judge the 1942 Quigley Awards.



By Staff Photographer

WINNING the battle of Junk, according to Washington dispatches, is Matthew Fox, Universal vice-president, who last month became assistant to Lessing Rosenwald, War Priorities Board conservator. Mr. Fox organized fleets of trucks to collect scrap metal from auto graveyards and the nation's 6,500,000 farms.

PROJECTIONISTS' plans for war preparedness were discussed at a luncheon at Sardi's, New York, last week at which P. A. McGuire, advertising manager of International Projector was host. Around the table are Charles Horstman, RKO Theatres; Mr. McGuire; James Lynett, N. Y. Department of Water Supply, Gas and Electricity; Lester Isaac, Loew Theatres; Harry Rubin, Paramount Theatres; Frank Cahill and Charles J. Bachman, Warner Theatres; Bart Green, New York City, and M. D. O'Brien.



NEW UNITY SELLING PLAN GOES TO THE FIELD

Arguments over Cancellation Yield to Agreement on Revised Plan

Agreement on a selling plan to replace the consent decree blocks-of-five system was reached finally at New York on Wednesday by the trade practice committee of the United Motion Picture Industry.

The Unity movement's committee of the whole immediately ratified the proposed selling system and exhibitor representatives returned to local units to seek their approval.

The proposals emerged after it had appeared that distributors and exhibitors had wrestled to a deadlock over the problem of cancellation.

Summoning the trade press to the Hotel Astor where the final session in a week of continuous meetings was held, the trade practices committee, and William F. Rodgers, chairman of the Unity committee of the whole, reported that the plan, as agreed upon, was the best possible selling system which could be reached under present circumstances.

The plan retains the general cancellation features, blocks of twelve, five trade-shown and seven identified pictures, and the quarterly selling outlined in the initial proposals of the trade practices committee on March 3rd.

Cancellation Minimum

Additionally, it defines the cancellation privileges as a "minimum"; stipulates that cancelled pictures from one block may not be included in the next; specifies the manner of identifying pictures, and provides that price allocations of features be given exhibitors at the time of booking, or when serving notice of availability, whichever is earlier. It provides for the sale of westerns in groups up to six by star identification, and provides an escape clause from cancellation if war reduces production by 20 per cent.

The United States Government, of course, has the last word of approval or rejection of the plan since all changes in the existing Consent Decree selling requires Department of Justice approbation, later to be certified and approved by the Federal Courts.

However, the plan will not be formally submitted for approval to the Department of Justice, a committee leader said, until ratification has been received from all regional exhibitor organizations. Then a committee from UMPI will present the plan to Thurman Arnold, assistant attorney general in charge of anti-trust activities and Robert Wright, chief of the motion picture section, and ask them to present it to Judge Henry W. Goddard for incorporation in the consent decree.

Under the new plan each block of twelve would be divided into five trade-shown pictures and seven identified films. Two of the identified pictures could be cancelled by exhibitors paying $1 to $100 rental based on the season 1939-40. One picture could be cancelled by those paying $101 to $200. These privileges "represent the minimum each company is willing to grant."

The revised plan did not include the regular customer clause incorporated in the March 3rd trade practices proposal. A specific exception to protect RKO if that company curtails production next year was also dropped.

A statement by the UMPI committee accompanied the text of the plan released to the press. It explained the purpose of the several sections of the plan and reiterated the committee's belief that it was the best possible solution at present to the decree selling objections.

Taking cognizance of exhibitor objection to blocks of five, it said that blocks of 12 sold four times a year were the best and only solution.

"Under the necessity of developing a middle ground between what it was felt the Government would require in the elimination of blind selling and the physical difficulty if not impossibility of positive identification by film companies of more than one-fourth year's product, this appears to be the best and, in fact, the only solution."

Discussing cancellation, the statement said:

"Under the present selling system under the decree there has been no formal cancellation privilege. Under this set up some 83 per cent of the theatres of the United States will have a new privilege of cancellation approximating from 10 to 20 per cent. This is not all inclusive but the vast majority of independent theatres will receive a substantial benefit which they have not enjoyed in the past."

Identification Stressed

"In the past under the system of blind selling, little if any identification was given the majority of pictures," the official UMPI explanation continued. "Under this proposed selling plan there is no blind selling contemplated. This answers the criticisms of many exhibitors and public groups. Of course, in addition to all other things, the cancellation on religious, racial and moral grounds still remains in effect."

With respect to the clause on allocations the statement observed, "Here the distribu-

(*Continued on the following page*)

Here's What Unity Offers

The text of the selling plan finally agreed upon by exhibitor and distributor members of the United Motion Picture Industry on Wednesday as a substitute for the consent decree selling system follows:

1 BLOCKS: Starting in September, the five consenting companies are to sell four groups of featured pictures per year, not exceeding 12 features per group, five of each group to be trade-shown, balance to be identified as below.

2 CANCELLATIONS: In brackets of average film rentals based on season 1939-40, $1.00 to $100.00, two picture cancellation; $101.00 to $200.00, one picture cancellation. Such cancellation to apply only to identified pictures. . . . These cancellation privileges represent the minimum each company is willing to grant.

3 IDENTIFICATION of all pictures not trade-shown to be by stars or featured players or original stories, if based on such, or well-known book or plays.

4 SUSPENSION: If a minimum of 20% reduction in number of pictures to be produced by any one company is necessitated by the war emergency, the above cancellation privilege to be eliminated on future sales and further negotiation to be undertaken by this committee to arrive at a substitute privilege.

5 ALLOCATIONS: Where contracts entered into permit distributors to allocate or reallocate film prices, such price allocation on each feature to be given exhibitor on notice of availability or upon booking of feature whichever is earlier, and not to be changed thereafter.

6 SPECIAL FEATURES and/or roadshows as defined in the Consent Decree and those features covered by special contracts between producer and distributor which do not permit inclusion in group sales may be sold separate from groups of 12.

7 FEATURES CANCELLED: These are not to be included in future groups offered the exhibitor who originally availed himself of the cancellation.

8 WESTERNS: Groups of as many as six Westerns may be sold unscreened, identified by star only.

Previously the committee had approved Unity trade practice proposals calling for the establishment of a curb on forcing shorts and conciliation machinery for territorial and individual grievances and disagreements.

"UNITY WEATHERED STORM"

(Continued from preceding page)

tors recognizing the abuses which have crept into the cancellation privileges in the past showed their willingness to safeguard the exhibitor under this selling system by so fixing the allocation of prices on contracts that any subterfuges of the past would not be repeated."

Announced by Rodgers

When the press arrived at the East Ball Room of the Hotel Astor, to hear the decision of the conferees, William F. Rodgers, chairman of the whole committee, which committee had been awaiting reporters, announced, at 4:28 P.M.:

"The Committee on Point Five (Unity Selling Plan) is happy to have completed negotiations in their entirety, and with very few reservations. All points which the theatre owners brought up have been thoroughly covered. On most points we have reached accord. What appeared insurmountable problems when we started have been largely solved.

"The motion picture trade press is an important part of Unity," continued Mr. Rodgers, addressing the reporters, adding: "I hope you can see your way clear to give a little 'pat on the back' to the Unity idea."

The chairman explained that exhibitor delegates were "going home to explain their deliberations.

"I hope the trade press will radiate a little of the enthusiasm with which these deliberations conclude," said Mr. Rodgers.

Jack Kirsch, of Illinois Allied, chairman of the Unity Trade Practices Committee, called on the distribution and exhibition representatives for their expressions on the plan. Basically they expressed the conviction that the Unity movement had reached the best possible solution to selling problems under present circumstances.

Hailed as Initial Step

Both sides emphasized that the plan was only an initial step in the over-all Unity movement.

Typical of some of the comments were:

Edward Kuykendall, president of MPTOA: "We've worked hard over weeks and months. Hundreds of letters from exhibitors, many with important suggestions, have been incorporated in the plan. We are accepting the program wholeheartedly and in entirety, with the sole reservation that it receive ratification from the national board of MPTOA directors and autonomous local units."

Colonel H. A. Cole, Allied of Texas: "We've worked out the best proposition possible now, and will so report to Allied's directors. It has been a tough session, physically and mentally, but marvelous in that every problem in the intricate relations of distribution and exhibition has been weighed and the best present solution reached."

"Honesty of Purpose"

Tom Connors, 20th-Fox: "There was honesty, sincerity and purpose with all in Unity. There was no bickering or jealousy and ready understanding of the other man's problems. It is not perfect but a step in the right direction."

Howard Levinson, Warners: "No one group was selfish. All worked for the industry as a whole. The proof is that none got 100 per cent of what they wanted, but all are satisfied."

Max A. Cohen of the Allied Theatre Owners of New York: "For the first time the various exhibitor organizations have found themselves eye to eye. Every man realized his responsibility. Distributors also showed a sincere desire to meet eye to eye with exhibitors."

Bob White, Oregon ITO: "All points we wished were thoroughly gone into and the best put into the plan. We are going to do our best to secure approval."

Robert Poole, Pacific Coast Conference of Independent Theatre Owners, concurred with Mr. White; "it is a tribute to the motion picture industry that we can meet across the table and the two branches of the industry outline their problems in unity."

William F. Crockett, Virginia MPTO: "For Virginia I accept this plan. Unity is the greatest step forward ever made in the industry."

John Rugar, Intermountain Theatre Association: "This is really in the spirit of unity. I take it back to my association at Salt Lake City for their approval."

'Industry Must Benefit'

Ned E. Depinet, RKO: "I don't see but how the whole industry can benefit. Unity has weathered the storm and ironed out many kinks. It will benefit all branches and I am particularly happy at this enthusiasm at the end of deliberations. I compliment Bill Rodgers for his work."

Hugh Bruen, PCCITO: "The accomplishments today furnish the agency to build a new foundation for the industry in these present turbulent times."

A. J. Scollard, Paramount: "Committee members worked hard and long. I particularly compliment exhibitors on the frankness which helped clarify many problems."

The orginal UMPI plan, calling for quarterly selling in blocks of 12, with cancellation from seven pictures, was sent to exhibition for study by the trade practices subcommittee of UMPI on March 3rd. It evoked loud criticism and many alternate proposals, as reported in Motion Picture Herald on March 21st.

The trade practices committee reconvened at New York on March 25th, immediately following long and arduous sessions of the Picture Theatre Owners of America and independent blocs on the UMPI board.

With widely varying instructions from their exhibitor constituents, and a general insistence by exhibitors that their representatives obtain a flat 20 per cent cancellation and selling in the largest possible blocks the exhibitors had to reform a solid front as they met with distributors immediately after the three week recess.

Called 'Maximum'

Thursday, March 26th, the committee of the whole was summoned to an extraordinary session at the Hotel Astor by William F. Rodgers, chairman, and vice president and sales manager of MGM. The trade press was invited, for the first time in the course of UMPI conferences.

"A last choice" between the decree selling system and the UMPI proposals faced exhibitors, Mr. Rodgers told the 23 committee members. Blocks of 12, with five pictures trade shown, and up to two cancellations on the remaining seven, were the maximum terms which distributors could offer, he said, in a prepared speech. He indicated clearly that distributors were content with decree selling and regarded the UMPI plan as a concession to meet a problem of exhibition.

"The exhibitor who presses his trade practice demands too far is not thinking clearly," he said. The Department of Justice is likely to ask a continuation of the decree system, he warned, unless a substitute plan can be agreed upon soon.

Unity in the industry was squarely up to exhibition, Mr. Rodgers declared. He took frank issue with criticisms leveled at the UMPI plan from the field and declared that sales in larger blocks now would raise too many production uncertainties and likely would be disapproved by the Department of Justice. A flat 20 per cent elimination clause in contracts would be economically unfeasible, he said.

The risk of individual theatres "dependent on Hollywood for the protection of the brick and mortar of their theatres is not comparable to risk of companies who are expected to invest millions in production preparation" not knowing whether they can be assured of star services, critical materials or even film stock in the future, he said.

'No Limits to Future'

Mr. Rodgers expressed amazement at the divergent criticisms of the plan from exhibitor organizations, pointing out that it had been agreed upon by nine distinguished leaders in the exhibition field who had worked long and hard. Every objection voiced from the field had been previously considered by the trade practices committee, he declared.

Urging exhibitors to accept the Unity selling plan Mr. Rodgers warned. "If it fails it is about the final effort toward a solution of this industry's problems." If the unity effort succeeds in agreeing upon the sales plan, "there are no limits to what can come through industry unity," he predicted.

The alternative was a continuation of the decree selling system and increased threats of localized legislation, he added. The speech sharply assailed the Minnesota anti-decree law and warned that if similar legislation spread through other states both exhibition and distribution would bear greatly increased, and probably prohibitive costs.

The UMPI plan is not a compromise he insisted, "but a step forward in the attempt to solve industry problems."

'Must Mean Sincerity'

"Unity must mean sincerity," Mr. Rodgers declared. He characterized exhibitor comments that distributors might put all their good or all their poorer pictures in a block of five without cancellation as "silly." He termed it unthinkable that any distributor would deliberately waste film, talent or production energy.

At the conclusion of his speech Mr. Rodgers submitted his resignation as chairman to the committee declaring that he had done all he possibly could to forward their work. The resignation was unanimously rejected by delegates, and both factions joined in a vote of confidence.

The trade practices committee continued in proposal and counter proposal, seeking to effect a compromise agreement, turning principally on cancellation, which would meet objections from the field.

Weekend Conference Held

Friday the exhibitor members of the trade practices committee met at the Hotel Warwick in an effort to weld a solid front under the chairmanship of Jack Kirsch, of Illinois Allied. Throughout the morning and into the afternoon, postponing and again postponing new joint meetings with distributors the committee discussed the proposals which members brought back from their regional units.

Formal approval of the cancellation formula struck a snag again late Tuesday and the trade practice sessions dropped the issue until meeting on Wednesday noon. Meanwhile the committee turned its attention to the specific ways in which product was to be identified.

RADIO SELLS CEREAL, SOAP; USE IT FOR FILMS:—COLE

Texas Allied Head Urges Wide Use of Medium for Institutional Ads

Institutional radio programs are what the motion picture industry needs to bring the "other three-quarters" of the nation into its theatres, according to Colonel H. A. Cole, president of Texas Allied, and for many years an independent showman in the Lone Star State.

Colonel Cole, in New York this week, said he would ask the United Motion Picture Industry advertising committee and the industry advertising and promotion executives to undertake a test institutional radio program. He is a member of the UMPI board and a leader on the trade practices subcommittee which this week was drafting a new selling plan.

The industry, always fearful of radio as competition, has neglected its potential value as a selling and advertising medium, he explained. Citing radio's success as a vendor of cereal, automobiles, oils and toothpastes, he declared it would be well worth the industry's while to devote a little more attention to airwave advertising.

A weekly national network radio program, sponsored jointly by all branches of the film industry is envisioned by Colonel Cole. It would be entirely institutional in nature, of top entertainment quality, boosting the entertainment and relaxation values of motion pictures in general rather than any specific title, company, theatre or star, he said.

"Statisticians tell me that only 25 per cent of the country's population attend movies regularly," Colonel Cole explained. "The remaining 75 per cent offers a wonderful field for radio exploitation."

"In Chrysalis Stage"

The radio project is still "in chrysalis stage," Mr. Cole emphasized. It was prompted, he said, by the recent success of occasional radio exploitation of films in Texas. He made it clear that he held no brief for the broadcasters, asserting that his interest in the project was only a theatre man's desire to bring patrons to his theatre.

While in New York, he said, he intends to broach the subject of an institutional motion picture hour on radio to the UMPI committee on advertising headed by Howard Dietz. He has also discussed it with a number of other members of the committee and with circuit and independent exhibition heads, Colonel Cole said. He reported a consensus in favor of giving the plan a trial, at least on a regional basis.

On the UMPI advertising committee, in addition to Mr. Dietz, chairman, are Bob White, Leo Brecher, Lionel Wasson, Fred Wehrenberg, Lewen Pizor, Leonard Goldenson, Pete Wood, Don Rossiter, M. A. Rosenberg, David A. Lipton, Robert Gillham, Al Wilkie, Barret McCormick, Rutgers Neilson, Charles Reid Jones, A. M. Botsford and Mort Blumenstock. A discussion of ways and means of institutional promotion is one of the major points on the UMPI program and reportedly has been scheduled for discussion as soon as a sales formula is worked out.

Costs of a weekly network hour, boosting motion pictures as an entertainment medium, would be "negligible" to each individual if shared by all branches of the industry, Colonel Cole estimated. Citing figures for a local Texas program, participated in by 500 theatres, he estimated the weekly cost at "a couple of dollars" to each theatre. This would be reduced on a national scale.

"Radio has been regarded so much as a rival by motion pictures that its value has been neglected," Colonel Cole said. He declared it presented today a great exploitation opportunity and urged that the industry, through UMPI, or otherwise, unite to reach the public through the airwaves in a way that has never been done before. Radio audiences are ready made and constant, he said, asserting that there are few potential customers whom the films could not reach, and attract, through broadcasting.

Interstate Circuit in Texas has recently used radio promotion with startling success, Colonel Cole reported. The circuit headed by R. J. O'Donnell has recently sponsored Sunday afternoon broadcasts by namebands playing in its stage shows. The orchestras have been picked up for broadcasts several weeks in advance of their opening on the Interstate chain and followed around the four weeks' tour of the circuit's key houses. Increases in attendance at all Interstate theatres, as well as those with the stage shows, have been extraordinary, Colonel Cole said.

Colonel Cole cited another instance of the drawing power of radio from his own theatre operation in Bonham, Texas. Recently, he said, he booked "Stella Dallas," released in 1937, into his theatre for the fourth time. It broke the record for all previous runs and came close to top gross marks, he said. The showman reported that he saw many persons in his theatre for the first time. The explanation of the record business, and new faces, he said was a serial radio dramatization of "Stella Dallas" over a small local Texas network.

Drawing Power Proven

As another instance, he cited the drawing power of a hill-billy band which he books for his stage show every six months. They broadcast, he said, over a small Texas network during the daytime. Prior to the Bonham stage dates, they mention casually that they will be at his theatre on a certain date. Invariably they draw full houses. Many of the patrons are newcomers to his theatre, and, furthermore, they return again, Colonel Cole asserted.

The same aid is given motion pictures constantly by sponsored dramatizations and star appearances from the Hollywood broadcasting studios. It is time, the colonel indicated, for the motion picture industry to use this exploitation medium for its own promotion.

Institutional advertising is still a field to be explored, he said. The best way to test it in a big way would be a joint exhibition-distribution program such as envisioned in UMPI, he asserted.

Before coming to New York from Texas the Allied leader explored time costs for a regional institutional program. Coverage of the state for a half-hour program could be bought for approximately $500 a week, he reported. He predicted that it would not be difficult to secure the backing of 500 theatres throughout Texas, including the several hundred theatres i nthe two principal circuits in the territory.

Urges Weekly Hour

Colonel Cole would not say what type of program could best present the story of motion pictures as an entertainment medium. That, he asserted, was something for the advertising and promotion experts to work out. Personally, he said, he advocates a weekly hour, on preferred time, rather than the series of spot announcements, transcriptions, and brief local programs undertaken now by some companies in behalf of specific pictures.

An all-industry radio program, he said, could present the screen's story to the public without boosting specific theatres or producing companies or pictures. He recalled the success of such institutional campaigns in newspaper as the "movie vacation" series originated last summer by the Philadelphia *Bulletin*. He inferred that much the same technique could be applied to radio.

COMMON SOURCE OF MATERIAL CITED

In support of his arguments for wide use of radio programs as a medium for institutional advertising for the motion pictures, Col. Cole cited the success on the screen of programs and characters borrowed from radio. All of these have their fans in advance he pointed out. Motion Picture Herald on October 11, 1941, page 14, listed more than 16 radio programs made into features or short subjects during the past year. Additionally a large number of radio performers have been helped to screen success by their airwave followers, it reported. The list includes Bob Hope, Jack Benny, Bing Crosby, Rudy Vallee, Burns and Allen and many others.

Aubrey Flanagan, writing from London this week, reports wide and successful use of radio publicity over British Broadcasting Corporation stations which do not accept paid advertising but which are using the film industry as an increasingly important source of news, feature and story material. See page 43.

U. S. SETS RIGID CENSORSHIP FOR FILM IMPORTS, EXPORTS

Offices Planned for New York, Hollywood, Where Film Will Be Examined

The United States Government this week set up machinery through which will flow, under the eye of military censorship, every foot of film produced in this country for shipment abroad and all films made outside of the country for exhibition here—including newsreels. The U. S. Office of Censorship will direct the censoring. Byron Price, formerly with Associated Press director of the OCC, is Chief War Censor.

Speedy examination of all films is promised.

To achieve this, two boards of review are to be established, one in Hollywood and the other in New York, through which the bulk of imported and exported films pass. These offices are in process of organization. Their personnel has not yet been announced.

Major provisions of the censorship are:

1. A prohibition upon the export to or import from any country except Canada of unexposed raw film, unless specially licensed.

2. A prohibition against the export, except to Canada, of exposed but undeveloped film.

3. Cooperation between the boards and interested Federal agencies in handling the problems of censorship.

4. Industry cooperation in establishing methods for identifying approved films for export.

5. Processing of imported exposed but undeveloped film under Government supervision or in approved laboratories.

The censorship is concerned solely with films entering or leaving the United States and does not extend to pictures produced here solely for domestic showing. Besides regular theatrical features, shorts and newsreels, the regulations also apply to amateur movies, 16mm films and still photographs.

While only two boards are being set up, facilities for examining pictures of many types are available at some other ports.

Speed Promised

In announcing the regulations, Director of Censorship Price gave assurance that all material would be cleared as rapidly as possible, with newsreels in particular being handled so that views of happenings abroad will be available to the American public with a minimum of delay.

To further this effort, the New York board will concern itself with newsreels and features offered for import and with material produced or processed in the East. The Los Angeles Board will be concerned chiefly with motion pictures at the point of production, but will also handle any newsreel material offered for import at West Coast ports.

The board will seek the advice of Federal agencies whenever any point of interest to the latter arises, it was said. Most of these questions, dealing with military security, Latin-American relations, external propaganda and economic warfare, will involve consultation with the State Department, War Department, Navy Department, Board of Economic Warfare, Coordinator of Information, Coordinator of Inter-American Affairs and Coordinator of Government Films.

Postoffice, Customs Review

Films routed for export or import by mail will be handled by the postal censors, with reference to the boards of review where necessary; the U. S. Customs Service also will continue its regular examination of film material, with reference of doubtful cases to the postal censorship or the boards of review.

The bulk of commercial films, both dramatic and newsreels, will be reviewed during production, and for that purpose the boards will establish contacts with the MPPDA-Hays Office and with other representatives of producers and exporters for assistance in working out review methods. On request of producers or the Bureau of Customs, the boards will review completed films offered for export.

Copies To Be Certified

In cooperation with the Customs Service and with representatives of the producers, means will be adopted for identifying true copies of films approved for export, and customs representatives at the point of origin will license, mark and seal shipments so as to make any further examination unnecessary, thus obviating delays in export.

No exposed but undeveloped films may be exported except to Canada. Exposed but undeveloped film may be brought in from abroad, but will be developed under Government supervision. Films other than newsreels will be sent to either Los Angeles or New York for this purpose, but newsreels will go only to New York. The pictures will be processed in approved laboratories, but the importer of the film may designate his own or some other laboratory to process his film under Government supervision.

Under the projected set-up, there will be little chance of illegitimate films getting by the censorship while legitimate operations will be facilitated as much as possible.

STUDIO UNIONS BALK AT FINGERPRINTING

Hollywood studio labor groups on Monday recommended to producers that the planned fingerprinting and photographing of studio employes be limited to those who work on Army training films or on locations in restricted areas. The proposal was to be considered later in the week by the Association of Motion Picture Producers.

The unions' international committee opposes the producers' universal fingerprinting plan. Over a period of years, studio unions consistently have voiced opposition to the idea, but wartime conditions have put a new light on the fingerprinting question and the committee, headed by Francis Carothers, IATSE secretary on the studio basic labor agreement, secured elimination of questions about employee's religion, lodge membership, bank accounts and property. The union asks that the Government keep the reports.

U. S. Agency for 16-mm. Films

The non-theatrical distribution system formed by the films division of the Office of Inter-American Affairs to circulate pictures about Latin America in the United States will be expanded shortly to provide 16-mm. outlets for all U. S. Government emergency film production, according to reports in Government circles. A projected regional system for 16-mm. film distribution, using existing educational film repositories and the film facilities of such non-commercial organizations as the YMCA, universities, and educational associations was described in MOTION PICTURE HERALD on March 14th.

Wednesday Arch Mercey, assistant to Lowell Mellett, Coordinator of Government Films, was to meet with John Hay Whitney, head of the Inter-American film program, his staff and representatives of non-theatrical, non-commercial film libraries to discuss a coordinated 16-mm. distribution setup for all Government films. William F. Rodgers, general sales manager of MGM, is mentioned as a probable adviser to the project.

Mr. Whitney's office recently distributed 17,000 mail pieces describing "Americans All" and the other 16-mm. titles on South America now ready for free non-theatrical distribution in the U. S. About 200 showings already have been arranged for "Americans All," a two-reel film about the Americas by Julien Bryan. The Whitney office and the Y. M. C. A., which mailed the descriptive catalogue to its non-theatrical outlets, have another 500 bookings in advance. A backlog of between 3,000 and 5,000 requests for free showings of the U. S. films about South America is also reported.

War Film Distributed

William Alexander, general manager of Adventure Films, Inc., of New York, announced last week distribution plans for "Invasion," a war survey from 1914 to 1942. Deals have been closed in the following territories: Harry Asher in Boston; Equity Pictures in Buffalo, Albany and Washington, D. C.; Eddie Lewis in Seattle and Portland; Henri Elman in Chicago, Indianapolis and Milwaukee; John Golder in Philadelphia; H. V. Gilbert in Detroit, and Julius A. Collier in Minneapolis and Des Moines.

New J. P. Harris Theatre

The new J. P. Harris Theatre in Pittsburgh, built as a memorial to the late Senator John P. Harris, founder of the Harris Amusement Co., will open on April 4th with "To the Shores of Tripoli." The architects were John and Drew Eberson.

DECREE SMOKE SCREEN HIDES MAJORS, PROSECUTOR SAYS

Minnesota State Attorney Hits Distributors' Sales and Valuation Policy

Bitter criticism of major distributors' evaluation of their pictures was contained in the brief filed in St. Paul last weekend by James F. Lynch, state prosecutor, in answer to the legal assaults by the distributors on the Minnesota anti-block-of-five bill.

Mr. Lynch, taking issue with the consent decree, said: "It naturally is for the benefit of the distributor, and by its terms is a fleeting thing, a smoke cloud behind which distributors are now trying to hide. Practically every branch or exchange manager on the stand testified he preferred to sell a season's product. Yet this is the thing they claim their evidence has disproved."

The prosecutor answered briefs filed by the distributors in two actions designed to test the legality of the bill. In one of these, Paramount, Fox and RKO are charged with violating the Minnesota law, while in the other those companies and Metro, Warner Brothers and United Artists seek to have the law declared unconstitutional.

Mr. Lynch's brief, reportedly prepared with the assistance of attorneys for Allied Theatre Owners of the Northwest, which drafted the Minnesota law and defended it in one previous court assault, was critical of the distributors' contentions in their trial briefs.

Challenged Claims

He challenged claims of the distributors concerning the damage the bill allegedly did their interests. Their plea that the bill interfered with interstate commerce he countered with the admission that motion picture prints may move in interstate commerce, but licenses to show them do not, despite the fact contracts are not binding until approved in New York. They must be returned to the exhibitor by the exchange with which he deals before they are binding, he pointed out.

The distributors' claim that the law confiscated distributors' property without due process of law Mr. Lynch countered with the claim it merely empowered exhibitors to return "worthless" bits of unused property.

Their allegation that the law prevented them from selling that portion of a season's block of pictures cancelled by an exhibitor, he countered with the charge distributors had never sold to competitors in the same territory anyway. He pointed out that with 550 theatres in Minnesota, no distributor could claim to have sold to more than 350.

The claim that the state law delegated the power of censorship, via cancellation, to the exhibitor, he countered with the claim that the bill only enabled the exhibitor to express the viewpoint of the community public which he knew from experience.

With the statement, "The public goes to theatres to be entertained, and not to be bored," Mr. Lynch criticized distributor selling policies, saying the distributors disregarded the right of the public and the exhibitor in their claim that exhibitor ingenuity would get the public into a theatre to see a picture irrespective of box-office appeal.

"In this case, no producer or distributor would admit that any picture produced was not entertaining. It was their contention proper advertising would make a poor picture draw as well as the best."

Final arguments in the case are set for Monday, April 6th, in Ramsey County District court at St. Paul. No decision in the case, however, is anticipated for several weeks following arguments.

U. S. Calls Halt to Trust Suits But Excepts Film Industry

United States Department of Justice officials at Washington, Tuesday, indicated they saw no reason for classifying the motion picture industry among those covered by the Administration's brand new trust-enforcement policy of suspending until after the war the prosecution of suits that would impede the production of war materials. The motion picture has been for years, and continues to be, the target of anti-trust prosecution by the Department.

No definite statement was forthcoming as to whether motion pictures would be covered by the new policy, but there were indications that they would not be able to meet the requirements for suspension of anti-trust prosecutions. President Roosevelt has repeatedly stated that films are an essential in the war.

At the same time, it was pointed out that the policy did not offer exoneration to any industrialist who violated the statutes, but would serve merely to postpone the day of reckoning. Extension of the statute of limitations will be asked of Congress to keep violations alive until the end of the war.

Primarily, the policy is designed to deal with situations where the pressing of prosecutions would interrupt the flow of war materials, and to considerable extent the Secretary of the Navy and the Secretary of War will have the say as to the cases that are to be postponed.

Decision of the Government to defer investigations or prosecutions under the anti-trust statutes when it is determined that the litigation would interfere with war production was announced by the White House over the weekend. The plan had been agreed on by Attorney General Biddle, Assistant Attorney General Thurman Arnold, Secretary of War Stimson and Secretary of the Navy Knox.

In statements announcing and amplifying the policy, it was explained that consideration had been given to the loss of time by corporation executives and employees involved in anti-trust cases and that where such interference affects companies engaged in war production it should be eliminated as quickly as possible. It was agreed, therefore, that all pending and future anti-trust cases should be examined by the Attorney General and the Secretaries of the Navy and War. If it is decided that no interference is threatened to the flow of war materials, the Attorney General is to proceed as in the past.

If any of the interested agencies believe the prosecution of a case would interfere with "all-out prosecution" of the war, the Attorney General will defer the investigation or prosecution.

Suit Dismissed In Georgia

A directed verdict of not guilty was returned by a jury after 11 minutes deliberation in the anti-trust action brought by Southland Theatres, Inc., against major distributors and the Martin Theatres, in U. S. District Court, at Valdosta, Ga., on Saturday. The action sought damages of $105,000, alleging restraint of trade in violation of the anti-trust laws in preventing Southland from operating Negro theatres in Valdosta. Judge Bascom S. Deaver presided.

Raymond E. Moon, general manager of Mutual Theatres, took the stand last Thursday in Detroit Federal Court in the suit brought by the Carmen Theatre against Co-Operative Theatres and seven major distributors. Mr. Moon was expected to testify in connection with his dealings with Co-Operative while he was general manager of the company about four years ago.

Mayer, Meyer, Austrian and Platt, counsel for Loew's, 20th Century-Fox, Vitagraph, Inc., Warner Bros., Columbia Pictures, Universal and RKO Pictures, in the Thomas Murray $1,000,000 anti-trust suit in Chicago, filed a motion this week asking leave of the court to withdraw the motion to strike and dismiss the case that they filed some 40 days ago. Such action indicates that the case is nearing trial, it was observed.

Kent Will Is Filed, Estate Near Million

Sidney Kent left an estate to be estimated at approximately a million dollars, as disclosed by his will which was admitted to probate in New York this week.

The bulk of Mr. Kent's property goes to his wife, Lilyan White Kent, and his daughter, Peggy Ann Wilson. Mrs. Kent, Elmer R. Short, a friend of the decedent, and the Commercial National Bank & Trust Company of New York were named trustees to carry out the precise instructions left by Mr. Kent. The bank is to be sole executor of the will.

The will, dated November 20, 1940, with a codicil executed June 26, 1941, provides for the creation of two trust funds out of the residuary estate, one of four-tenths for Mr. Kent's wife and the other of six-tenths for his daughter. Mrs. Kent is to receive an annuity of at least $15,000 from her fund with the proviso that the balance of the fund shall be paid to her upon reaching 59 years of age. She is given the right to choose relatives or charities to whom her fund would go in the event that she should die before reaching that age. A further provision directs the payment of a fractional part of the principal of the trust to Mrs. Kent from her fortieth year onward.

For his daughter, Mr. Kent directed a minimum annuity of $7,800 until her fortieth birthday when annual payments are to be increased to $10,800. In all other respects her trust fund is to be administered in a fashion identical to that of Mrs. Kent, with a payment of the entire fund on her fifty-ninth birthday.

Specific Bequests

All Mr. Kent's personal effects including his paintings and house furnishings are to go to his wife. Specific bequests are: Olive Kent Barber, a sister, will receive an annuity of $2,000 until the sum of $24,000 has been paid. Arthur H. Kent and Laurence Kent, brothers, will be paid annuities of $1,200 apiece until each has received $5,000. A nephew, Albert McNeill, is awarded annual payments of $1,000 for five years. Mr. Kent's butler, Constant Darot, is bequeathed an annuity until payments total $2,500. Outright bequests of $5,000 each were given Sylvia Blaustein, secretary, and Elmer R. Short. The will also directed that John A. K. Sisto be given a portrait of Mrs. Kent by the artist, Werhoff.

The trustees are granted wide latitude in administering the trust funds with the specific right granted to them to vote all stock held by Mr. Kent and to sell or buy property or stocks to protect the decedent's investments. In his will, Mr. Kent expressed the belief that his "substantial interests in oil producing properties in Texas will be of substantial value" and gave the trustees the power to lease out these properties on a rental or royalty basis.

W. C. Michel, Ann Mullin and Sydney Towell are the subscribing witnesses to both the will and codicil. No direct indication as to the size of the estate is given. However, one clause evidences Mr. Kent's belief that the four-tenths trust fund awarded to Mrs. Kent would exceed $300,000. This would mean, then, that the six-tenths willed to Mr. Kent's daughter would exceed $450,000, representing a residuary of some $750,000.

Alexander Ivanoff Dies

Alexander N. Ivanoff, 56, musician and film editor for Terry-Toons, Inc., for many years, died suddenly of a heart attack March 29th. Funeral services were held Wednesday at the Westhall Funeral Parlor, Lakewood, N. J.

Seek Lower Rentals For Patriotic Films

Independent exhibitors in the Philadelphia territory at a meeting this week under the auspices of the "Committee of 38," decided to seek the cooperation of all film company heads in order to obtain the widest possible circulation for all patriotic films, specifically "Sergeant York," "The Bugle Sounds," "Captains of the Clouds," "The Invaders" and "To the Shores of Tripoli."

It was charged that the prices asked for such pictures means playing them at a loss. The group also appointed a legal committee of six to study the legal aspects of deals made by distributors with affiliated circuits. Another meeting was called for April 13th.

British MOI Seeks Better Distribution

The British Ministry of Information has expressed dissatisfaction with the present distribution of its films, and has asked the Kinematograph Renters Society for greater freedom in the selection of distributors. The distributors will discuss the matter at a meeting in the middle of April.

A Canadian representative in London has protested the refusal of the Board of Trade to admit two films produced by John Grierson, "Strategy of Metals" and "Battle for Oil," to quote credit. In addition the protest of Metro-Goldwyn-Mayer over the Board of Trade's refusal to count "Wavell's 30,000" for quota is expected to bring about amendments in certain sections of the Quota Act.

Union Election Challenged

Eighteen officers and trustees of the Motion Picture Laboratory Technicians Union, Local 702 were named defendants in a suit filed in the N. Y. Supreme Court this week by four members of the union who seek to set aside the October, 1941, general election because of alleged irregularities. The complaint charges the election board with violating the union's constitution by permitting others than members in good standing to vote and by failing to use the Australian ballot. John Rugge, president of the local, has been directed by Justice Edward R. Koch to appear on April 6 for an examination before trial.

Will Honor Patterson

Richard C. Patterson, Jr., chairman of the board of Radio-Keith-Orpheum Corporation, will be given a testimonial dinner May 18th at the Hotel Astor, New York, for his work as chairman of the Defense Savings Staff in New York State. The dinner will be sponsored by the Young Democratic Club. Mr. Patterson will receive the club's annual award for distinguished service.

Sunrise Service Curtailed

Hollywood's traditional Easter Sunrise service, which in former years has attracted some 40,000 persons from all over Southern California, will be held Sunday, but with Army regulations permitting only the program participants in Hollywood bowl. Rise Stevens, Bette Davis and others on the program, which will include 250 musical and dramatic artists, will have only a radio audience. The program will circle the globe by short wave.

Camacho to Narrate

President Manuel Avila Camacho of Mexico will do the narration for a documentary short subject to be produced by the Federal Film Censoring and Supervision Department. Titled "Mexico y la Guerra," it will report on Mexico's national defense work and its participation in the war effort of the Americas.

Public Relations Program Set

The international public relations program to be carried out by the Foreign Department Committee of Hollywood and the industry's International Public Relations Committee of New York was launched last week at a meeting in Hollywood attended by Leslie F. Whelan, representing the New York committee. The Hollywood group is making a check of foreign publications as to circulation and other data. The information will be made available to the eastern unit as well as to offices of Nelson Rockefeller, Coordinator of International Affairs and Colonel William Donovan, Coordinator of Information.

Plan Still Exhibit

The Public Relations Institute of the Academy of Motion Picture Arts and Sciences is planning its second annual exposition. It will be held in Hollywood May 6th, 7th and 8th at a place yet to be designated, according to John LeRoy Johnston, head of the institute and instigator of the project.

No admission will be charged. Last year's show, in which 600 prints were entered, had a 20-cent admission charge. For the 1942 show there will be restrictions on the number of prints entered. Following the Hollywood exposition last year, the show was broken into several units, one showing for a month at the Museum of Modern Art in New York.

Named to Committee

Perry Lieber, RKO publicity director at the studio, has been named first vice-chairman, and George Brown of Paramount, second vice-chairman of the industry Public Relations Committee, western division.

The election took place at a farewell party at the Beverly Wilshire Hotel to Major Jock Lawrence. The latter will serve on the staff of Colonel Mason Wright in Washington.

New Goldwyn Deal Expected Shortly

A new distribution deal may be set by Samuel Goldwyn in Hollywood within the next two weeks, by which time negotiations now under way there are expected to be completed.

James Mulvey, Mr. Goldwyn's eastern representative, is in Hollywood to participate in the negotiations which, it is reported, involve both RKO and United Artists. George J. Schaefer, president of RKO, has returned to the coast for the discussions and Edward C. Raftery president of United Artists, is remaining there for an additional week or two.

Mr. Goldwyn has not set distribution deals yet for his nearly completed "The Pride of the Yankees" nor for the other five or six productions he has scheduled for the future.

Deneau, Fabian Buyer, Tendered Testimonial

Approximately 300 of his associates and friends in New York film industry attended a testimonial dinner Tuesday night for Sidney Deneau, chief film buyer and booker for the Fabian circuit, who was to be inducted into the Army Friday.

Among speakers were Si Fabian, Sam Rosen, David A. Levy, Charles Moses, Lou Weber, Lou Golding, George Trilling, Al Reid, Joe Lee, former Governor of New Jersey, Harold Hoffman, Mr. Deneau, Harry Black.

Among those attending were Max Fellerman, John J. O'Connor, Fred Meyers, William Sussman, Henry Brown, Roy Haines, Bob Mochrie, Ed Peskay, Bob Wolff, Leo Abrams, Joseph Vergesleich.



PARAMOUNT'S GREAT SPRING SHOW

Fifth and Finest of the Industry's Outstanding Succession of Blocks-of-Five! STARRING



BOB HOPE

the Screen's greatest Boxoffice Strong Man, and

MADELEINE CARROLL

Everybody's Favorite Blonde, and

BARBARA STANWYCK

that Boxoffice Ball of Fire, and

JOEL McCREA and BRIAN DONLEVY

those Mighty Males whose Names are Magic Marquee Magnets

PLUS

Veronica Lake — Stronger than Ever Since "Sullivan's Travels," Teamed with Robert Preston that Potent Pulse-Quickener

...AND FURTHER PRESENTING...



JUDY CANOVA and JERRY COLONNA — That Hillbilly Hoyden — Matchless, Mustacheod Master of Mirth

AS WELL AS

HENRY ALDRICH Colossus of the Crossley, in the Person of Jimmy Lydon and INTRODUCING ALAN LADD a Lad to Be Watched

and PERCY THE PENGUIN ...the only player who ever stole a scene from Bob Hope!

LAFFS!

LOVE!

SPECTACLE

THRILLS!

MUSIC!



IT'S THE WAY YOU BALANCE THOSE BLOCKS THAT COUNTS!


LAUGHS!
LOVE!
FUN!
THRILLS!
Funnier Than "Draft"! Fun
BOB HOPE
Who Speaks For Us All When He Says
MADELEINE CARROLL
IS
"MY FAVORITE BLONDE"
A gilt-edged gag-fest of Hopian hilarity, featuring
Gale Sondergaard and George Zucco • Directed for Laughs by Sidney Lan
Screen Play by Don Hartman and Frank Butler • A Paramount Picture
"WHAT A COMBO, FOLKS; WHAT A SUPER B.O. COMBO!
The screen's top stars... a story by the wags who wrote "Zanzibar" and "Singapore," and directed by the man who made "THE LADY HAS PLANS!"
"I see Chet Bahn in the Film Daily calls this a magnet and a money-maker for exhibs everywhere!"
"The Reporter says it'll be a hefty money maker, too!"
Paramount Pictures

Than "Zanzibar"!

Funnier Than All Get Out!






ROMANCE!
SPECTACLE!
DRAMA!
SHE'S A BOX-OFFICE BALL OF FIRE, FOLKS...HER NAME'S SHEER MARQUEE MAGIC!
A Truly
the emoti
...Great
backgrou
drivin
SEE BARBARA STANWYCK
—as Bride of the Storm . . . giving her heart to her lover in the fury of a prairie tempest!
—as Queen of the Gambling Halls . . . notorious, glamorous beauty of the Barbary Coast!
—as Daughter of Disaster . . . she faced death with cool courage in the Sacramento flood; in the silver riots of San Francisco. She lived to the full a life that all women live to a degree; a life with one burning motivation—a love locked deep in her heart!
SEE JOEL McCREA
—as Silver King of the early West . . . pioneer and empire-builder . . . his brawn carved a city from the wasteland, and only he knew that the restless drive within him was forged in the smoldering flame of his yearning for a woman he had renounced!
SEE BRIAN DONLEVY
—as swaggering, heedless ruler of San Francisco's seething sixties. He gambled his fortune his life on the toss of a coin—because both had lost their meaning!
M. P. Daily talks like that, too. Says it should have a particularly strong boxoffice appeal for women!"
"I hear Jay Emanuel of Exhibitor says that if Stanwyck doesn't get an Oscar for this, the Academy Awards are a fake! He says it's a money picture that'll keep the boxoffices busy!"


Picture . . . Great in
ower of its love story
epic panorama of its
reat in the turbulant
act of its action!
THE GREAT MAN'S LADY"
A Paramount Picture
Produced and Directed by WILLIAM A. WELLMAN
Screen Play by W. L. River • Original Story by Adela Rogers St. Johns
and Seena Owen • Based on a Short Story by Vina Delmar
lk like that. The Reporter
gives one of the greatest
s of the year; says it's
Variety calls it her most
she shines!"

A Cockeyed Cavalcade of Crazy Capers,
Combining the Clowning of Those Two Colossal Comics,

CANOVA AND COLONNA

Jerry's the berries,
When Judy's his cutie!



★★ TRUE TO THE ARMY ★★

with
JUDY CANOVA
that Hillbilly Heartbreaker, plus
ALLAN JONES
that Seller of Songs
and pitcher of Woo, plus
ANN MILLER
that Delectable Dish
with the flying feet, plus
JERRY COLONNA
that Mustacheod Master
of Maniacal Mummery!

Directed by **AL ROGELL**
who could hardly keep
a straight face himself!



"LAU
LOVE
AND
PA
SU
B
TH

LAUGHS!

SONGS!

FUN!

"Sure—and the Reporter calls it an honestly whacky comedy, milked dry of loughs by the vigorous cast!"

"Chet Bahn says this is slam-bang comedy that should go over with a sock as family film fare! He calls it one long romp in his film Daily review!"

"One of the Certain Outstanding Productions of the Screen... A picture every customer will remember!"—Daily Variety



Veronica Lake and Robert Preston in "THIS GUN FOR HIRE"

with

Laird Cregar

and a new star find

Alan Ladd

Never has a screen melodrama drawn more excitement, more unanimous praise from trade critics and exhibitors than this! Praise for story, for cast, for direction, for gripping, tense entertainment!

"Due for critical raves and the kind of customer ballyhoo a well-made picture of this kind invariably gets. Will do sturdy business!"
—Doily Variety

"You'll go a long way to find more tense and gripping melodrama . . . word will surely get around that here is a hit attraction! Alan Ladd certain to be much talked about!"
—Hollywood Reporter

"Skillfully blended blood-and-thunder melodrama with psychopathic overtones . . . taut action and suspense!"
—Motion Picture Daily

A Paramount Picture • Directed by FRANK TUTTLE
Screen Play by Albert Maltz and W. R. Burnett
Based on the Novel by Graham Greene

"THE BOYS SURE LIKE THIS ONE, EH?"

CROSSLEY RATING 37.1!

Aldrich Family program, on the air, is by a wide margin the top dramatic show in radio . . . ranks with the leaders in ALL types of shows!

"ALL AROUND FUN — A STRONG BOXOFFICE DRAWING CARD!"



Paramount presents

"HENRY AND DIZZY"

with **JIMMY LYDON** as **Henry Aldrich**
who never looks for trouble, but never fails to find it!

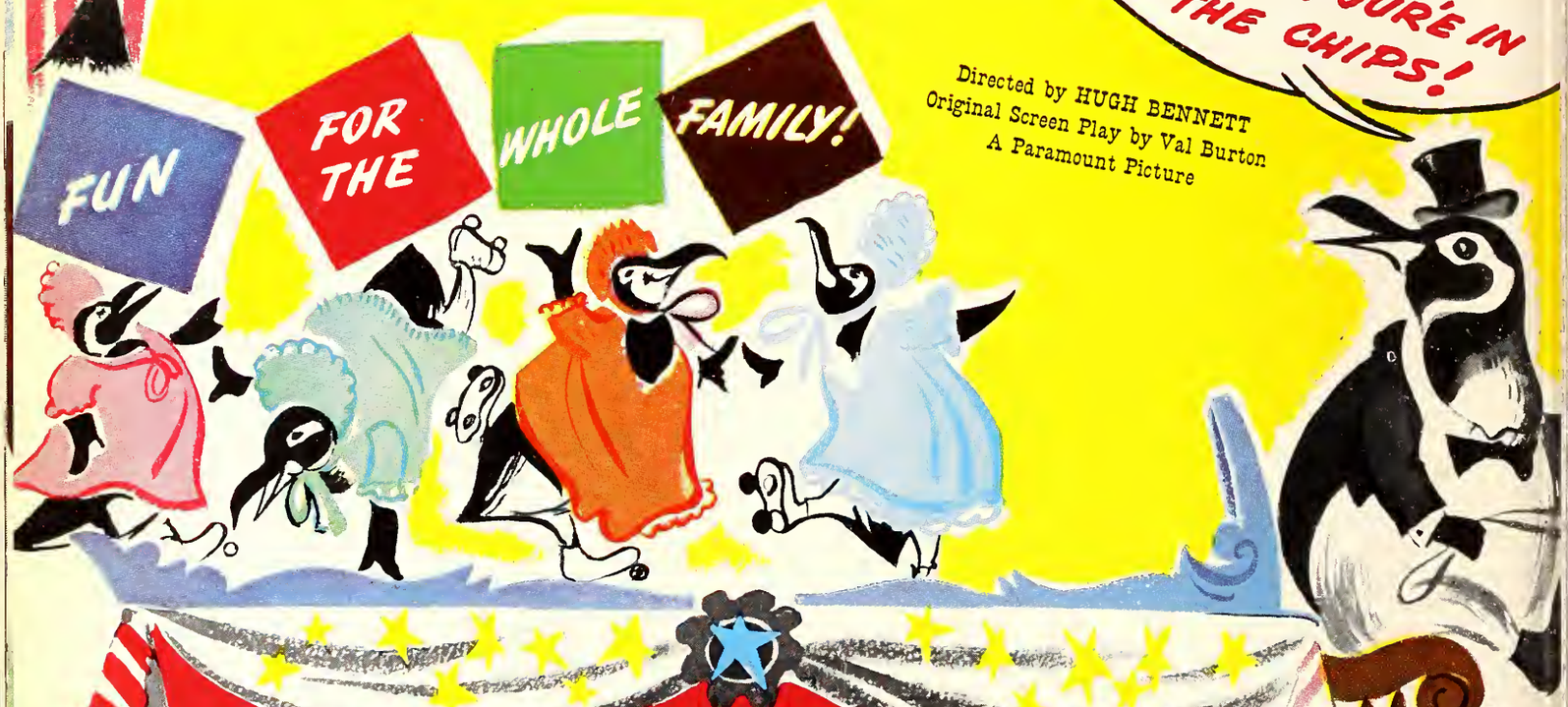
And **MARY ANDERSON** as his girl friend,
which makes Jimmy the envy of audiences

and **CHARLIE SMITH,** complete with
both wiggling ears, as Dizzy, his pal

plus **John Litel, Olive Blakeney, Vaughan Glaser**
and a favorite cast as The Aldrich Family

HENRY'S IN THE DOGHOUSE AGA... BOYS—AND THAT MEANS YOU'RE IN THE CHIPS!

Directed by HUGH BENNETT
Original Screen Play by Val Burton
A Paramount Picture



CLIMB ON THE PARAMOUNT BANDWAGON AND JOIN THE PARADE TO PROFIT!

WILL HAYS OUTLINES ROLE OF THE SCREEN IN WAR

Annual Report Reviews Work, Describes Tasks Remaining To Be Done

A vigorous role in wartime was outlined for the motion picture industry by Will H. Hays, president of the Motion Pictures Producers and Distributors of America in his annual report released on Monday.

Mr. Hays delivered his 20th anniversary report, keynoting "The Motion Picture in a World at War," to the annual meeting of the MPPDA board of directors at New York. The 58-page document reviewed the course of the industry during 1941 and described the tasks which confront motion pictures in giving the fullest aid to the war effort.

Motion pictures, classed by the President as essential to national morale and welfare during wartime, have a threefold recreative, inspirational and educational function, Mr. Hays said. The screen can give all Americans a sense of participation in the victory effort, he said. Exercising its great powers as an instrument of freedom, the film art will inspire the imagination, rekindle patriotism and fortify the will, Mr. Hays promised.

The directors reelected Mr. Hays president and chairman for his 21st consecutive year. All other officers and directors of the organization were also renamed. Charles Francis Coe was designated as Mr. Hays' assistant.

Other officers reelected were Carl E. Milliken, secretary; George Borthwick, treasurer; and F. W. DuVall, assistant treasurer.

Edward C. Raftery, president of United Artists Corporation, was elected to the board of directors. Directors reelected were: Will H. Hays, chairman; Barney Balaban, Paramount; Nate J. Blumberg, Universal; George Borthwick, MPPDA; Jack Cohn, Columbia; Cecil B. deMille, Cecil B. deMille Productions; E. W. Hammons, Educational Films Corp.; E. B. Hatrick, Cosmopolitan Corporation; Hal E. Roach, Hal Roach Studios; George J. Schaefer, RKO Radio; Nicholas M. Schenck, Loew's; Walter Wanger, Walter Wanger Pictures; and Harry M. Warner, Warner Brothers.

Kent Resolution Adopted

On motion of Mr. Schenck, a resolution mourning the death of Sidney R. Kent, president of Twentieth Century-Fox Film Corporation, was unanimously adopted.

Present at Monday's meeting were:

Barney Balaban, David Bernstein, George Borthwick, Jack Cohn, Earle W. Hammons, Will H. Hays, Joseph H. Hazen, Arthur W. Kelly, Austin C. Keough, Arthur M. Loew, Wm. C. Michel, Carl E. Milliken, James Mulvey, J. J. O'Connor, Charles D. Prutzman, N. Peter Rathvon, J. R. Rubin, Nicholas M. Schenck, and Sidney Schreiber.

While business as usual cannot go on, phases of national life essential for well being and victory must be intensified rather than diminished, the report declared.

Motion pictures do much to fill these wartime needs, he said, discussing their contributions in terms of recreation, education and inspiration. He cited experience in Great Britain, where closed theatres were quickly reopened when it was discovered that neither economy nor protection outbalanced the deprivation of amusement.

In wartime there is greater need than ever for an enlightened public. Mr. Hays said the newsreels and documentary film were able to contribute to national unity by spreading common understanding of the war.

"The morale of a nation at war is measured by the emotional vigor with which its people give their full measure of patriotic devotion," said Mr. Hays. "Energy for the labors of war and information about its prosecution are indispensable, but they are not enough. The recreational and educational services of the screen must be completed by its capacity to focus emotional energies upon our common task. The screen

(*Continued on following page*)

Charles F. Coe joins Hays



CHARLES FRANCIS COE

Charles Francis Coe, writer and lawyer, on Monday was named Assistant to the President, Will H. Hays, of the MPPDA, effective immediately.

Mr. Coe has had a wide career in writing, in radio, sports, motion pictures, and law. His home is in Hobe Sound, Florida. He has law offices at Palm Beach.

When the new association was first suggested to him, Mr. Coe had no interest in it, admitted the 'MPPDA' statement. Later, however, he became interested and, on being asked why, said:

"These are days when everyone must do his bit. Not all of the fighting will be done at the front. Somebody has got to preserve the American institution at home to which our boys will return. I am going to try to do pretty well at that. I have the profound conviction that the most potent single force in molding the lives of our people is the motion picture. Any mechanic likes to work with the best tools."

Francis L. Harmon was previously assistant to the MPPDA president, but resigned last year to become Coordinator of the industry's War Activities Committee.

It was heard that Mr. Coe would be elected vice president and general counsel at the next directors' meeting. That position has been vacant since the resignation of Charles C. Pettijohn March 5. Mr. Coe is said to have been employed at $1,000 a week.

In recent weeks, the Hays organization has been streamlining both personnel setup and its approach to industry, labor and public relations, along a pattern set down by the industry lawyers' 'Committee of Six'.

Born in Buffalo, on November 25, 1890, Mr. Coe, as a youngster, ran away from home and enlisted in the Navy. There he became a boxing champion. Out of his first winnings of $2.50, he spent $1.90 for a law book, and from which he obtained "a definite impression of the complete confusion of law".

Next he turned to automobile selling and, after the last war, organized his own agency in Brookline, Mass. He studied law at nights and also began writing short stories. Within two years after selling his first magazine story, Mr. Coe retired from the car business to write. For the subsequent ten years he was an article and fiction writer with the Saturday Evening Post, contributing stories of crime and exposes of racketeering. During this period he also wrote and published 50 novels, many of which were made into motion pictures under his supervision in Hollywood.

In 1935 Mr. Coe suddenly retired and went to Hobe Sound, Florida. There he did one or two serials, but then ceased writing, explaining that he wanted peace and quiet and time to think. That was not to be for long, however. Two years later he was admitted to the Florida bar and opened law offices in Palm Beach.

'SELF-RULE MEANS FREEDOM'

(Continued from preceding page)

can and will use all its skill to build morale through the inspiration of patriotic emotions."

Both short subjects and feature pictures may evoke the desired response to war's demands, he said.

Recalling that in the 150th year of the Bill of Rights the country is at war to protect fundamental concepts of American freedom of expression, Mr. Hays hailed the screen's defense in September of a challenge to its freedom by a Senate subcommittee propaganda inquiry. The representatives of the motion picture industry who testified at the hearing were able to prove conclusively the falsity of the Senators' charges, Mr. Hays declared, both with respect to the design alleged and to the extent which it was charged the screen drew on the current world situation.

"The challenge was forcefully met, and the threat dissipated," he said.

Mr. Hays announced that the record of the screen's defense by industry executives on the stand, Wendell Willkie, their counsel, and his own statement, which was prepared for the subcommittee (but never delivered when the inquiry was dropped) soon would be published. They will be compiled in a volume to be titled "Freedom of the Films."

Summarizing the industry's defense and war program during 1941, Mr. Hays recalled that soon after the fall of France the industry set up a Committee Cooperating for National Defense, now the War Activities Committee. This group, he said, launched a broad program of national assistance, securing cooperation from more than 12,000 theatres and making screens available for defense messages and Government requests.

The War Activities committee has distributed free defense pictures to the 12,000 theatres, in cooperation with exchanges and truckers. Training films have been produced for the Army by Hollywood and theatrical product made available for the armed forces. Film personalities have led fund raising, recruiting, and camp entertainment programs, he said.

Reports on Foreign Losses

At least 1,200 features and short subjects have been furnished the War Department without cost in 16 mm. to carry entertainment to overseas posts, he revealed. Current features are likewise seen in 650 Army theatres and by the Navy and Coast Guard.

Foreign markets during 1941 suffered still greater inroads from war, Mr. Hays observed. The war cut the total foreign revenue of the film industry by almost 27 per cent, with Hollywood product barred from 31 countries. These markets amounted to 10 per cent of the lost revenue, while destruction and depreciation of foreign property amounted to six per cent of the total. Another 11 per cent of former income was frozen abroad by currency restrictions.

In a review of the departmental activities and services of the MPPDA and its affiliated Production Code Authority, Mr. Hays reported that 572 feature pictures were reviewed by the PCA in 1941 as compared to 523 in 1940. Only two pictures were rejected finally, while 22 features originally rejected were successfully revised to conform to provisions of the Production Code.

The number of short subjects reviewed in 1941 increased to 721 from 707 in 1941. Ten foreign pictures are in the total.

Production Code Administration activities in 1941 were summarized as follows:

Number of feature scripts read	1,086
Number of additions and changes in feature scripts read	1,729
Number of short subject scripts read, including serials	456
Number of books, stage plays and synopses read	132
Number of consultations	1,650
Number of opinions written dealing with stories, scripts, pictures, etc.	4,708
Number of feature pictures approved	*572
Number of short subjects approved	†721

*Includes 4 reissues and 22 foreign-made productions.
†Includes 10 foreign-made productions.

Another tabulation listed the number of pictures approved by the PCA from 1935 to 1941, inclusive:

Produced by:	1935	1936	1937	1938	1939	1940	1941
Domestic Member Companies	334	337	339	322	366	325	406
Domestic Non-Member Companies	169	229	228	169	161	154	140
Foreign Companies	61	55	41	54	57	44	22
Total	564	621	608	545	584	523	568
*Reissues Approved	338	142	55	49	12	7	4

*Refers to features originally released without code seal prior to July 15, 1934, and not included in the totals in the line above.

Analyzing the feature pictures of 1941 and 1940 according to type, the report found the following totals:

Type	1940		1941	
Melodrama				
Action	39		65	
Adventure	12		9	
Comedy	43		59	
Juvenile	13		16	
Detective-Mystery	10		6	
Murder-Mystery	40		45	
Musical	0		1	
Social Problem	48		16	
Romantic	7		6	
	212	212	223	223
Westerns				
Action	99		110	
Mystery	1		4	
Musical	5		5	
	105	105	119	119
Drama				
Action	4		8	
Adventure	0		1	
Biographical-Historical	14		6	
Musical	5		6	
Romantic	3		9	
Social Problem	25		32	
	51	51	62	62
Crime				
Action	20		24	
Social Problem	7		1	
Prison	4		0	
	31	31	25	25
Comedy				
Romantic	36		42	
Musical	39		35	
Juvenile	8		6	
Human Interest	10		0	
Farces	21		44	
	114	114	127	127
Unclassified		14		16
Totals		527		572

Forty-three scripts or treatments for features rejected in their original form were re-written, re-submitted, and approved. Seventy-three additional scripts, synopses, or story treatments rejected during the year were in process of correction at the end of 1941.

Rejections and eliminations under important provisions of the Code related to: excessive killings, illicit sex without adequate compensating moral values, offensive sex suggestiveness, nudity, unpunished criminal heroes, glorification of gangsterism, gruesomeness and brutality, improper treatment of the institution of marriage, comedy treatment of ministers of religion, sex perversion, bigamy, white slavery, and glorification of suicide.

The Advertising Code Administration reported that there was not a single serious violation of its code during 1941. It analyzed and approved 539 completed press books, compared with 490 in 1940 and 509 in 1939. The increase was attributed to the submission of material to the Advertising Advisory Council by more non-member producers.

Rejected or revised advertisements numbered 472 out of 11,143 submitted, or 4.24 per cent. Rejections of exploitation ideas and miscellaneous accessories increased somewhat, but the report noted a sharp drop in the number of trailers which had to be revised. Special attention is being paid to advertising references to the armed services and Latin American relations.

The Title Registration Bureau is now being used by 25 producing and distributing companies, including 19 members of the association and six non-members. The number of titles in the file of released pictures is over 40,000. The number of titles registered in the unreleased file is about 11,000, and approximately 3,500 new titles are registered annually.

The statistical record for the year 1941 showed: Titles registered, 3,587; releases, 1,076; titles cleared for non-members, 312; titles rejected, 40; arbitrations, 3.

Cites Charity Activities

Practically every theatre in the country and all branches of the distribution and production industry actively espoused charitable causes in 1941, the report said. Theatres collected $988,000 for the USO and National Variety Clubs, gave $900,000 to underprivileged children in addition to annual Red Cross and other contributions, the report noted.

The Hollywood film colony contributed $2,251,373 in 1941 to nine charitable organizations.

Tracing the growth of the motion picture's self-regulatory procedures over the past 20 years, Mr. Hays said the industry in developing motion pictures as "the art of democracy" reflected its spirit as well as served it.

"The motion picture industry also practices democracy in its own processes of self-government. This year celebrates the twentieth anniversary of the industry's fusion of freedom with responsibility in the solution of its problems as a public servant. Both in program and in execution, the effort of the producers, distributors, and exhibitors to work together and to work freely for the public good has followed the pattern of democracy," Mr. Hays concluded.

"The industry's future development is dependent on the continuity of its freedom; its freedom in turn is a corollary of the continued success of its program of self-regulation; but that is not all. If the motion picture is to continue to enjoy freedom of expression, it must maintain the same vision and vigilance, the same integrity of purpose and performance that it has exercised in the past."

ASCAP BILL TO EXHIBITORS IS ONE MILLION A YEAR

Gross Revenue for Society in 1941 Was $4,211,500; Members Got $2,862,474

The American Society of Composers, Authors and Publishers collects about $1,000,000 annually from theatre owners who play films containing music written by ASCAP members—this over and above the rentals for the films which are paid by the exhibitors to distributors.

During 1941 the year which marked the ten-month, longest and most bitter music-war between the radio industry and the American Society of Composers, Authors and Publishers, ASCAP's gross revenue from radio, motion picture theatres, hotels and restaurants and other sources was $4,211,500, with royalty distributions to members totaling $2,862,474.

Total disbursements for the year, with a goodly share expended for legal fees in connection with the ASCAP ban on radio and the various state anti-ASCAP laws, amounted to $1,570,871. These figures were reported by Gene Buck, ASCAP president, at the Society's annual meeting last Thursday and Friday at the Hotel Ritz-Carlton, New York, at which approximately 600 members were present.

$41,000,000 in 20 Years

For the 20 years since the Society has been collecting license fees for the performance of its members' music, the total receipts were $41,000,000, it was disclosed.

According to John G. Paine, general manager, who also reported at the meeting, ASCAP's distribution to members for the first quarter of 1942, to be paid on April 10th, will be approximately $950,000. This compares to $1,010,000 in 1940, which figure is estimated to be the highest distribution ever made for any first quarter by the Society. First quarter payment for 1941 was reported to be $650,000, at a time when income from radio, because of the ban on ASCAP, was considerably decreased.

Rates Increased in 1936

U. S. exhibitors have been paying ASCAP license fees for the last few years close to the $1,000,000 mark annually. In 1920, motion pictures paid the Society about $40,000 and the figure rose gradually, $80,000, $120,000, $150,000 and so on up, annually. The approximate annual average between 1920 and 1933 was $200,000. After the new rates were effected in 1936, the sum was about $700,000 and for the next few years following, it ran close to $1,000,000. The Society began collecting royalties from exhibitors for publicly performing the works of its members in 1919.

In 1939, one of the top years for ASCAP, approximately $4,000,000 was collected by the Society from radio; $1,000,000 from motion picture theatres and $1,000,000 from hotels, restaurants and miscellaneous sources. Observers estimate that of the $4,211,500 collected in 1941, close to $3,000,000 came from radio, about $1,000,000 from theatres and the balance from other sources, and that since 1920, the total poured into ASCAP's treasury from exhibitors represents approximately $10,000,000.

New Distribution Plan

During the annual meeting last week, an important resolution was introduced on a new plan for distribution of dividends. Known as the "basic equitable seniority-of-works plan," it was proposed by songwriter Pinky Herman. It aims to establish a more equitable distribution of the writer-members' share of ASCAP collections, and provides that each member would be guaranteed annually a payment of $50 per year of active membership, up to a maximum of $1,000 annually for 20 years. It also proposes that a member would receive his regular dividends as determined by his classification. ASCAP dividends now are distributed solely on the basis of classification, which method has long been a matter of contention and dissatisfaction among the majority of the Society's songwriters, the so-called "little men." The meeting ordered a referendum of the new distribution plan.

Upper Brackets Cut

According to the proposal, earnings of members in AA, A and BB, the higher income bracket writers, are reduced approximately five per cent to about 15 per cent, while incomes in all lower brackets are increased. Although the relative proportion of earnings among the various classifications is maintained, the increase in the lower brackets serves to raise such member earnings to a figure at which it is possible for the member to pursue his career with some security, while the reduction in the upper brackets is not excessive in view of the larger benefits of the plan.

The meeting also voiced approval of a suggestion that an ASCAP member, residing in California, may receive reimbursement for traveling expenses incurred not more than four times a year for attending board meetings in New York. This proposal, it is understood, followed efforts of Gene Buck, Society's president, to get the board to defray the traveling expenses of L. Wolfe Gilbert when he comes from Hollywood to New York for a board meeting. Recently, 175 ASCAP writers living in and near Hollywood, at a meeting, signed a resolution asking that the ASCAP by-law barring payment of a director's traveling expenses be amended.

With the organization's election of officers scheduled on Wednesday, April 1st, observers believed that Gene Buck probably would be re-elected to the presidency, although it is reported that a number of writers and publisher members, including 11 of the 24 board members, favor his defeat.

Adopting Sales Policy

Meanwhile, ASCAP is pursuing a different kind of public relations with its music users, as borne out by John G. Paine, general manager, two weeks ago in a special before a meeting of the Society's district and field managers in Chicago, when he said, "ASCAP, in its relations with users of music, is changing from a protective policy to a sales policy." In this connection, ASCAP recently dismissed its lawyer representatives and replaced them with business men. For 25 years, the organization has used a distinctly legal approach with regard to fee collections which, henceforth will be handled by its agents as "salesmen," who will keep users informed of composers' latest works and aid in program planning.

NBC SIGNS EIGHT-YEAR PACT WITH BMI

That the National Broadcasting Company is "backing Broadcast Music, Inc., to the limit" was disclosed last Friday in New York by William S. Hedges, vice-president in charge of station relations. Mr. Hedges, in a letter sent to affiliated stations, said NBC was "standing shoulder to shoulder with the rest of the radio industry in continued support of BMI." He notified the stations that the network had signed a new eight-year contract with BMI and had paid six months' license fees in advance, "as a further evidence of our good will toward BMI."

National Decency Legion Classifies Eight Films

Of eight motion pictures classified by the National Legion of Decency in its listing for the current week, four were found unobjectionable for general patronage, three were listed as unobjectionable for adults and one was cited as objectionable in part.

Class A-1, Unobjectionable for General Patronage: "North of the Rockies," "Raiders of the Range," "Reap the Wild Wind," "True to the Army," "Class A-2, Unobjectionable for Adults: "Amateur Gangster," "Butch Minds the Baby," "Yokel Boy," Class B, Objectionable in Part: "Gambling Lady" (Reissue).

Pressburger, UA Sued

Arnold Pressburger, producer, and United Artists, distributor, of "Shanghai Gesture," were sued in New York Supreme Court Tuesday, by John Colton, author of the play, for $250,000 damages. Mr. Colton charged plagiarism of his treatment of the play.

Gullette Appointed

George Gullette has been appointed general representative for Marsh Cinesound, Inc., which has studios at Cedarhurst, and at Oceanside, Long Island, New York.

Republic Plans '42-43 Films; Cagney at UA

Republic, United Artists, Universal and Warners this week advanced product or personnel plans for the new season.

Republic's production program for the first six months of the 1942-43 season was tentatively set last week in Hollywood at conferences between Herbert J. Yates, chairman of the board, and M. J. Siegel, studio head, and will be sent shortly to exchangemen and leading exhibitors for suggestions and revisions, it was reported. Mr. Yates, who left the west coast for New York last Tuesday, is expected to return to Hollywood in three weeks with J. R. Grainger, sales head, to revamp and add to Republic's schedule, following the suggestions received.

Cagneys Form Own Company

James Cagney, film star, and his brother, William, producer, launched a new major film company, backed by $6,000,000 in initial production budgets, it was announced in New York on Monday, following their signing a long-term contract for release with United Artists. William will be president of the new firm, which will be known as Cagney Productions, Inc., and James will be the star of its product. The two brothers are sole owners. The contract was signed in the presence of Edward C. Raftery, president of United Artists, and George Bagnall, vice-president, at James Cagney's home in Coldwater Canyon, California.

The deal calls for the new company to produce at least two pictures a year for United Artists, starting with a block of six, budgeted for a total of more than $6,000,000, according to William Cagney.

In launching the new production unit, James Cagney ends a 12-year association with Warner Bros. as a top male star. Among the Warner pictures for which William was producer and James the star were "Captains of the Clouds," "The Bride Came C. O. D." and "Strawberry Blonde." Recently they completed "Yankee Doodle Dandy."

First of the Cagney films for United Artists, under the new setup, is planned for a November first release, it was announced, and the second for March 1st of 1942. Story and shooting date for the first production will be released soon, it was said. Meanwhile, negotiations are under way for suitable studio sound stages and space for other production departments.

Universal will present four serials totalling 52 chapters during the 1942-43 production season, it was reported last Saturday in New York by Bernard Kreisler, short subject sales manager for the company. The chapter plays consist of 12 episodes of "Junior G-Men of the Air," 15 of "Overland Mail," 12 of "Don Winslow of the Coast Guard" and 13 of "Adventures of Smilin' Jack.'

Warner to Make 86 Shorts

The 1942-43 short subject schedule for Warner Bros. will be substantially the same as for this year, it was learned in New York on Monday. The current year's schedule includes 86 subjects. Norman Moray, head of the short subjects department, is conferring at the studio in Hollywood on next year's program. It is understood that consideration will be given to an increase of patriotic and service two-reelers in color.

Warners has been selling the 1942-43 shorts schedule on the basis of the current year's line-up, with about 1,000 exhibitor contracts already obtained, it is reported, chiefly in the east and midwest.

A meeting of Warner Bros. zone managers and home office executives was held in New York on Tuesday at the home office, with Joseph Bernhard, general manager, and Harry Kalmine, assistant general manager, presiding. Topics of discussion were current theatre problems, new advertising budgets and methods of meeting rising operating costs.

Home office executives who attended included: Clayton Bond, Harry Goldberg, Leonard Schlesinger, Frank Phelps, Sam Morris, Abel Vigard, W. Stewart McDonad, Harry Rosenquest, Louis Kaufman, Herman Maier, Frank Cahill and Frank Marshall.

Zone managers were: James Coston, Chicago; Nat Wolf, Cleveland; I. J. Hoffman, New Haven; Don Jacocks, Newark; C. J. Latta, Albany; Ted Schlanger, Philadelphia; M. A. Silver, Pittsburgh, and John J. Payette, Washington.

The double 1942 summer problem of the heat plus new war conditions was the principal subject discussed at the meeting Tuesday.

More intensive advertising and merchandising as well as other activities to meet the new situations also were discussed. Harry Goldberg, the circuit's advertising and publicity director, spoke on advertising, and other home office executives who addressed the gathering included Clayton Bond, Leonard Schlesinger, Sam E. Morris, W. Stewart McDonald, Herman Maier, Harry Rosenquest, Frank Cahill, Louis Kaufman, Frank Phelps, Abel Vigard and Frank Marshall.

STAGE SHOWS DRAW SERVICES AT B. & K.

Men in the armed forces have a preference for stage shows with their motion pictures, as first choice, and like double features with action, secondly, according to figures just released by Balaban & Katz.

Of a total of 4,320 passes issued to men in uniform during the month of February, 1,134 sought out the Chicago theatre, where a combination policy of one feature and stage shows prevails. Second choice was the Roosevelt theatre with its double feature policy. 796 passes were turned in at the Roosevelt theatre.

Third choice of the boys in brown and blue was the Garrick theatre with one single picture bill, "They Died With Their Boots On" and two double feature combinations. The theatre took in 628 passes. The State-Lake drew 486 passes with "How Green Was My Valley."

Claims Chance Game Record

The Northio Paramount, at Hamilton, Ohio, holds that state, if not the national record for operation of a chance game, which has been conducted continuously at the house for the last seven years without having missed a weekly drawing.

Warner Men Reach Peru

After being delayed for a fortnight in Ecuador due to shortage of air transportation, three Warner Brothers foreign department executives, Robert Schless, from the home office; Peter Colli, Central American manager, and Henry Michaud, formerly of Paris, reached Lima, Peru, Monday. The three are on a business tour of South America.

New Releases Are Held Over

Some new releases held over this week by major distributors included the following:

"Bedtime Story," Columbia: Spreckles, San Diego, March 4th to 10th.

"Invaders," Columbia: Lafayette, Buffalo, March 18th to 24th; Strand, Providence, March 18th to 24th.

"Hellzapoppin'," Universal: Hawaii, Los Angeles, opened February 11th; Esquire, Oakland, opened March 24th; Esquire, Sacramento, March 18th.

"Ride 'Em, Cowboy," Universal: Poli, Bridgeport, opened March 26th; Ohio, Canton, opened March 19th; Palaca, Chicago, March 24th; Denver, Denver, March 24th; Fox, Detroit, March 20th; Criterion, New York, March 4th; Stanley, Philadelphia, March 25th; Albee, Providence, March 11th, and Orpheum, San Francisco, March 20th.

"Appointment for Love," Universal: Century, Rochester, opened March 25th.

"Ghost of Frankenstein," Universal: Strand, Hartford, opened March 25th; Stanton, Philadelphia, opened March 28th; Fulton, Pittsburgh, March 25th, and Paramount, Syracuse, March 25th.

"Ball of Fire," Goldwyn-RKO; held over a fourth week at the Rialto, Atlanta; second week holdovers at Fort Worth and San Antonio.

"Citizen Kane," RKO: held over a fourth week at the Aldine, Philadelphia, and Fulton, Pittsburgh.

"The Male Animal," Warner Bros.: held for a second week at the Strand, New York.

"To Be or Not to Be," United Artists: fourth week at Rivoli, New York.

Record Grosses Expected

Easter Week was expected to bring record grosses to theatres along Broadway in New York. Reports on box office receipts for the week noted that "Reap the Wild Wind," Paramount, which opened last Thursday at Radio City Music Hall, with that theatre's annual Easter stage presentation, took an estimated $13,500 for the day. "Bedtime Story," Columbia, drew an estimated $80,000 for the week ending last Wednesday.

"To the Shores of Tripoli," Fox, which opened last Wednesday at the Roxy, drew an estimated $30,000 for the week. "The Invaders," Columbia, grossed an estimated $22,000 in its third week at the Capitol. "To Be or Not to Be," United Artists, at the Rivoli, brought an estimated $19,000 in its third week.

With reported receipts of $19,000 for last Saturday and Sunday, Paramount's "The Fleet's In" completed its third and final week at the Paramount on Tuesday, with a gross of $37,000 for the week.

Paramount Pictures also reported this week the "capacity business" of Cecil B. DeMille's "Reap the Wild Wind" did in its first week at the newly-opened Paramount Theatre in Hollywood, necessitated putting the feature into an additional house to accommodate the overflow. The film began a simultaneous run at the Los Angeles Paramount Theatre last Friday.

"Gone With the Wind," the David O. Selznick production released by MGM, made its return bow at the Astor Theatre, New York, on Tuesday, on a popular-price, continuous-performance basis.

Concerning the holdover business of "To Be Or Not To Be," Carl Leserman, general sales manager of United Artists, announced that in its first 170 engagements, the picture had played 2,012 days, and had been held-over for additional playing time in 178 days of these first 170 spots.

Weiss with Paramount

William Weiss, formerly with Republic, has been added to the sales force of Paramount's St. Louis exchange.

British Mobile hows Are Not ompetitive

Australia Thr o MacArthur Ne

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city manager ay for a two- dios. He will , director of ad- other executives Warner films, in- Dandy" with James ton Slept Here" fea- d an army aviation

TODAY'S BIG NEWS...
READ IT AND
REAP"

es, Argentina; Rio de Janeiro, Brazil; Port Spain, Trinidad; Caracas, Venezuela; Cu- o, D. W. I.; San Juan, Puerto Rico, and ana, Cuba.

strian Joins WPB

alph B. Austrian, assistant vice-president of RCA Manufacturing Co., has joined the ning Board of the War Production Board Vashington. He has been connected with the pany's film recording department for the six years.

dependent Exhibitors, Inc. for the past eight years, has resigned that position to head the new corporation.

Jack Sogg Promoted

Jack Sogg has been promoted from the position of head city salesman to the branch management of the MGM exchange in Cleveland by J. E. Flynn, district sales manager, and J. J. Maloney, division manager for the company in that territory. Mr. Sogg succeeds Frank D. Drew.

City Council

ham, motion picture projec- rg, Va., has announced his ty council in the election to l.

er of U. S. Army

er, Paramount News sports com- as been called to active duty in the th the rank of Major.

Cecil B. DeMille's "REAP THE WILD WIND"

OPENS TO SMASHING FIRST-WEEK BUSINESS AT THE RADIO CITY MUSIC HALL... MOVES INTO A SECOND TERRIFIC WEEK AT THE HOLLYWOOD PARAMOUNT, AFTER AN S.R.O. PREMIERE WEEK... UNIVERSALLY ACCLAIMED AS ONE OF DeMILLE'S GREATEST SHOWS!



The Picture of the Year!

Paramount Pictures

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

When Leopold Antoni Stanislaw Boleslawowic Stokowski finishes one of those hot concert sessions with the NBC Symphony Orchestra he restores a normal Fahrenheit with an ice rub down. Confidential operatives in the Radio City back-stage area report that a page boy hot foots it to the maestro's dressing room as soon as his performance ends, bearing a bowl full of freshly cracked and frozen just so, H2O—ice. In the privacy of his boudoir, the spies say, the onetime conductor of the Philadelphia Orchestra and co-star of Mickey Mouse ("Fantasia") strips to the waist and has a quick rub down with the ice cubes.

When on tour with the orchestra, and at Philadelphia's Academy of Music, Stokowski also uses ice at intermission. As he steps from the podium his gentleman's gentleman is ready and waiting with a bowl of cracked ice. Stokowski plunges his famous hands in for a quick once over, then holds them out for a brisk rub in soft linen by his valet, in front of his gasping public.

▽

The American Guild of Variety Artists out in California, after arguing with Earl Carroll over labor conditions for Carroll's roadshow cast, has decreed that Carroll cannot apply an "act of God" clause to reduce salaries for performances lost to blackouts.

▽

As a member of that oldline vaudeville team, The Trado Twins, Pete Trado some time ago was offered a part in the serial, "Spy Smashers" but declined the offer. Last week, in lining up with the motion picture business, as manager of the Broadway Theatre, Camden, New Jersey, Pete began making preparations to play "Spy Smashers"—instead of playing in it.

▽

Mexico City's police department posts new pictures of known sneak-thieves and pickpockets every week in the lobbies of movie houses, with warning: "Possibly this criminal is beside you now. Be careful!"

▽

American short-wave broadcasters—the gentlemen here charged with combatting Nazi radio propaganda—were still chuckling this week over a Yankee trick which drove Jane Anderson, a renegade American, off Radio Berlin.

Jane, described as a sort of American Lord Haw Haw, was doing quite well as a star performer for the Nazis until several nights ago. Then she undertook to set her foreign listeners right on the "false' reports of food shortages in Germany. She told of a visit to the Berlin theatre with a Nazi admirer.

"On silver platters were sweets and cookies," she said. "I ate Turkish cookies, of which I am very fond. My friend ordered great goblets of champagne into which he poured shots of cognac. Sweets and cookies. Not bad!"

All the American broadcasters did was to record Jane's speech and rebroadcast it to the German people to whom black bread and ersatz beer were luxuries.

Jane has not been on the air since.

▽

Paramount Pictures announces that "Rita Johnson was signed by Paramount today for the role of Ray Milland's financee in 'The Major and the Minor.'"

Marrying for money.

How a U. S. Army photographer, aboard one of the Army bombers in a group that arrived on Oahu December 7 scared off three Japanese planes by pointing his movie camera at them is revealed for the first time by Technical Sergeant Jesse Schneider, of San Diego, Calif., crew chief in the flight, in a special telephone dispatch to the *Times*, in New York, from Honolulu, last weekend.

Sergeant Schneider said all crew members in his plane were watching for the first glimpse of Hawaii when a flight of twelve torpedo bombers were sighted approaching Oahu from the north and about thirty miles away.

"All of a sudden three of them peeled off and came after us," Sergeant Schneider said. "We waved, thinking they were some of the U. S. aviators from Hickham Field coming out to greet us. We were happy to see them after flying out of sight of land for so long. Then Johnny Meeks, who is our photographer, decided to take pictures of them. He got out the movie outfit and pointed it through the side window.

"The Japs started pouring lead at us, but the minute Johnny aimed the camera, they scattered. They must have thought it was a machine gun."

Sergeant Schneider said the big bombers were unarmed, because no attack was expected and it was customary to fly to Hawaii from the mainland in peacetime without heavy ammunition loads. But one crew member emptied his automatic at the Japanese, Sergeant Schneider added.

▽

Pretty soon Major Edward Bowes will be down to his last yacht. He has just turned one over to the U. S. Navy. His "Gi Deo" has been accepted by the Secretary of the Navy Frank Knox. His "Edmar" and "Edmar Jr." are already in service.

▽

Noel Toy, the fan dancer, reports, via Lee Mortimer, that the way to tell the difference between a Chinaman and a Jap is—a Jap carries a camera.

▽

Next time John Golden, a grand ol' man of the theatre, decides to send out those old gag postcards signed suspiciously by a gal, he'd better ask some movie exhibitors about their dynamite potentialities.

Mr. Golden has been named defendant in a $2,999 damage action in St. Louis, by one Herman Goldwasser, St. Louis traveling salesman, as an unexpected development in what Mr. Golden's people considered a clever press agent stunt for promoting "Claudia," Mr. Golden's play.

In advance of the opening of "Claudia" at the St. Louis American Theatre, postcards were sent to a large number of St. Louisians from Chicago. The plaintiff was among those receiving the cards, which bore this message, in feminine handwriting: "You must see Claudia when she comes to St. Louis. She's the most fascinating girl in town. John Golden will introduce you, I'm sure. In haste, Helen."

Traveling salesman Goldwasser says his wife got the card while he was on the road. And then the fun began.

Chicago clothing manufacturers blame the motion picture newsreel for events leading up to those 'Victory' suits for men, and which are now in the making to conserve wool. When you get a look at yourself in that designer's nightmare of a suit minus lapels, pocket flaps and trouser cuffs, with a coat so short as to leave a gap above the skimpy trousers, blame the newsreelers, say the clothiers. They complain that the present stampede on men's clothing is due directly to newsreels, because even though there is a shortage of wools, the manufacturers had laid plans to operate with a fair degree of normalcy, but the newsreels took up the idea of a proposed 'Victory' suit and started the 'panic.'

▽

And now the lawyers are complaining. The American Bar Association, at a regional meeting in Dallas, say that films fail to portray the lawyer in his true light, charging that "doctors are always shown as angels of mercy," whereas "lawyers are portrayed as rascals and shysters."

▽

Looks like Walt Disney's cartoon artists "drew" a royal flush in the Army. Five of the pen and ink specialists who drew for Disney up to a few days ago have arrived at DREW Field, Army air base at Tampa, Florida.

▽

The arrival in New York, last Monday, of Wesley Green, of the National Film Board of Canada, immediately sent a MOTION PICTURE HERALD reporter to telephone for an interview. "Sorry," said the switchboard operator at the Hotel Warwick, "we cannot disturb Mr. Greene. The baby is sleeping."

▽

Fifteen members of the Fanchon and Marco theatre staff in St. Louis have been appearing at their desks for days with cotton in their ears and water in their eyes. They are after effects of intensive drills as members of the Missouri State Guard, called by Governer Forrest Donnell to prepare for martial law in connection with a long and bitter labor dispute at Wentzville, Mo. The 15 have been drilling every day with new firearms and tear gas.

▽

Special bulletin to the news desk reveals that the FBI has, to date, "spot-searched" the homes of more than 8,000 German, Italian and Japanese nationals in the U. S., seizing 1,500 guns, 156,000 rounds of ammunition, 1,200 radio sets, large quantities of photographic equipment, including 1,311 cameras and 44 special camera lenses, dynamite, dynamite caps and fuses, gunpowder, sulphuric acid, 820 swords, dirks, daggers, machetes and sabers and charts and maps of the Panama Canal, San Francisco Bay, New York Harbor, and other vital spots.

▽

You'll soon be seeing a new Twentieth-Century-Fox picture, called "Who Was Hope Schuyler," directed by Thomas Z. Loring, a newcomer.

Thomas Z. Loring is W. Zolley Lerner, who hails from Kansas City, Mo. The studio ordered the name change, but allowed the retention of the middle initial "Z" to allow Mr. Loring-Lerner's friends to continue calling him 'Zolley.' He's only 34.

NEW IATSE MOVES FORECAST TIGHTENED HOLD ON LABOR

Takes "Necessary Steps" Against ASC; N. Y. Council Control Strengthened

The International Alliance of Theatrical Stage Employees will use necessary measures to bring into line the recalcitrant independent American Society of Cinematographers, Richard F. Walsh, IA president, said in New York last week. At the same time, the IATSE moved in New York to tighten its control over eastern members, by specifying that no locals may sign contracts without prior approval of the Alliance Motion Picture Production Union council.

The pronouncement that the Cinematographers will be made an IA union heightened speculation over its course. The IA's studio photographers' local, 659, voted two weeks ago against a separate charter for the Society, asking that its members be brought into the local, and justifying the stand on the grounds of unity.

The Society, meanwhile, is fighting the local. It filed with the National Labor Relations Board charges against ten producers claiming that they refused to bargain collectively over wages for first cameramen, over whom the Society has jurisdiction. This is an oblique blow at the IATSE local. It was pointed out, however, that ASC cameramen must have Alliance cards to do location work, and that their assistants, and all other associated studio workers are IA members.

The International Brotherhood of Electrical Workers, one of the seven international unions in the studio basic labor agreement, this week said it had drawn a charter, but Fred Jackman, president of the Society, said applicaiton for it would await the NLRB case disposition.

Mr. Walsh, in New York, said he knew of the IBEW offer, but that his union was prepared for it. He reiterated the IA's contention it had jurisdiction over all cameramen, and declared: "There can be only one cameramen's local in Hollywood."

Control Tightened

The order that no New York IATSE local sign a contract without prior approval of the organization's Motion Picture Production Union Council in that city, was seen this week as tightening the international's control, and also increasing the bargaining strength of the weaker union links. Thus, powerful unions will not sign contracts with companies failing to reach agreements with smaller unions.

Immediate application was seen. Laboratory Technicians Union, Local 702, has been about to sign with the March of Time. However, the Studio Mechanics Local 52, has been unable to reach agreement with that company. Film circles this week awaited stoppage by Local 702 of its negotiations.

Members of the Screen Publicists Guild, New York unit, met in that city Tuesday night, to discuss and map further phases of their campaign to force the majors to sign a closed shop contract sought since the Guild won an NLRB election more than seven months ago.

The dispute, which nearly reached the strike stage, was this week still in the hands of the United States Conciliation Service, which continued conferring with both sides. The Service stepped in last week, after the Guild distributed leaflets in front of New York and Hollywood theatres, prepared for picketing, and authorized its executives to call a strike when necessary.

Guild Elections

Meanwhile, in that city, the Screen Office and Professional Employees Guild, Local 109, of the CIO's United Office and Professional Workers of America, continued winning members in the majors' home offices. An NLRB election at Twentieth Century-Fox, and at Movietone News, on Monday, was won, 196 to 96.

The union has already won at Loew's and Columbia, and been certified the bargaining agency for white collar employees, by the NLRB. Similar certification applying to Fox and to Movietone News is expected from the NLRB shortly. Decision by the NLRB on a requested election at RKO's home office is expected shortly.

The local has requested recognition at National Screen Service, covering 15 workers.

Its statement Tuesday said it would open negotiations for a contract with Loew's and Columbia soon.

David Golden, chairman of the unit, said Tuesday that his local had been designated bargaining agent for more than 1,100 employes and would soon be so designated "for the balance of the 2,000 office workers in the film industry in New York."

Morris Kravitz on Monday was elected business agent of New York projectionists' Local 306, succeeding Bert Popkin, who resigned recently. Also elected were delegates to the IATSE convention at Columbus, Ohio, June 1st. They are: Herman Gelber, president; Charles Beckman, Joseph Basson, Mr. Kravitz, Ben Seher, Steve D'Inzillo, James Ambrosio, Wallace Burns, Edgar Stewart, Alexander Polin, and Jack Teitler.

Hearing in Newark Chancery Court on a suit to appoint a receiver for the city's IATSE local 244 will be held April 17th. The suit is by six members who charge officers with malfeasance and coercion. The plaintiffs are George Gilligan, Edward McCrudden, William Primmer, Jules Hegel, Phillip Carlin, William Nugent. They first complained in October, asking that the officers be removed and an accounting of funds given.

Agent Faces Trial

Louis Kaufman, business agent of the local, faces trial April 6th, in New York Federal Court, for allegedly extorting "more than $1,000,000" from distributors, in conspiracy with Nick Circella, who will be sentenced April 7th, after pleading guilty; and George Browne and Willie Bioff, who were given eight and ten year Federal prison terms, respectively.

The New York State Labor Relations Board is considering the Exhibition, Entertainment, Exposition Employees National Union petition for certification as the bargaining agency for managers and assistant managers of the Loew's circuit. The petition applies to such workers in the company's Westchester and New Jersey houses, in addition to those in New York.

Primary elections for the Philadelphia musicians' union will be held April 7th. Four candidates head parties. The incumbent president, Frank P. Liuzzi, and vice-president Romeo Cella, head tickets as presidential candidates, representing the concert and symphony groups. Charles McConnell, music contractor for the Warner theatre circuit, heads a theatre party, and Johnny Arthurs a dance band party.

Film Carriers Negotiate

Detroit film carriers opened negotiations this week for renewal of the annual contracts with the film truck drivers. The contracts extant expire May 1st, and it was said negotiations would be completed by then.

Actors' Equity held a quarterly meeting Friday, March 27th, at New York's Hotel Astor. No motions were submitted, no resolutions drawn. Officers and committees reported. The nominating committee for the June elections was selected. On it are Paul McGrath, Donald Foster, Vincent Price, Alexander Kirkland, Helen Brooks, Louis Sorin, Patricia Collins, Leon Ames, and Sam A. Jaffe. The latter three had been selected previously by the council.

DROP BROWNE AS N. Y. DEFENDANT

George Browne, former IATSE president, now serving eight years in Federal prison for extortion from major distributors, will not be defendant in disgruntled minority stockholders' accounting suits against the officers of those companies. His name was dropped from the consolidated Fox suits last week, in New York Supreme Court. He is not named in the Warner stockholders' complaint; and, while listed in the Paramount suits, will not be served, observers said. Willie Bioff, Browne's associate, and now serving ten years in Federal prison, probably will not be a defendant either.

"Zola" Booked by RKO

"The Life of Emile Zola," the Warner Bros. film starring Paul Muni, and revived by that company, has been booked by the RKO circuit in New York, it was reported in that city this week. The picture will open in a number of RKO houses in mid-April.

THEATRES PROCEED WITHOUT OFFICIAL RAID INSTRUCTIONS

Local Plans and Blackouts Observed; East Coast Shore Resorts Dimmed

Theatre men this week still awaited the much heralded, slowly materializing manual of air raid precautions, produced by the U. S. Office of Civilian Defense in consultation with experts of the film industry, and to issue shortly from the Government Printing Office. Meanwhile they went ahead perfecting the plans which in almost every locality have been drawn by independent and circuit theatres alike; and underwent practice blackouts, especially along the coasts.

New York, which had blackouts last week in Staten Island, lower Manhattan, and Coney Island, this week staged one in the Bronx, affecting an estimated 88 houses. The blackout was Tuesday night, in the borough's lower half, the upper half will be blacked out April 9th. The blackout was for 30 minutes, beginning at 9:00 P.M.

Meanwhile, Long Island's 125 miles of Atlantic Coast line began a permanent "dimout," similar to that obtaining for several weeks along New Jersey's longer coast line. Boardwalk, marquee, hotel and roadway lights are proscribed.

The blackouts in Staten Island and lower Manhattan cost theatres 40 to 50 per cent of their normal revenue; but owners said the novelty was causative, and that, were blackouts frequent, normality of theatre-going would probably return, judging from experience in other countries. The Nassau County blackout last week was said to have reduced grosses 50 per cent in some spots. The Bronx blackout effected a 40 per cent cut.

Tentative Measures

New York theatres, with weeks of OCD warnings, several lectures by authorities, and instructions by circuit heads, are prepared for blackout as well as raid.

At a meeting three weeks ago of representatives of all theatres, the consensus was that owners should proceed with precautions regardless of the OCD manual, because the predicted air raids might come before issuance of the manual, and also that there were obvious civil defense precautions to be taken anyway; sand buckets, appointment of theatre wardens, instruction of staffs, gathering of blackout material, charting of water and electricity turnoffs, removal of hanging fixtures and of glass which might shatter.

Outstanding example of precaution, according to Broadway sector observers, is the Paramount Theatre, in that district, which has thoroughly trained its staff, garnered elaborate equipment, and already has removed its three 3,700-pound glass chandeliers. The Capitol, and other theatres, are reported studying removal of their heavy overhanging fixtures. All are confident that with large lounges and lobbies, they afford considerable refuge space.

The theatres in Rochester have decided to tax themselves according to size, to finance raid precautions. The minimum will be $2 per 500 seats. Large downtown houses may pay $10. There is a warning system, based upon the RKO Palace. It is relayed at several others, to all theatres.

The city's 20-minute blackout last week cut business by an estimated 25 per cent in some instances. The entire county, Monroe, was darkened.

Raid Manual for Staff

Warner theatres on the West Coast have distributed to staffs a 13-page booklet on raid action. At least one employe in every theatre is required to take Red Cross instruction, and to conduct weekly drills.

The entire Massachusetts Coast blacked out Tuesday night, under instructions from the state's Committee on Public Safety. There was no advance warning of the hour. Airplanes simulated raiders. No lights were permitted, contrasting with a Boston blackout previously, in which theatres were permitted to have small guide lights over cashiers' booths.

Samuel Pinanski, circuit owner, is head of the Committee's parks and theatres division.

More than 100 managers and staff members of theatres in New Bedford, Taunton, Attleboro, North Attleboro, Fall River, Onset and Wareham, comprising Massachusetts Region 8, attended the civilian defense meeting at Harry Zeitz's State Theatre in New Bedford, Thursday March 26.

Defense Meeting

Nearly 100 per cent cooperation of all houses in region as to training of staff members to handle any emergency, equipment and inspection was reported. Speakers included executive secretary Joseph H. Brennan, amusement industry section, State Department of Public Safety; deputy regional director William S. Canning, manager of Interstate Empire, Fall River; and Rhode Island director William E. Spragg, M. & P. circuit district manager. Edward Cuddy, M. & P. general manager, was present. Mr. Brennan urged that patrons remain seated and keep quiet while shows go on as usual during blackouts. Mr. Canning told of steps taken in Fall River for recent blackouts.

Although the Atlantic City boardwalk has been "dimmed out" for the duration of the war, the movie theatres are planning on "business as usual." The boardwalk houses which start their season Easter Sunday will re-open as originally planned. Warner Brothers is reopening its Strand Theatre, and the Weilland-Lewis circuit its Virginia Theatre, both first-run boardwalk houses, with plans to remain open as usual until Thanksgiving Day. James Ricci, former manager of Warners' Stanley Theatre there, will manage the Strand. In addition, the Steel Pier is re-opening with the holiday and again will present first-run pictures in its Music Hall.

Atlantic City Dimmed

While all theatre marquees are entirely darkened, picture houses on the side avenues are permitted to use lights necessary in the box-office and in the outer lobbies. The fronts of the boardwalk houses are entirely darkened. The only serious box-office effect of the dim-out has been a dropping-off of business at the last evening performance. Chief theatre warden I. Perlin has organized each theatre of the 20 in the resort into individual units for blackout and air raid work, and reports 100 percent co-operation on the first test.

Leon Trainor, manager of the Rialto Theatre, Allentown, Pennsylvania, was appointed air raid warden for all the theatres in Lehigh County, including Allentown, Slatington, Emmaus, Palmerton and several smaller boroughs. All the houses will be equipped with incendiary bomb equipment, including sand boxes on the roof and fire fighting tanks. Arrangements are also being made to switch out neon signs, marquee lights and other illumination in an alarm.

"Pledge for Victory"

The co-operation of all theatres in the Philadelphia territory has been pledged to Sidney H. Weiler, associate state administrator, Treasury Department, for the "A Pledge For Victory" camgaign to be conducted in Pennsylvania from April 9th to 16th. A one-minute movie in sound has been prepared for use by theatres. The campaign is in connection with the defense stamp drive. The film, which will be delivered by the Highway Express Lines, is to be attached to news reels for complete showings.

Pittsburgh police will enforce the order issued by the Allegheny County Council of Defense, that outdoor illuminated signs be so equipped that they can be blacked out in five minutes. Police Superintendent Harvey Scott had ordered a checkup throughout the city, to see that the edict is obeyed. It makes mandatory that signs, including theatres' and outdoor billboards, be installed or revised, so that if an air raid signal comes, switches for signs and window lights can be instantly pulled.

Tested there recently was a new blackout device which automatically turns off illuminated signs, by radio impulse. Developed by Pittsburgh Outdoor Advertising Co., the instrument—a small radio receiving set—was attached to a gigantic illuminated sign downtown, and tuned to a KDKA broadcast by Ross L. Leffler, county civilian defense head.

Elbert Baker is head of the Spokane, Washington, Civilian Defense Council the-

(Continued on following page)

"SEE MOVIES," GAS DEALERS ADVISE

Closing of gasoline stations on Sundays, in New York, to conserve the fuel, may benefit theatres, if advice of the Gasoline Merchants of Brooklyn and Queens is heeded. That dealers' organization told members last week: "As good Americans, it is your duty to take advantage of this situation to take your family out, or to the movies, on Sunday.

U.S. FILMS TO 13,000 HOUSES

(Continued from preceding page)

atrical unit. Mr. Baker is city manager for the Evergreen circuit.

In the largest single class to turn out since the program started, more than 300 employes of St. Louis theatres last week took part in a fire drill at the Fox Theatre as part of the Amusement Defense Bureau's preparedness program.

Meanwhile, 40 other theatre workers are taking first-aid instruction. Another step reported by Edward Arthur, head of the bureau, was the completion of an emergency lighting equipment for the 5,038-seat Fox Theatre, third largest house in country.

Toledo, Ohio, theatre employees are taking a ten-week air raid protection course, under Jack Lykes, manager of the Loew's Valentine, and vice-chairman of the air raid defense committee. The group meets Wednesday mornings at the city's Paramount Theatre.

In Detroit, theatres were represented at the meetings last week of the Industrial Protection Institute. Theatre men discussed a detailed air raid manual presented them by Robert Corbin and Joseph Busic, of the United Detroit circuit.

The Chicago Commission for Defense theatre division has submitted to Theatre Coordinator John Balaban, the preliminary draft of a defense manual to be used by downtown theatres. On the draft committee are James Trinz, Clark Theatre, chairman; William Holden, Chicago Theatre; Frank Smith, RKO Palace; Abe Cohen, Shubert interests.

URGES LIVING UP TO "ESSENTIAL"

"The motion picture industry will remain an essential industry just so long as it makes a substantial contribution to national effort during the present emergency," B. V. Sturdivant, director of the Los Angeles Theatre Defense Bureau, said upon his return last week to the west coast from Washington where he conferred with Lowell Mellett, Coordinator of Government Films.

"If the day comes when producers and exhibitors cannot justify their existence with proper cooperation, then that will be the day when our manpower and resources will be diverted to other avenues of doing our part," he said.

Exhibitors are expected to give Government-sponsored Victory Films preferred playing time, he told theatre men of his city.

USO Campaigns for $32,000,000

United Service Organization has set a goal of $32,000,000 for its second fund drive, to be launched from May 11th to July 4th, to provide entertainment and recreation facilities for U. S. armed forces at home and abroad. USO reported at its New York headquarters last week that it expected the total number of men in uniform would rise to at least 4,000,000 within the next year. On that basis, the funds it seeks will be about two cents a day per soldier and sailor.

Of the amount sought for the drive, approximately $15,466,000, or about half, will be used to operate 450 service clubs and 250 smaller units in this country. Approximately $5,600,000 of the total campaign fund will be used for emergency overseas work, and another $1,876,000 to continue present activities in Hawaii, Alaska, Labrador, Panama and the Caribbean bases. About $4,000,000 is needed for camp shows here and overseas.

Last year's $14,365,161 subscription from the public, will be exhausted by the end of May, USO reports. The increased goal this year is needed to meet expansion of our armed forces, and USO estimates that $20,000,000 will be required to carry out its program. The organization now has 413 service clubs and 19 clubhouses and additional units in six trans-ocean bases, with plans for 16 more.

In 1941, through an industry organization headed by Joseph Bernhard of Warner Bros., $1,000,000 was raised for the USO drive. Chairman for the motion picture division of this year's campaign is expected to be announced shortly. The 1942 quota for the industry in New York City has been set at $75,000.

John D. Rockefeller, Jr., is honorary chairman of the USO War Fund campaign, Prescott S. Bush, national campaign chairman and Henry C. Brunie, president and board chairman of the Empire Trust Company in New York, is general chairman of the Greater New York drive.

The Hollywood Victory Committee for the Stage, Screen and Radio, reported last Saturday that it had set a new high last week with 107 players contributing their time and talent to 25 Army and Navy camp shows, radio broadcasts and other fund raising and morale activities.

According to Harper Sibley, national president of USO, 250,000 soldiers per week are being entertained by 25 Camp Show units throughout the country. Mr. Sibley told a Hollywood luncheon group last week that film stars such as Mickey Rooney, Deanna Durbin, Rosalind Russell, Judy Garland, Dorothy Lamour, Edward G. Robinson and others, heighten the show attractions considerably by their personal appearance tours with the units.

In Minneapolis this week, it was reported that performers there were about ready to "strike" against any more free performances for servicemen because of the distribution of USO funds. They claimed that of the $97,000 raised for USO in that city, not one cent had gone to any local player for work at Fort Snelling, an important induction center at Minneapolis.

13,000 Theatres for Victory Films

Joseph Bernhard, Warners, chairman of the motion picture division of the War Activities Committee, announced Tuesday in New York, that over 13,000 pledges had been signed by exhibitors agreeing to show Victory Films. The drive for commitments has been under way for some time. Harry Brandt is chairman of the Committee which is rounding up showmen.

Victory Films are produced under the auspices of the office of Lowell Mellett, Co-ordinator of Government Films.

During the past year, 16 such films, together with 12 Army Recruiting trailers and a series of Defense Bond "tags," have been released. In the months ahead a substantially larger number of films will be distributed and exhibited under the auspices of the War Activities Committee.

These pictures are produced in various ways. Most of those made by Government agencies come from the Office for Emergency Management which in many cases avails itself of screen motion picture talent.

Radio Starts to Halt Manufacturing

RCA Manufacturing Company at Camden, N. J., announced last week that it had completed its last commercial radio-phonograph for home use on March 5th, beating the War Production Board deadline for discontinuing civilian radio production scheduled for April 22nd. On April 7th, the last radio chassis will roll off the assembly line at the RCA Camden plant for the duration, the company said, 50 days ahead of the deadline.

A $2,000,000,000 program for production of communication equipment for military use is awaiting the halting of civilian radio production in two weeks, the WPB disclosed in Washington. By the end of the year, according to board officials, the converted radio industry should be producing at a rate in excess of $125,000 a month, 20 per cent aircraft and navigation equipment, 20 per cent tank sets, walkie-talkies etc., and the remainder in telegraph, telephone and miscellaneous equipment.

War Production Board officials estimate that conversion to war production will bring 5 set manufacturers, backed by 250 firms making parts and 500 to 1,000 companies making switches, stampings, screws, etc. Twenty-one set manufacturers had experience last year in making military equipment with orders worth $10,000,000, estimated at only five per cent of their total volume. Contracts awarded so far this year total $500,000,000 and went to approximately 40 firms, but only 11 have thus far booked war business in excess of the 1941 civilian business.

Army Radio Shows

On Army Day, April 6th, the Blue Network Inc., will launch a new five-times-a-week series titled "Chaplain Jim—U.S.A.," produced with the cooperation of the radio branch of the War Department's bureau of public relations. Originating in New York and scheduled to run for the duration of the war, the feature will be heard nation-wide on Blue stations every Friday morning from 10:45 to 11:00.

The series, produced with the research aid of the War Department, is designed to describe military life through the eyes of an Army chaplain, according to the announcement released by the Department last Friday. The central character, of the radio-story, a two-fisted chaplain, will recount various phases of Army life.

This Sunday afternoon, on the eve of Army Day, the National Broadcasting Company will broadcast over its Red network a program titled, "The Army Hour," the first in a weekly series, designed by the U. S. Army to broadcast to the world in news and dramatized form the activities of the Army. According to an announcement made by NBC, the program "in no sense will be merely another radio series. It is designed to serve as a reference point from which the American people can turn each week to find out what their Army is doing."

CANTINA

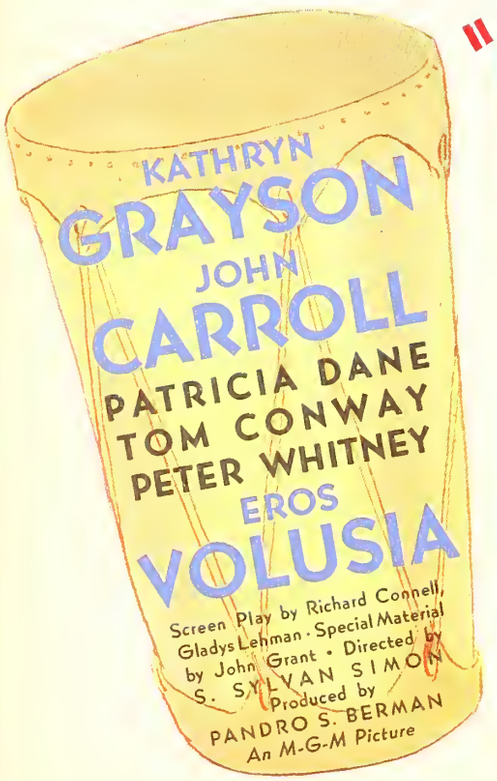


IT'S AS SIMPLE AS

A B BOTT & C OSTELLO

THAT THE DOUGH WILL BE R-O-L-L-I-N-G DOWN TO

"RIO RITA"







THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER
Hollywood Editor

ESTEEMED EDITOR:

'Twas to Fort Riley in your native Kansas that a young man intent upon destroying Kaiserism reported with a surplus of fervour and a high content of ideals on the occasion of that other war which was to be the last one.

And it was there they tethered him to a typewriter, trigger men being more plentiful than typists in that other and reportedly different era, to sit out the fracas which was to end in the making safe of the world for democracy.

Sitting it out thus one day, the young picked up a newspaper containing a picture of the then President and his guests at a dinner of some kind. Men in uniform and tails, accompanied by ladies in evening gowns, were all over the place, smiling in unison, manifestly well fed and visibly comfortable.

Newspapers and magazines had been full of that variety of art for weeks—maybe from the beginning—but your Kansas was staging one of its all-out blizzards on this day and cheer was nowhere 'round.

So the soldier armed with the L. C. Smith stuck a sheet of paper into it and composed for his private and personal relief a length of satirical fiction ("The Battle of the Kaw" was the name he gave it) so rich in seditious content that the very paper, which was government issue, broke out in goose pimples as the corrosive phrases fell into place in row upon row.

Embarrassing Moment

Down near the end of page three of this exercise in escapism, by which time the President, King George, General Pershing and everybody else of moment at the moment had been caricatured, lambasted and denounced in four-letter words, the soldier became conscious of a presence behind him.

The presence turned out to be a Colonel of Infantry, who had been reading over his shoulder, and the young man started to extract the page from the typewriter in hope of escaping court martial or firing squad, guardhouse at very least.

But the Colonel stopped him with, "Go on and finish it—you seem to feel the same way I do about the damned thing."

So the surprised soldier finished the screed, whereupon the Colonel ordered him to draft a copy of it for his use, and the next day the Colonel brought in two Majors who wanted copies badly enough to buy them, and in the weeks that followed the soldier got roundshouldered from grinding ing out copies of his highly treasonous tract for patriotic commissioned officers who found their personal sentiments vented in its venomous phrases.

Far from getting himself court-martialled for writing the thing, the soldier stood in genuine though well paid danger of a disciplining for declining to rewrite it interminably. Of course, he didn't decline.

PRODUCTION GAIN

Production gained during the week, rising from the 38 to the 43 level, with start of 11 pictures and completion of but six.

COMPLETED

MGM
Once Upon a Thursday
Pacific Rendezvous
PRC
Mad Monster
Gallant Lady
20TH-FOX
It Happened in Flatbush

STARTED

COLUMBIA
Valley of Lawless Men
S.O.S. Iceland
MGM
Tulip Time
MONOGRAM
She's in the Army
PARAMOUNT
Priorities of 1942
REPUBLIC
Stardust on the Sage
ROACH
Bridget from Brooklyn
20TH-FOX
Pied Piper
A Haunting We Will Go
UNIVERSAL
Strictly in the Groove
Destiny

SHOOTING

COLUMBIA
He's My Old Man
Parachute Nurse
He Kissed the Bride
Three's a Crowd
GOLDWYN
Pride of the Yankees
MGM
Yank at Eton
Apache Trail
Pierre of the Plains
Jackass Mail
Get Rich Quick Maisie
'Til You Return
MONOGRAM
Where Trails End
Corpse Vanishes
LOEW-LEWIN
Moon and the Sixpence
PARAMOUNT
Forest Rangers
Major and the Minor
Road to Morocco
Glass Key
REPUBLIC
Remember Pearl Harbor
In Old California
ROACH
Hitler's Valet
20TH-FOX
Thunderbirds
Loves of Edgar Allen Poe
Strictly Dynamite
UNIVERSAL
Pardon My Sarong
Broadway
Eagle Squadron
WARNERS
Hard Way
Across the Pacific
Constant Nymph
Desperate Journey

But that was that war.

Maybe this one's different.

Maybe the soldiers in today's army are thrilled and inspired by the newspaper and magazine pictures showing General This and Colonel That surrounded by Hollywood cuties at swank caravansaries in the Cinema Capital—all in the interests of that indispensable morale which everybody seems to know so much about except the men who have it.

Maybe times, and soldiers, have changed.

But the doughboy who sold the seditious satire to his superior officers on that other but equivalent occasion doubts it.

He believes today's soldiers are much like yesterday's soldiers, at bottom, and that it would be a good idea for the photogs to lay off when the brass hats come to Hollywood.

He believes the effect of a newsphoto showing General Greybeard grinning down into the upturned profile of Gertie Glamour may be okay in a way for Gertie but nets the General no good with the shocktroops.

He believes it's tough enough to convince a doughboy in Iceland or Ireland that the General has any business in Hollywood anyway—*without art.*

Doughboys are realists.

▽

Back from conferences with Lowell Mellett, Coordinator of Government Films in Washington, director B. V. Sturdivant broke the situation down into plain words in a report to the members of his group:

He said, "the motion picture industry will remain an essential industry just so long as it makes a substantial contribution to the national effort during the present emergency."

He continued, "The motion picture has a great and significant duty to perform, but every member of the industry, regardless of his or her position, is expected to contribute to the war effort just as the man on duty at the firing line. If the day comes when producers and exhibitors cannot justify their existence with proper cooperation, then that will be the day when our man power and resources will be diverted to other avenues of doing our part."

No one had put the matter quite that plainly heretofore.

▽

Junketing, pronounced dead some while back, sat up and took nourishment last week.

Stars and press were transported by the Motion Picture Society for the Americas and the Hollywood Victory Committee from here to Ensenada, Mexico, to entertain Mexican Army and Navy personnel.

Stars and press were transported to San Diego by Twentieth Century-Fox to attend the world premiere of "To the Shores of Tripoli" in three of that city's theatres.

In common with other institutions, the junket has undergone streamlining.

Success was achieved in each mission, and the usual good time was had by all.

The junketeers will see to that last, you may be sure, even if necessity compels resort to roller skates.

▽

Are you Easterners serviced by a "continuous newsreel" radio program?

If not, your broadcasters are letting you down.

Folks hereabouts, after carrying time-schedules in their pockets to keep abreast of newscastings after the war started, have learned that they can tune to Mutual's KHJ any time between 10 and 11 nightly for 15 minutes of the day's news, tuning out when the newscaster comes around again to that point in his script at which they tuned in.

It does away with the necessity of tuning in at start of the program to catch the top news events of the day.

Nice idea.—W. R. W.

NON-THEATRICALS BID FOR WAR-FILM DISTRIBUTION

16-mm. Distributors Offer Facilities for Showings; Urge Wide Organization

Non-theatrical distributors want to take over distribution of war-and-defense films for the Governmet in the U. S.

Sixteen millimetre film distributors, gathering under the impetus of war in what is probably their most representative assemblage, have offered Lowell Mellett, U. S. Coordinator of Government Films, the use of their thousands of non-theatrical outlets.

Not specifying the number, nor names, nor types of outlets, because theirs is a highly competitive field, the dealers nevertheless have assured the Coordinator they can produce more outlets for the Government's myriad films produced and planned, than can the organized industry's 35-mm. distributors.

The dealers, banded as the Standing Advisory Committee from the 16-mm. distribution industry, are represented as feeling Government and Government sponsored films on war phases, have not had sufficient circulation, and may not have, through regular established 35-mm. channels. They add that efforts to distribute such films to 16-mm. forums—churches, schools, colleges, clubs—cannot obtain maximum results unless the national exchange system set up by the 16-mm. distributors, is used.

They say, in their proposals, that the principal needs are:

1. A plan of organization that will mobilize the widest possible support for the showing of Government films;

2. Adequate films;

3. Physical distribution facilities for booking, shipping, inspecting, repairing, and keeping reports on films shown;

4. Projection equipment and personnel.

They ask the Government to pay transportation costs and costs of handling prints; and they guarantee the films will be available to, and urged upon, customers without any charge.

The dealers then particularized, point by point.

Suggest Regional Groups

Of organization, they suggested the appointment of regional coordinators of 16-mm. Government films and state advisory committees to cooperate with the coordinators. These committees would comprise the coordinator, the State superintendent of schools, the director of the state council of defense, leaders of important social groups, a visual education specialist, and a publicity chairman.

They added that the coordinator should form local organizations, to obtain maximum showings; and that all audiences should be cultivated, including women's clubs, parent teachers' associations, Legion posts, Red Cross chapters, service clubs, labor unions, raid warden groups, granges, farm bureaus, cooperatives, 4-H clubs, defense meetings.



By Staff Photographer

C. R. REAGAN, chairman of the Standing Advisory Committee of the 16-mm. Distribution Industry.

It was suggested the urban committees promote the program within their communities and that rural committees promote showings throughout their counties; the latter comprising in addition to the factors mentioned, the county farm agent, health officer, and a county press representative.

The dealers' offer also recommended that rural and urban committees designate administrative secretaries, preferably experienced in educational films. This officer would organize and maintain active use of films in his district, by schools and adult groups.

Pledge Facilities

Then, taking up the point "adequate films," the dealers say:

"Those of us who are producers pledge you our facilities to supplement those available to the Government. . . . We are confident ample films can be speedily produced."

Of Point Three, "physical distribution facilities," the following is stated:

"A resolution has been unanimously adopted that Government films be deposited directly with existing 16-mm. film libraries which meet specified standards and which will distribute films for a stated handling charge per reel booking. These films should be consigned free of cost to the libraries and should be available to the borrower without charge of any kind. In the selection of these depositories high standards of service should be insisted upon. The qualifications of certain libraries in meeting special types of audience demand makes any rigid and solely territorial limitation of film circulation undesirable. Thus, a university or college film center might be located contiguous to a commercial rental library and possibly also contiguous to another distributing organization serving religious, labor, foreign language and other similar groups. The same films should be available to users on equal terms from each of these types of non-theatrical distributors."

Of projection equipment and personnel, the distributors said they felt the machines and men available were sufficient to serve every important group. And they asked facilitation of purchase of projectors by organizations desirous of extending the 16-mm. audience, and, therefore, assurance of priorities on materials needed by projection machine manufacturers.

The distributors advocated "spreading" of use of machines, in instances groups are not able to purchase them. And they added: "The Committee recognizes that the registration and enlistment of every projector is essential."

Information Bulletin

The distributors suggested a periodic informational bulletin.

C. R. Reagan, president of the National Association of Visual Education Dealers, and chairman of the 16-mm. distributors' Standing Advisory Committee, said in New York Monday he believed concrete and satisfactory reply would issue shortly, from Mr. Mellett's office.

Following are members of the Advisory Committee:

V. C. Arnspiger, Erpi Classroom Films, Inc., 1841 Broadway, New York, New York.

Paul Brand, National Association of Visual Education Dealers, 816 Connecticut Avenue, N. W., Washington, D. C.

O. H. Coelln, Chairman, Visual Equipment Manufacturers Association, 20 North Wacker Drive, Chicago, Illinois.

James W. Dodd, Educational Department Films, Inc., 330 West 42nd Street, New York, New York.

Russell M. Grumman, president, National University Extension Association, University of North Carolina Chapel Hill, North Carolina.

Eric H. Haight, president, Films, Inc., 330 West 42nd Street, New York, New York.

W. K. Hedwig, president, Allied Non-Theatrical Film Association, Inc., 145 West 45th Street, New York, New York.

Orton Hicks, Walter O. Gutlohn, Inc., 25 West 45th Street, New York, New York.

H. O. Jones, Eastern manager, Victor Animatograph Corporation, 242 West 55th Street, New York, New York

Wm. F. Kruse, manager, Filmosound Library, Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Illinois.

W. H. Larkin, Modern Talking Pictures Service, Inc., 9 Rockefeller Plaza, New York, New York.

L. C. Larson, representing Educational Rental Libraries, consultant in audio-visual aids, Indiana University, Bloomington, Indiana.

J. M. Stackhouse, chairman, Washington, D. C., Committee National Association of Visual Education Dealers, 34 Lock Lane, Richmond, Virginia.

Harry J. Spiess, Castle Films, 30 Rockefeller Plaza, New York, New York.

Earl A. Trager, vice-president, Bell & Howell Company, 1221 G Street, N. W., Washington, D. C.

George Zehrung, Y. M. C. A. Motion Picture Bureau, 347 Madison Avenue, New York, New York.

C. R. Reagan, president, National Association of Visual Education Dealers, 305 West 10th Street, Austin, Texas.

THE WINNER!

WINNER of "Box-Office Barometer" poll, topping everything in non-cartoon shorts field including all two-reel series.

WINNER of "Motion Picture Herald" and "Fame" poll in non-cartoon, one-reel classification.

WINNER of "Showmen's Trade Review" poll in non-cartoon, one-reel classification.

WINNER of Interstate Theatres, Texas tabulation mention as follows: "And for an ace in the hole, the dependable, never-failing Pete Smith."

WINNER of News View Theatres poll for most popular screen commentator, also winner in the novelty film classification.



THE SMITH A MIGHTY MAN IS HE!



He's the pride of Leo, Jr.

Exhibitors who are currently playing Pete Smith's "What About Daddy?" are well aware of its tonic value to their laughing audiences and of the box-office importance in these times of this merry gentleman (who doesn't even take his trophies seriously!) More power to you, Mr. Smith, we're looking forward to your forthcoming Pete Smith's "Scrap Book" and Pete Smith's "Barbe-cues." They'll add a cheerful note to many a future program. Keep 'em rolling in the aisles, Mr. S.

Russian Film Bookings Up

Continued booking of Russian films into circuit and independent theatres both in the United States and Canada at an "unprecedented" pace was reported last week by Nicola Napoli, head of Artkino, American distributor for Soviet pictures. Mr. Napoli estimated that bookings and theatre attendance of these films was 100 per cent better in February of this year than in January and 500 per cent better than in February of 1941. MOTION PICTURE HERALD of February 7th noted that the Capitol Theatre, a Warner circuit house in Philadelphia, the Wometco, Florida State and Interstate circuits of Florida and some RKO theatres had booked, for the first time, films made in Russia.

More Circuit Bookings

Recent circuit houses to book these pictures, as reported by Artkino are the following: Esquire Films, Ltd., Canada; five Schine theatres, Rochester, N. Y.; the Garrick, Balaban & Katz house in Chicago. N. L. Nathanson of Esquire made the deal with Artkino to release "Our Russian Allies" shortly. This film was distributed widely in England. J. B. Priestly wrote the commentary for it. Esquire also contracted for "One Day in Soviet Russia," a documentary.

Five Schine theatres in Rochester will play simultaneously from April 14th to April 17th, "Our Russian Front," which also will open shortly at the Garrick, Balaban & Katz theatre, in Chicago. The film played at the Trans-Lux in Boston two weeks ago, and had a four-week run at the Rialto in New York. Artkino turned over this picture to Russian War Relief, the organization which sponsored its production and which now shares, on percentage, box office receipts. Harry Ratner, who is handling distribution of the picture for the agency, is reported to have made deals with RKO and Skouras theatres. Neil Agnew of Paramount saw the film at a special screening with two Russian shorts, "Harvest Festival" and a ballet film, and is considering the three for Paramount release, it was said.

Artkino reported that distribution of "Our Russian Allies" for the U. S. has not yet been determined, but it is understood that a few major companies are interested in it.

Soviet Film Fare

In New York last week, the following Soviet films were being shown: Ascot, Bronx, "Girl from Leningrad," which played 11 weeks at the Stanley Theatre; World, "Our Russian Front," on a bill with "9 Bachelors," French picture; Stanley, "Tanya," held over for four weeks; Art, "Soviet Women at War," documentary, playing with "Man Who Seeks the Truth," French film; Irving Place, "Girl from Leningrad," playing with "Helene," Park, 'Soviet Women at War," and "Shostakovitch's Golden Mountains," on a bill with 'Kreutzer Sonata."

In addition to these films, still playing or scheduled for other bookings, are "One Day in Soviet Russia," "Defense of Moscow," a short; "Our Russian Front" and "Wings of Victory."

Latest of the Soviet pictures, due from Moscow soon, according to Artkino, is "Route of the Nazis from Moscow," which already had played in England.

Recently, in Detroit, Charles Garner took over the Artkino franchise for his neighborhood theatres. The Pastime, in that city, has changed to three times weekly showings of Russian films and the Martha Washington has contracted for three-day changes every two to three weeks. Other Detroit houses booking Soviet pictures are the Astor, Bijou, Belle, Fordson and Campau.

ACTORS IN ARMY GARB CAN'T LEAVE STUDIOS

The U. S. Army ordered all Hollywood players wearing uniforms while working in service films not to leave the lot while in Army garb, it was reported from Hollywood last Saturday. The rule applies even to lunch periods. Actors are required to change into civilian clothes if they leave the studio grounds for meals. The order evolved during the filming of Republic's "Remember Pearl Harbor." Players had been crossing streets to lunch in restaurants outside the studio which is located near Army camps.

Greber Heads Theatre Men

Philadelphia's new Theatre Managers Benevolent Association last week elected Benjamin Greber president; Jack Litto, vice-president; John Erlich, secretary; and Walter Patomkin, treasurer. A meeting Monday night was to bring out 75 managers. The unit started with a membership of 15. It was noted that, although membership was open to all managers, interest was shown only by those in unaffiliated theatres.

The organization stressed its aims are signified by its name. It intends to interchange ideas for selling and promotion of pictures, for betterment of the industry, and to set up a sick fund, a benefit fund, and group insurance.

The Kansas Independent Theatres Owners, meeting at Stockton, voted transfer of treasury money to the Kansas Missouri Theatre Association, sufficient to insure one year memberships in the latter, and use of remaining money for payment of bills outstanding.

The Theater Owners of North and South Carolina will meet in July, on a date and at a place to be selected. The summer convention committee comprises T. A. Little, Charlotte, North Carolina; Ben Strozier, Rock Hill, South Carolina; Lyle Wilson, Roanoke Rapids, North Carolina.

Fund Film Completed

The Greater New York Fund announced last week that production was completed on a new short entitled "Where Victory Begins," for the 1942 campaign. The film, featuring Edward Arnold, Dr. Frank Black and the NBC Symphony Orchestra, will be released without charge by Metropolitan Film Distributors in New York, for exhibition through April and May.

Ask Incorporation

The Studio Theatre Corporation has asked the New York Secretary of State for permission to do business. It lists H. G. Kosch, Henry Natkin, and Seymour Costen, New York, as directors. Authorized capital stock is 200 shares, no stated par value.

Pery Increases Duties

N. P. Pery, Columbia's supervisor of Australia and the Far East, has taken over the post of Managing Director of Australia and New Zealand, following the recent resignation of Cecil Mason, it was announced by the New York office this week.

Wisconsin Game Called Lottery

John E. Martin, Wisconsin attorney-general, in an opinion to Sidney J. Hanson, district attorney of Richland Center, holds that Foto-Pay-Day, a theatre game, is a violation of the state lottery laws.

Responding to the contention of proponents of the game that it did not constitute gambling, Mr. Martin held that the theatre proprietor did not have the slightest idea who would receive the prize vouchers and that the prizes were distributed solely on the basis of whether a person had drawn an envelope entitling him to sell his picture.

At Ironwood, Mich., O. P. Surprenant, manager of the Rex theatre, has been arrested on charges of operating a gambling device in connection with the playing of Wahoo in the theatre. Winners were paid off in defense stamps. The case will be referred to municipal court.

War conditions apparently are reacting as a stimulus to chance games in Cincinnati, at which a total of 268,314 persons attended 248 city-licensed games in February, according to a report of Eugene T. Weatherly, police chief, to C. O. Sherrill, city manager, who issues the playing permits. The figures, based on reports from permit-holders, show gross profit of $200,769.70, prizes, $45,065.61, and net profit of $145,704.06 to the sponsoring organizations. This means an average net cost per player of approximately 54 cents. The average theatre admission is 38 cents.

Propose Bomber Fund

The International Alliance of Theatrical Stage Employees has placed before its membership a proposal to buy a bomber for the Army. The money would be raised by voluntary contributions ranging from $1 to $5 from each member of all locals in the country.

The IATSE reports that defense bonds totaling nearly $600,000 have been purchased by its locals.

Remake "Moby Dick"

Warner Bros. announced last week that a remake of "Moby Dick" was being considered as a vehicle for Errol Flynn. Robert Rossen is at work on the screenplay which is expected to adhere more closely to the novel than did the 1930 Warners version.

Autry Rodeo Tour

Gene Autry will open his Rodeo show in Cleveland on April 8th, after completion of "Beyond the Great Divide." He plans to be on the road for about two months with stops in Pittsburgh, Philadelphia, Washington, D. C., New Haven, Connecticut and Providence.

Move Williams Office

The general offices of K. Lee Williams Theatres, Inc., operating 18 houses in Arkansas and Oklahoma and one in Texas, have been moved from the Oklahoma City to Hot Springs, Ark. A booking office under direction of Harry E. McKenna, will be maintained in Oklahoma City.

Sherman Signs Boyd

Harry Sherman has signed William Boyd to a new two year contract for 12 more "Hopalong Cassidy" westerns for Paramount release. Boyd has made 42 "Hopalongs" in the last seven years.

Tunberg, Ware with Paramount

Paramount has signed Karl Tunberg and Darrell Ware to long-term contracts as screen writers. They will start work at the studio on May 1st.

BRITISH PUBLICITY MEN FIND GOLD MINE IN RADIO

Lack of Available Talent, Appeal of Films Drive BBC to Screen Sources

by AUBREY FLANAGAN
in London

Total war, not surprisingly producing some strange bedfellows, has probably evolved no more unexpected liaison than the lying down together of the lion of motion picture publicity and the lamb of unsponsored broadcasting. The British Broadcasting Corporation, State-controlled vehicle of British Governmental radio propaganda, has become, in fact, the commercial motion-picture's most powerful and valuable publicity medium.

Under its charter the B.B.C., monopolist of broadcasting in Great Britain is essentially independent, sponsored by no outside influences, strictly debarred from advertising anybody's wares in any shape or form. Under its beneficent and enthusiastic wartime operation, it is nowadays boosting films, companies and artistes, to an average daily audience of at least 10,000,000—sometimes twice that number.

In its daily programmes to the nation and to the Forces—quite apart from those sent overseas and by short wave—the Corporation uses films as the inspiration of features, plugs songs from the movies, parades motion picture stars, mentions companies and their product by name, has two weekly film critics and reporters. The motion picture has in short become an essential component of British radio entertainment.

The value to the industry, to producers, distributors and exhibitors, is quite incalculable. One company alone, 20th Century-Fox reckons it has netted in one form or another, listening-time ballyhoo amounting to approximately 80/100 hours in the last twelve months. It has had no less than 195 gratuitous song plugs in three weeks. Measured in terms of daily press advertising and calculated on a basis of reader—listeners, the bill for this might have been in the region of £7500.

Benefits Cited

The immense increase and development of the motion picture and its personalia as material for radio broadcasting has brought about an essential change in the whole situation, one which is not necessarily, claim some film publicists, of entire benefit to the industry. Whereas in the earlier stages, B.B.C. producers were wont to come cap in hand to the publicity men of Wardour Street, and the British studios, asking for material, for sound tracks, and scripts and the loan of stars, now the position is reversed, and the ballyhooers are almost falling over one another to curry the favors of the B.B.C. with its film minded producers and invaluable air publicity.

To some extent this competition is good. In other respects it is disfavored by the keener eyed publicists. They claim that first class material is being showered upon the B.B.C. with such generous measure that it is not always getting first class treatment or first class placing. Production values, when material was less prolific were high. Today they are often low and front rank subjects are given scrappy treatment, frequently placed at dull listening hours of the day, so that first feature material gets second feature position.



W. J. SPEAKMAN, president of the Cinematograph Exhibitors Association for 1942-43, hails from the port of Liverpool where, apart from a direct interest in nearly a dozen motion picture theatres, he is a force in the municipal government. He was in the United States from 1923 to 1925.

So, too, does the theory still hold court in certain Wardour Street eyries that any publicity is better than none. Against this, claim the more discerning, some of the shoddy treatment of screen material is definitely harmful. One star's imitations and synopses have at times even been so poorly done that it is felt they drive patrons from the cinema rather than attract them there.

The spots into which motion pictures have been persuaded by the bright young men of the B.B.C. are many and various. They include complete adaptations of films and brief references, star interviews, and mere plugging of song numbers. Once a week a "Movie Magazine" is presented, upon which the customary "dope" issued by the publicity departments is used in the same way as it is in the national and fan press. A feature, "Morning Star," more often than not ballyhoos some screen personality.

Critics Broadcast

Two critics are employed, Matthew Norgate, who broadcasts on the National network, and Lilian Duff who talks about current films to the Forces every Sunday evening. (The Forces programme is listened to by as many civilians as men and women in uniform). Miss Duff, a lady of pronouncedly independent views, direct and untameable, has been more than once the butt of the industry for her candid criticisms. She has now been built by circumstance to such star dimension that she has appeared in screen trailers boosting the product of at least two of the majors.

Top feature films have been adapted by the B.B.C. with the aid of scripts and scores loaned by the companies. Disney product is a "natural" with the B.B.C. and the number of breaks RKO Radio's publicity department here, under the direction of Harry Burgess have scored for the company's product including the fatures, the Disney films and the March of Time, probably tops the bill. "Pinocchio" and "Dumbo" were the subject of actual sound track broadcasts. "Fantasia" was broadcast from a picturehouse, with a running commentary by a B.B.C man. Columbia recently supplied the B.B.C. with a sound track made in the Hollywood studios, boosting "You'll Never Get Rich."

Material for Shows

In major feature programs the B.B.C. frequently places a motion picture spot. Cyril Fletcher's "Odes and Ends" had his wife Betty Astell singing numbers from current films and tastily telling the tale of the film. Arthur Askey's "Big Time" presents Florence Desmond mimicking a star in a sequence from a current production. Stars find their way into Bebe Daniels's and Ben Lyon's "Hi Gang", into "The Merchant Navy", and "Women at War", stars, directors and executives in the news are interviewed in the Saturday documentary, "In Town Tonight".

These and scores of other similar and dissimilar broadcasts are managed thanks to the resource and energy of the Wardour Street publicity departments. One company, Paramount, even employs the J. Walter Thompson agency to organize and handle its radio broadcasts. Paramount, for instance, have had a valuable Sunday midday spot with extracts from the Jack Benny and Bob Hope programs. They are among the top listening points of the B.B.C.'s whole year—and an invaluable asset to Paramount's sales force.

War Created Situation

Such radio breaks, to which must be added the innumerable song plugs put over by the broadcasting bands, among which Geraldo's and Louis Levy's orchestras are probably tops, may be "fish cakes" to the American industry. To the British industry, vis-a-vis a State-controlled-strictly unsponsored-no advertising broadcasting-corporation they are corn in Egypt.

The explanation of this exceptional metamorphosis, which the British radio has undergone is traceable to three factors; a keen realization of the immense popularity of the motion picture today, an appreciation of wide and vital entertainment available from the companies, whether producers or distributors, and lastly but not least of all to the shortage of other entertainment material consequent upon the war situation with its diversion of manpower and transfer of entertainers to sterner tasks and duties.

2ND SMASH WEEK IN SAN DIEGO (At Two Theatres!)

First time in local picture history that an attraction plays a dual engagement on a moveover after its regular first run!

In two World Premiere cities, the leathernecks are knocking 'em right on their Tokyos! Go right into action! Mop up by dating *now* and playing *now* when 20th's terrific "hurrah" is at its height!



20th CENTURY FOX



2ND SMASH WEEK AT NEW YORK'S ROXY!

(World Premiere Run)

Making boxoffice history here after opening bigger than "A Yank In The R.A.F." . . . Roxy's tremendous record-holder!

TO THE SHORES OF TRIPOLI

Starring

JOHN **PAYNE** • MAUREEN **O'HARA** • RANDOLPH **SCOTT**

with

NANCY KELLY • WILLIAM TRACY • MAXIE ROSENBLOOM
Henry Morgan • Edmund MacDonald • Russell Hicks • Minor Watson

Produced by **DARRYL F. ZANUCK**

Directed by Bruce Humberstone • Associate Producer Milton Sperling • Screen Play by Lamar Trotti • Original Story by Steve Fisher

A 20th CENTURY-FOX PICTURE

in TECHNICOLOR!

DECREE 'SPECIFIC RUN' CLAUSE NO HELP FOR SMALL CIRCUITS

Award Specifies Clearance Changes Cannot Revise Relative Status of Runs

There is no specific run relief for the small circuit operator under Section X of the consent decree, a Philadelphia arbitrator found this week. Drawing attention to shortcomings in the decree he said the circuit operator with more than five theatres would have to rest content with whatever relief he could secure from a clearance award, even though, on the weight of evidence he was entitled to better run.

Ruling in effect that a change of clearance granted by arbitration under Section VIII of the consent decree must not interfere with the relative status of runs of competitive theatres a Philadelphia arbitrator this week granted partial clearance reduction to the Tioga theatre, North Philadelphia.

William A. Widersheim, 2nd, in a complicated award readjusted the schedule of clearances between the Strand, Keystone and Great Northern theatres in North Philadelphia in favor of Lewen Pizor's Tioga. He ruled that in the light of testimony the complaint more properly involved Specific Run under Section X. The consent decree, however, restricts the qualifications of operators seeking relief from specific run to groups of less than five theatres. Mr. Pizor operates 13.

For a Trial Period

Accordingly, Mr. Wiedersheim filed a complicated schedule of clearance modifications, which would still retain the relative run sequence. After praising the modernity and operating policy of the Tioga he suggested to the defendant distributor, Paramount, that it grant a more favorable run to the Tioga for a trial period. The arbitrator said that it might well increase the distributor's aggregate profit from the area.

The award specified that the Great Northern theatre shall not be required to play Paramount pictures later than 18 days after completion of run at the second run Warner's Strand; and that the Tioga shall not be required to play later than 25 days after the Strand.

Further, he ruled, that in the event the Strand does not play specific Paramount pictures they shall be available not later than 18 days after the Strand for the Great Northern and available not later than 25 days after the Strand for the Tioga.

Costs of the proceeding were divided equally among all parties. It was the 15th Philadelphia case.

Formerly the Strand held 28 days over the Tioga and 21 days over the Great Northern.

A second Philadelphia award by Rupert C. Schaeffer, Jr., dismissed the clearance petition of the Earle theatre, New Castle, Del., against MGM and Loew's Aldine theatre in Wilmington. It was the 16th Philadelphia case.

CRITIC RETAINED ON AAA PANEL

The American Arbitration Association, administrator of the motion picture arbitration system reported this week that it found no objection, within the meaning of the consent decree, to the appointment of a newspaper motion picture critic to an arbitration panel. The naming of A. De Bernardi, Jr., film and drama critic for the Denver Post to the Denver panel last week raised the question. An AAA spokesman said Mr. De Bernardi received no direct income from distributors or theatres and that his profession as a writer on the motion picture would not, within the decree's meaning as viewed by the administrator, constitute "interest in or connection with" the industry or any specific case. He pointed out that the Denver critic had served on the 1941 panel and that his name had gone out on several lists of arbitrators without evoking objection from participants in the case. He has not as yet been chosen to hear a Denver case.

Detroit

A new clearance complaint was filed at Detroit Tuesday by Don Gregory, operating the Crystal theatre, at Beulah in the northern Michigan resort country. He named five distributors and the Garden theatre at Frankfort, Mich.

Albany

Hearing in the arbitration brought by Smalley Theatres, Inc., Cooperstown, was postponed until April 8th by Arbitrator Joseph Rosch of Albany, and counsel to the Delaware and Hudson Railroad Corp. Attorneys for the defendants and complainants previously had set April 1st as the hearing date. Smalley Theatres are seeking reduction or abolition of the 14 days clearance now held by Schine's Colonia Theatre, Norwich, N. Y., over Smalley's Theatre.

Chicago

Date for the hearing of the Wheaton Theatre, Wheaton, Ill., clearance case has been postponed from March 30th until April 10th by stipulation of the parties. It is the 13th Chicago case.

Inability to agree on the arbitrator for the Bennis arbitration case, No. 15, for the Freeport theatre, Freeport, Ill., has resulted in the complainant and the defendant asking the AAA to select an arbitrator.

Minneapolis

Ben W. Palmer has been named arbitrator of the fifth Minneapolis complaint, clearance demand of Lyle Carisch and Raymond Lee of Wayzata and Excelsior, Minn. April 2nd was set for hearings.

San Francisco

The first new San Francisco case in 1942, and the tribunal's fifth was filed on March 25th by the El Cerrito Theatre, Inc., at El Cerrito, Calif. The theatre in the suburban San Francisco north bay area named Paramount, MGM and 20th Century-Fox in a clearance complaint asking the arbitrator to fix fair maximum clearances behind the Fox West Coast circuit's California and the State theatres in Richmond, Calif.

Los Angeles

The eighth Los Angeles case, a clearance demand, was entered on March 25th by W. J. Edwards, Jr., and the Norwalk Theatre Corp., operators of the Tumbleweed theatre in Five Points, a Los Angeles suburb. The complainant charges that the Warner Brother, Paramount and 20th Century-Fox grant an unreasonable 63 day clearance to the El Monte theatre in El Monte, Calif., and asks a reduction to seven days.

Southside Theatres, Inc., operator of the Manchester theatre, Los Angeles, has intervened in the clearance complaint of the Century theatre, Case No. 7, filed by Sidney Pink and James Moritz. The Loma Theatre Company has intervened in Case 6 filed by the Sunval Drive-In theatre.

Buffalo

The appointment of 31 professional men, educators and business men to the Buffalo panel of arbitrators was announced Monday by the American Arbitration Association.

The members of the panel are: Frank M. Barker, retired railroad executive; William E. Barrett, attorney; Lincoln W. Beale, executive vice president, Tiernon & Company; Joseph M. Boehm, president, Fairhaven Village, Inc. Donald D. Bradley, president, Rolls Chemical Company; Ernest J. Brown, professor of law, University of Buffalo; William G. Clayton, Jr., general manager New York Motor Carrier Conference; Frank C. Densburger, superintendent of schools, Kenmore, N. Y.; Louis B. Dorr, attorney; Charles H. Everitt, general contractor; Joseph E. Fronczak, architect; Edward W. Hamilton, attorney.

J. Francis Harter, attorney; Herbert W. Holtz, attorney; James W. Hurley, vice president, Acme Builders Supply & Fuel Company; John F. Lane, attorney; Norman J. Lenahan, executive, Frank Lenahan & Sons, Inc.; George A. Newbury, attorney; Thomas Norton, professor of economics, University of Buffalo; Regis O'Brien, attorney; Thomas J. Reese, president, International Printing Ink Corp.; Nathan Rovner, attorney; Robert A. Scott, executive, Equitable Life Assurance Society; Merrill E. Skinner, vice president, Buffalo-Niagara & Eastern Power Corp.; Weldon D. Smith, treasurer, Adam, Meldron & Anderson Company; Harris N. Snyder, executive, The Buffalo Slag Company; Richard H. Templeton, attorney; Roland H. Tills, attorney; Herbert J. Vogelsang, President, Niagara National Bank; Howard Volgenau, secretary, Buffalo Chamber of Commerce and George W. Wanamaker, attorney.

TELEVISION GETTING PICTURES BUT NEARLY ALL ARE DATED

Independents, Through Combine, Building Up a Backlog of 500 Pictures

With major film producers continuing refusal of new product for telecasting, several independent sources are creating a backlog of old features and westerns available for telecasting on a rental basis. The films are principally from independent distributors with the exception of United Artists, which because of basic rights being held by that company's many independent producers, has furnished 24 films to one source.

Looking to the future, following the war and abolishment of priorities when commercial television is expected to develop on a large scale, Advance Television Pictures, for one, operating in New York with Robert Matthews in charge, says it intends to build a catalog of more than 500 features, 1,000 shorts and over 10,000,000 feet of stock shots. It is also setting up a production department to furnish features, westerns and shorts for advertisers who plan to use television commercially.

213 Films Listed

Listed now are 162 features and 52 westerns, some released as recently as two years ago and others released as long ago as 15 to 20, which Advance has made available on a rental basis. Television program stations to which this service is available are those operated by Columbia Broadcasting System, in New York; Don Lee in Los Angeles; General Electric in Albany; National Broadcasting, New York, and Philco, in Philadelphia.

Before the U. S. entered the war, Mr. Matthews, however, predicted that commercial television would be halted from full-speed large-scale development for years. Regardless, the demand for motion pictures for television is appreciable, he revealed, even though the stations now functioning have limited program budgets.

Rental fees for telecasting features range from $100 per picture to $150 in New York, and about one-third of those amounts in smaller stations out of town. Fees for short subjects usually are about $10 to $15 per reel.

As much as four and five hours weekly of motion picture programs have been used until recently by television stations. An official of the NBC television station reported recently that through their system of program preference check-up, theatrical pictures have received favorable audience reaction. This station has been using pictures not more than two or three years old.

Studio defense programs have recently reduced NBC film time to between two and a half and three hours weekly, however.

The entire series of "World in Action," numbering 12 shorts, produced by Warwick Pictures and being distributed in the U. S. by United Artists, have been purchased by NBC for its television defense programs and will be shown at regular intervals. One of the series is "Churchill's Island," which recently received a special mention award in the documentary classification by the Academy of Motion Picture Arts and Sciences. The latter film had its first American showing four weeks ago at the Rivoli Theatre, New York.

It is understood that stations such as the one operated by General Electric in Albany, which does not reach large numbers of set owners, have not used as many film programs in the past, but that as commercial television progresses, they, too, will increase their motion picture screenings.

Among the film companies listed by Advance as having features available for television are: United Artists, 24 films; World Pictures, 16; J. H. Hoffberg, 14; Mayfair, 14; Commodore Pictures, 10; Ambassador, 10; Conn Pictures, 9; William Steiner, 9; Reliable, 8; Victory, 6; Atlantic, 5; Crescent, 5; Arthur Ziehm, 5; Supreme, 5; Beaumont, 5; Empire, 4; Paramount Pictures, 4; Willis Kent, 4; Universal, 4; Treo, 4; Grand National, 4; Goldsmith, 3; Peerless, 3 and Treo, 3. Ajax, Columbia, DuWorld, Fox, Lenauer, Melody and Producers Releasing Corp. each have two and the following companies listed by Advance have one film each: Ace, Aywon, Commonwealth, Corona, First National, Film Booking, Film Market, Freuler Films General, M. H. Hoffman, London Films, Majestic, Marcy, Metropolis, Modern Arts, Monogram, Mundus, Adolph Pollak, Principal, Progressive, RKO, Raspin, Realistic, Record, Select, Marie Seton, Sono Art, Sunshine Films, Times, Treasure, Twickenham Vedis, Vitagraph and Warner Bros.

The pictures listed are as follows:

Some Features Available

A list of some 236 feature pictures available today from independent suppliers of films-for-telecasting, as produced by both major and independent film companies, follows:

ABRAHAM LINCOLN, United Artists, 1930
*AGE FOR LOVE, United Artists, 1931
AMATEUR CROOK, Victory Pictures, 1937
ANNIE LAURIE, World, 1927
ANYTHING FOR A THRILL, Conn. 1937
BACK PAGE, General Pictures, 1934
THE BAD ONE, United Artists, 1930
BADGE OF HONOR, Mayfair, 1934
THE BAT WHISPERS, United Artists, 1931
BEDROOM DIPLOMAT, Arthur Ziehm
BEHIND JURY DOORS, Mayfair, 1933
BETWEEN MEN, *Supreme*, 1935
BE YOURSELF, United Artists
BEHIND THE HEADLINES, RKO. 1937
BEHIND STONE WALLS, Mayfair, 1932
BETRAYAL OF CATHERINE THE GREAT, World
BLACK GOLD, Steiner, 1924
BORN TO FIGHT, Conn, 1936
CALL OF THE NORTH, Paramount, 1921
CALLING ALL CARS, Empire, 1936
CAPTAIN MOONLIGHT, Arthur Ziehm
CARNIVAL LADY, Goldsmith. 1933
CHINATOWN AFTER DARK, Action, 1931
CLIPPED WINGS, Treo, 1938
*COCK OF THE AIR, United Artists, 1932
CODE OF THE MOUNTED, Ambassador, 1935
CORSAIR, United Artists, 1931
COURAGE OF THE WEST, Universal, 1937
THE CRIME PATROL, Empire, 1936
THE CRIMSON CIRCLE, Du World, 1930
CROOKED CIRCLE, Sono Art World-Wise, 1932
DARK SANDS, Record Pictures, 1938
DEMON BARBER OF FLEET STREET, Select, 1939
DEVIL DIAMOND, Ambassador, 1937
DOCKS OF SAN FRANCISCO, Mayfair, 1932
DOS NOCHES, J. H. Hoffberg, 1933
DRAGNET PATROL, Action, 1931
DU BARRY, United Artists, 1917
THE EAGLE, United Artists, 1925
EL DANCING, J. H. Hoffberg, 1935
EN SAGA, J. H. Hoffberg, 1939
ESCAPE FROM YESTERDAY, J. H. Hoffberg, 1939
EVERYTHING IS RHYTHM, Astor, 1939
EXPLORERS OF THE WORLD, Raspin, 1931
FACE AT THE WINDOW, Arthur Ziehm
FALLING IN LOVE, Times Pictures, 1936
FATHER O'FLYNN, J. H. Hoffberg. 1939
FIGHTING PILOT, Ajax, 1935
FIGHTING ROOKIE, Mayfair, 1934
FIRETRAP, Empire, 1935
THE FIRST CONCERT, World
THE FIGHTING TROOPER, Ambassador. 1934
FLYING FISTS, Treo Productions, 1938
FOOLISH VIRGIN, Columbia, 1924
THE FORBIDDEN TERRITORY, J. H. Hoffberg, 1939
FURY BELOW, Treo Productions
THE GIRL FROM MAXIM'S, J. H. Hoffberg, 1936
THE GOLEM, Metropolis, 1937
GRAND ILLUSION, World, 1938
HATRED, World
HEADLINE CRASHER, Conn Pictures, 1937
HEART OF NEW YORK, Warner Bros., 1932
HEART PUNCH, *Modern Arts*, 1932
*HELLS ANGELS, United Artists, 1930
HELL'S CROSS ROADS, Astor
HER SPLENDID FOLLY, Progressive, 1933
HIDEOUT IN THE ALPS, Grand National, 1938
HIGH GEAR, Goldsmith, 1933
HIS DOUBLE LIFE, Paramount, 1933
HOLD THAT WOMAN, Producers Distributing Corp. 1940
HONOR OF THE PRESS, Mayfair, 1932
INDISCREET, United Artists
ISLE OF PARADISE, Adolph Pollak. 1932
ISLAND CAPTIVES, Principal, 1937
JUDGMENT BOOK, Beaumont, 1935
JUGGERNAUT, Grand National, 1937
JUSTICE TAKES A HOLIDAY, Mayfair, 1933
JUST MY LUCK, Corona, 1936
KATHLEEN, J. H. Hoffberg, 1938
A LADY RAFFLES, Columbia, 1928
THE LAST JOURNEY, Atlantic, 1936
LIFE AND LOVES OF BEETHOVEN, World, 1937
THE LIVING DEAD, Grand National, 1936
LOVE BOUND, Peerless, 1932
THE LOTTERY BRIDE. United Artists, 1930
MADEMOISELLE MA MERE, J. H. Hoffberg, 1939
THE MAD EMPEROR, World
MALAY NIGHTS, Mayfair, 1933
MAN IN THE MIRROR, Grand National, 1937
MARKED MEN, Universal, 1919
MARSEILLAISE, World, 1939
MEN OF ACTION, Conn Pictures, 1935
MEN OF TOMORROW, London Film Prod., 1933
MIDNIGHT WARNING, Mayfair, 1933
MILE A MINUTE LOVE, Ace Pictures, 1937
MILLIONAIRE KID, Vitagraph, 1916
MILLION DOLLAR RACKET, Victory, 1937
MONASTERY, World, 1938
MONKEY INTO MAN, World
THE MONSTER WALKS, Mayfair. 1932
NEVER TOO LATE, Reliable, 1935
NEW YORK NIGHTS, United Artists, 1930
NATION AFLAME, Treasure Pictures, 1937
NIGHT BEAT, Action, 1931
NIGHT OF THE MAYAS, World
NORTHERN FRONTIER, Ambassador 1935
NOW OR NEVER, Ajax, 1935
ODIO-HARVEST OF HATE, Universal, 1929
OIL RAIDER, Mayfair, 1934
OVERNIGHT. Mundus. 1934
PASSPORT TO PARADISE. Mayfair. 1932
PEARLS OF THE CROWN, Leanauer Intnl. 1938

(Continued on following page)

REVIEWS FILMS VIA TELEVISION

Selling films to television is still taboo among the major distributors. Their exploitation departments, however, are evincing new interest in the publicity values of visual broadcasting. For exhibition on television "review" programs forthcoming releases are being clipped by distributors and edited into television reels, with sound, and running six to ten minutes. NBC launched visual reviews of motion pictures on December 9th over WNBT. Adrienne Ames, who once played in pictures in Hollywood and Britain, reviews the films each Tuesday.

Picture sequences seen over WNBT review programs include "Sundown" and "Corsican Brothers" (United Artists), "Look Who's Laughing" (RKO), "Paris Calling" and "Ride 'Em Cowboy" (Universal), "Bedtime Story" (Columbia), "Joan of Paris" (RKO), and "Lady for a Night" (Republic).

Television Gets Old Independent Feature Films

(Continued from preceding page)

Peck's Bad Boy, Fox, 1934
Plegaria Gaucha, J. H. Hoffberg, 1939
Private Secretary, Twickenham, 1935
Puttin' On the Ritz? United Artists, 1930
Racing Blood, Conn Pictures, 1936
Rain, United Artists, 1932
Reaching for the Moon, United Artists, 1931
The Reckoning, Peerless, 1932
Rescue Squad, Empire, 1935
Riachuelo, M. H. Hoffman, 1934
Salaom, World
Savage Girl, Freuler Films, 1933
*Scarface, United Artists, 1932
Schubert's Serenade, Arthur Ziehm
Secret of Stamboul, Hoffberg, 1939
Shadow of Chinatown, Victory
Shark Woman, World
She Had to Choose, Majestic, 1934
Silks and Saddles, Treo, 1938
Silver Lining, United Artists, 1932
Sing While You're Able, Melody, 1937
Sinister Hands, Willis Kent, 1932
*Sky Devils, United Artists, 1932
Ski Chase, World
Sky Racket, Victory
The Sky Spider, Action, 1931
Son of the Sheik, United Artists, 1926
Sporting Chance, Peerless, 1931
Speed Devils, Hoffberg, 1935
Speed Reporter, Reliable, 1936
Step On It, Universal, 1922
Street Scene, United Artists, 1931
The Swan, Paramount, 1925
Swing It Professor, Conn, 1937
Sucker Money, Willis Kent, 1933
Tangled Destinies, Mayfair, 1932
Tender Enemy, World, 1938
Tell Tale Heart, Du World, 1934
They Were Five, Lenauer Intnl., 1938
Three Waltzes, Vedis Films, 1939
Time In The Sun, Marie Seton
Tonight or Never, United Artists, 1931
Torso Murder Mystery, Arthur Ziehm
Tough to Handle, Conn, 1937
Trail's End, Beaumont, 1935
Tumbleweeds, United Artists, 1925
Two Minutes to Play, Victory, 1937
Typhoon Treasure, Commonwealth, 1939
U-67, Astor, 1939
Vally of Wanted Men, Conn, 1935
The Volga Boatman, Hoffberg, 1938
What Becomes of the Children? Film Market, 1919.
What's your Racket, Mayfair, 1934
Wild Horse Roundup, Ambassador, 1936
Wildcat Trooper, Ambassador, 1936
Wilderness Trail, Fox, 1919
William Tell, Sunshine Films, 1925
With Love and Kisses, Melody, 1936
Woman Unafraid, Goldsmith, 1934
Young Dynamite, Conn, 1937
Ambush Valley, Reliable, 1936
Battle of Greed, Crescent, 1937
Big Calibre, Commodore, 1935
Billy the Kid Outlawed, PRC, 1940
Brand of the Outlaws, Supreme, 1936
Born to Battle, Commodore, 1935
Caryl of the Mountains, Reliable, 1936
Coyote Trails, Commodore, 1935
Desert Phantom, Supreme, 1936
Desert Guns, Beaumont, 1936
Drums of Destiny, Crescent, 1937
Fast Bullets, Reliable, 1936
Fighting Hero, William Steiner, 1934
The Fighting Texan, Monogram, 1933
Fighting Thru, Willis Kent, 1934
Galloping Dynamite, Ambassador, 1937
Glory Trail, Crescent, 1936
Judgment Book, Beaumont, 1935
Kid Courageous, William Steiner, 1935
The Kid Ranger, Supreme, 1936
Laramie Kid, Commodore, 1935
The Last of the Warrens, Supreme, 1936
Live Wire, First National, 1925
The Lone Fighter, Aywon, 1924
Loser's End, Steiner, 1925
Lost Ranch, Victory, 1937
Midnight Phantom, Reliable, 1935
Mystery Ranch, William Steiner, 1934
North of Arizona, Commodore, 1935
Old Louisiana, Crescent, 1937
Orphan of the Pecos, Paramount, 1938
Phantom of the Range, Film Booking, 1928
Rangle River, J. H. Hoffberg, 1939
Rawhide Mail, Marcy, 1934
Rebellion, Crescent, 1936
Red Blood of Courage, Ambassador, 1935
Riddle Ranch, Beaumont, 1935
Riding Thru, Steiner, 1934
Rio Rattler, Commodore, 1935
Roamin' Wild, Reliable, 1936
Silent Valley, Commodore, 1935
Skull and Crown, Realistic
Smokey Smith, William Steiner, 1935
Song of the Trail, Ambassador, 1936
Sundown Saunders, Supreme, 1936
Terror of the Plains, Steiner, 1934
Texas Jack, Commodore, 1935
Tracy Rides, Steiner, 1934
Trails of the Wild, Ambassador, 1935
Unconquered Bandit, Steiner, 1935
Western Justice, Commodore, 1935
Wolf Riders, Commodore, 1935
*Not available in the Los Angeles territory.

USE NEWSREELS TO EXPLAIN TAX

Officials of the New York State taxation department, in a statewide exploitation campaign, are currently providing maximum coverage with minimum expense in showing people in the state how to deduct their 25 per cent personal income tax savings by the insertion of trailers in newsreels. In the trailer, made by Pathe News, Governor Herbert H. Lehman, explains the deduction using blown-up income tax blanks.

See Record Season For Pittsburgh Stage

The Nixon theatre, Pittsburgh, has legitimate shows booked solidly through May and anticipates a record year. Six attractions will have played repeat engagements at the theatre by Memorial Day. "Native Son" was presented three different weeks, and second bookings have been set for "My Sister Eileen," "Claudia," "Hellzapoppin'," "Panama Hattie" and "Blossom Time."

The season is the longest since the 20's. More musical shows have played the Nixon, too, than in any other year of the past decade. Sam Nixon, owner, assumed management of the theatre last Fall after transferring to Pittsburgh from Philadelphia where he headed the Erlanger.

In Cincinnati, uncertainties resulting from war and local economic conditions, which for a time made it doubtful whether the usual Summer opera season would be conducted at the Cincinnati Zoo, now have been removed, and the six week season will open late in July. Heretofore, the project has provided appreciable theatre competition in Cincinnati and surrounding territory.

The St. Louis Grand Opera Association has announced the suspension of its activities for the duration of the war. It was formed in 1938 and presented brief seasons twice each year since.

Pre-View Group To Meet

The Philadelphia Motion Picture Pre-View Study Group will hold its Ninth Annual Spring Luncheon, fashion show and frolic in the ballroom of the Hotel Warwick there, Monday, April 13th. The themes will be "Old Home Week" and motion pictures during the emergency. Speakers include Charles H. Grakelow, director of the Department of Supplies of the City of Philadelphia; Frank McNamee, recently chairman of the National Infantile Paralysis Fund, and Joseph E. Barone of the Little Symphony. Mrs. Arthur Goldsmith is chairman.

Managers on "Honor Roll"

Five managers of houses in the Warner Brothers' Washington zone made the "honor roll" for exploitation, John J. Payette, zone manager, announced this week. They are Frank Shaffer, of the Dixie theatre, Staunton, Va.; George Payette, Maryland theatre, Hagerstown, Md.; W. C. Land, Kennedy theatre, Washington; Raymond O. Burch, Seco, Washington, and Rodney Collier, Stanley, Baltimore.

Summer Stock Group to Meet

For the first time since the summer theatre business became an important factor in the amusement industry, operators of summer stock from all over the country, will meet in New York on April 15th and 16th for the purpose of discussing their problems and the prospects of the forthcoming season. Under the auspices of the Summer Stock Managers Association, approximately 75 to 100 managers are expected to attend the convention, place for which has not yet been designated.

Shortly after the Japanese attack on Pearl Harbor, summer theatre operators were hesitant about opening their barns and playhouses next season. Curtailment of gasoline and the tire shortage were two factors for consideration, it was understood. Recently, however, they decided that it was a patriotic duty, a contribution to national morale, to open their theatres.

Business meetings, sessions with talent and literary agents, a theatre party and a dinner which will be attended by several stars of the summer theatre are on the program of the convention. Discussions will center around the following topics: Hollywood stars, units, war conditions, working conditions and salaries. Recently, Actors Equity Association and the managers' group held conferences on these and allied problems which, it was learned in New York this week, will be thrashed out at the next Equity council meeting.

The committee arranging the convention includes Milton Stiefel, of the Ivoryton, Conn. Playhouse; William Miles, Berkshire Playhouse, Stockbridge, Mass.; Mrs. Alexander Dean, South Shore Playhouse, Cohasset, Mass.; John J. Wildberg, Maplewood, N. J., Theatre; Theron Bamberger, Bucks County Playhouse, New Hope, Pa.; Guy Palmerton, Lake Whalom Theatre, Fitchburg, Mass.; and Arthur Sircom, Cape Playhouse, Dennis, Mass.

12,370 Employed by Industry in Mexico

The importance of the picture business t Mexico's industrial scheme is revealed by report the trade has prepared. According to thi source, the film industry is the sixth most important Mexican activity, for it has 12,37 workers at a combined yearly wage of $2,150,000. The investment in the business is place at $15,200,000 and the Government collects from it $805,000 a year in taxes. As of last December 31st, there were 1,009 theatres in Mexico.

Production, with 5,818 persons, employs most of the people in this business and exhibition is second with 5,793. Distribution occupies 535 an 224 others have miscellaneous jobs.

Columbia's "Peak" Deals

Columbia's 1941-42 season will be its biggest year in accounts and income, the company announced in New York on Monday, and reported that it had hit an all-time peak with 780 more contracts on its books than it had last year. With four months still to go on Columbia's Victory Sales Campaign, the company announces it is now serving a major part of its product t 10,780 theatres.

Comerford Aids Drive

The Comerford Theatres circuit has subscribed to $1,000 in bonds for the Wilkes-Barr Industrial Development during a drive to rais funds to bring a large industry into Wilkes-Barre, Pa.

Smith Signs for 3 Years

Pete Smith, MGM short subjects producer and commentator since 1931, signed a new contract last week for a three-year term.

"TWO YANKS IN TRINIDAD"

BANG-UP BUSINESS

HARTFORD – 2nd big week at the E. M. Loew!

ALBANY – Smash business at the Grand!

MEMPHIS – Sock box-office at the Malco!

WORCESTER – Top gross at the Warner!

BOOKED *NOW*...and opening Fox, St. Louis; Palace, Cleveland; Senator, Pittsburgh; Lafayette, Buffalo; Hippodrome, Baltimore; Brandeis, Omaha; Senate, Springfield, Ill.; Olympic, Utica; Granada, Duluth...

and more bookings pouring in every minute!



TWO YANKS IN TRINIDAD

with

PAT O'BRIEN · BRIAN DONLEVY

JANET BLAIR

COLUMBIA PICTURES

Donald MacBride · Roger Clark · John Emery

Screen play by Sy Bartlett, Richard Carroll, Harry Segall

Directed by GREGORY RATOFF

Produced by SAMUEL BISCHOFF · A COLUMBIA PICTURE

Variety Honors Besa Short

Mrs. Besa Short, short subjects booker for the Interstate Circuit in Texas, was honored last week at a special luncheon of the Variety Club of Dallas. The club presented Mrs. Short with a plaque on behalf of 18 Hollywood short subject producers. R. J. O'Donnell, general manager of Interstate and an officer of the national Variety organization, made the presentation.

Members of the Dallas club and representatives of the Motion Picture Council, a local group affiliated with the Federation of Women's Clubs, attended the luncheon.

Club Dance Held

The fourth annual dinner dance of the Baltimore Variety Club was held in that city last Saturday. An elaborate floor show was arranged for the event. Rodney Collier was general chairman of the dance, with Barry Goldman secretary and Frank Durkee treasurer. Nat Rosen headed the entertainment committee and Morton Grant was in charge of the menu. Bernard Seaman is president of the club.

Other members active on various committees in connection with the affair included Joseph C. Grant, Edward A. Kimple, Jr., J. Louis Rome, O. D. Weems, C. W. Hicks, Lauritz Garman, Leonard McLaughlin, Ed Rich, Howard Burman, Irving Martin, Leon Back, Edward Jacobs, Edward Perotka, C. Elmer Nolte, Louis Gaertner and Henry Dusman.

Philadelphia's Variety Club reported this week that it has set up an American Legion Post. The Pennsylvania state commander of the Legion presented the charter to the tent. Henry Friedman, operator of the Lawndale Theatre, who was instrumental in organizing the post, is temporary adjutant.

Under the auspices of Cleveland's Variety Club, motion picture theatres in that city held a "Crippled Children's Day" last Saturday, with special programs centering attention on the Easter Seal sale. Theatre collections, toward a $25,000 quota, will be contributed to the Cuyhoga County Society for Crippled Children and the campaign will continue until this Sunday, April 5th.

Lester, Zucker, the club's president, is in charge of the drive. He appointed Nat Wolf, Jerome Friedlander and Harry Goldstein as division captains, to aid in the campaign.

April 6th will be the date of the next luncheon of the Charlotte, N. C., Variety Club, Tent No. 24. Herbert F. Kincey and Bert Adams will be "kings for the day."

Other Activities

Albany's Variety Club reported last week that it was planning a charity ball for the near future. Lou Golding, chief barker, is negotiating for the appearance of Guy Lombardo and his orchestra for the event.

The Reelfellows Club of Milwaukee will hold its first social event, an Easter dinner dance, this Saturday, April 4th, at the Pfister Hotel in that city. All exhibitors in the territory are invited. Bob Baker of Paramount is president of the group and Ed Lurie of Monogram heads the entertainment committee.

The Eye and Nose Clinic, most ambitious project yet sponsored by the Charlotte Variety Club, Tent No. 24, was dedicated March 27th. H. H. Everett, chief barker, made the presentation, and the clinic was accepted on behalf of the North Carolina city by R. W. Flack, city manager.

The welfare agencies of Charlotte co-operate with the Variety Club in sending patients to the clinic. When it is certified that the party or parties are unable to pay, the clinic provides free treatment.

FROM READERS

To the Editor of the Herald:

I have just read of a theatre in Cohoes, N. Y., that has "perfected" a method of calling Volunteer Air Raid Wardens from the audience by flashing a red light on the ceiling. If they, and all other theatre operators will stop and think, they will realize that this method is far from perfect, in that any of the audience will know that something unusual is happening.

Other theatres have merely called for the Wardens to report to their stations.

Since the Civilian Defense was first started, we have used a different system, and with remarkable success.

Everyone attending theatres or other public gatherings is used to the idea of having doctors called from the audience. We have made a call slide for "Dr. Martin Blackmore," and the idea is being used in all theatres in this area. The Wardens and Auxiliary Police have been notified on seeing this call to leisurely get out of the building and report to their stations. In this way the other patrons know nothing about it.

Nothing could be worse than the panic resulting from public announcement that an air raid is in progress.

Any name could be used, as long as all theatres in the same general area used the same call. *J. T. WRIGHT, Mgr., Strand Theatre, Ocean Beach, Calif.*

Bancker Retires from Western Electric

James W. Bancker, director and vice-president of the Western Electric Company, on Tuesday retired under the Bell System age rule, bringing to a formal close a career that for nearly 50 years paralleled the growth of telephone communications in America. Mr. Bancker joined Western Electric in New York in 1892 as a $3.50 a week office boy.

He retires from a post in which, during the past two years, he has directly supervised the company's war work, involving the execution of many millions of dollars in U. S. Government contracts.

Cinema Supply Moving

S. O. S. Cinema Supply Corporation will move May 1st to 449 West 42nd Street, New York, opposite the entrance to the Lincoln Tunnel. S. O. S. six months ago completed a subcontract from the British Purchasing Commission for submarine parts. The company was founded in 1927 and this year celebrates its 15th anniversary. During that time, many other firms were absorbed, merged, or partially liquidated, such as Toneograph Corporation, Pacent Reproducer Corporation, Royal-Amplitone Corporation, Powers Cinephone Corporation, Biophone Corporation, Consolidated Theatre Supply Corporation, Coxsackie Manufacturing Corporation, Air Devices Corporation and others.

Harry Buxbaum Honored

A welcome home luncheon was given Harry H. Buxbaum, New York metropolitan district manager for Twentieth Century-Fox, Tuesday at the Hotel Astor. Mr. Buxbaum recently returned to the city after several weeks in Florida. The luncheon was given by Motion Picture Associates, of which Mr. Buxbaum is president.

Manager Up for Congress

M. C. Moore, manager of the Riverside Theatre in Jacksonville, Fla., has announced his candidacy for the House of Representatives, subject to the coming Democratic primaries.

Endorse Plans For Operators

Promotion of educational committees in International Alliance of Theatrical Stage Employees projectionists' local, the results of a preparedness campaign under way before the war, and methods of care and conservation—were discussed by projectionist leaders, and New York City supply service authorities called together last week by P. A. McGuire, advertising manager of the International Projector Corporation. They met Friday, March 27th, at luncheon in Sardi's Restaurant. (See picture on page 12).

Mr. McGuire read the following statement, endorsed immediately:

"In substance, I have recommended that all I. A. locals appoint active Educational Committees for the discussion of technical subjects and thereby cooperate with the Government's National Conservation plans. Many locals have such committees. If every projectionist can be made to realize the difficulty of getting part replacements and service, initiative will be developed which will enable him to anticipate and prevent emergencies. Continued discussion of the many technical problems that come to projectionists, regular reading of technical books and technical items and articles in the trade publications, will result in an exchange of ideas and enable all projectionists to refresh their memories regarding the highly important work of their craft.

"The value of the Educational Committee lies not merely in formal discussion and regular meetings. In effect, wherever and whenever two projectionists discuss technical subjects connected with their work, it can be said the Educational Committee is in session."

Mr. McGuire noted previous endorsement of the committees by Thad Barrows, Tom Reed, Frank Sutton, William Nagengast, Lawrence Katz, O. M. Jacobson, all well known in projection.

He also reminded that IA locals had been beneficiaries for two years past of technical lectures by IPC representatives, sponsored by National Theatre Supply. He commented these were well attended, and received.

Among those at last week's meeting were James Lynett, Supervising Inspector City of New York Department of Water Supply, Gas and Electricity, Bart Greene, Chief Inspector Borough of Manhattan, Lester B. Isaac, Director of Sound and Visual Projection. Loew's Theatres, and Harry Rubin, Paramount, Frank Cahill, Warner Brothers, and Chas. Horstman, RKO, occupying similar positions with these major circuits. Also present were M. D. O'Brien, Assistant Director, Loew's, and Chas. J. Bachman, Sound Engineer, Warners Theatres.

SMPE To Meet in Hollywood May 4th

The fifty-first semi-annual convention of the Society of Motion Picture Engineers will be held at the Hollywood-Roosevelt Hotel, Hollywood, May 4-8. Officers in charge are Emery Huse, president; E. A. Williford, past president; H. Griffin, executive vice-president; W. C. Kunzmann, convention vice-president; A. C. Downes, editorial vice-president; J. G. Frayne, chairman, Pacific Coast Section; C. W. Handley, chairman, Local Arrangements Committee, and Sylvan Harris, chairman, Papers Committee.

Other committees are: Pacific Coast Papers, R. R. Scoville, chairman; Publicity, Julius Haber, chairman; Luncheon and Banquet, L. L. Ryder, chairman; Hotel and Transportation, G. A. Chambers, chairman; Convention Projection, C. L. Russell, chairman, and Color Print Exhibit, O. O. Ceccarini, chairman.


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THE WORLD'S GREATEST COMEDIENNE
SLEEPYTIME GAL
A REPUBLIC PICTURE
TOM BROWN · BILLY GILBERT · RUTH TERRY
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HAROLD HUBER and SKINNAY ENNIS AND HIS BAND
ALBERT S. ROGELL—Director
Screen Play by Art Arthur, Albert Duffy and Max Lief
Based on a Story by Mouri Grashin and Robert T. Shannon
★ Buy U. S. Defense Bonds ★

More Industry Personnel in Armed Services

The ranks of the motion picture industry workers continue to thin out as more and more leave its three main branches, production, distribution and exhibition and allied branches to fill up the ranks of the Army, Navy and Marines, and home defense organizations.

Included in the list are J. Dabney Penick, a member of Universal's board of directors for the last four years, who has entered military service; Bill Slater, sports commentator for Paramount News, who has been called to active duty as a major in the Army; Lieutenant Richard Barthelmess, actor, now on duty with the Navy, and George Muchnic, assistant secretary and treasurer of RKO Radio, who has resigned to serve with the Signal Corps as a captain.

Over 500 Warner Brothers employees have been inducted or have enlisted in the services, exclusive of actors and studio personnel. From New York department alone, over 75 have reported for war duty thus far. To keep their memory alive while away, Ralph W. Budd, personnel manager at the home office, is putting up a special flag for each soldier in the home office cafeteria. The employee's name is stamped under a blue star on his flag.

Circuit Honors Men

The Tri-States and Central States circuits of Des Moines have placed service flags on the walls of their reception rooms to which a star is added each time some member of the organization leaves. In all there are 65 stars.

Tri-States managers now serving their country are Roy Disney, Falten Valen Kalsen and Robert Lowe, Des Moines theatre; Charles S. Messenger, Robert Swain, George G. Evans, Dwight L. Orman, Don Knight and Harry Holdsberg, Paramount; Gordon Blenis, Strand; Emory Tomlin, Iowa; Carl Fuchs, Robert Badgley, Garden; William Gale, office, all of Des Moines; James Ward Orr, Evans C. Wiley, Garden, Davenport; Oscar C. Callison, Capitol, Newton; Merwin E. Pitt, Paramount, Waterloo; C. B. Wilson, Royden D. Schooley, Charles A. Nevar, Victory, Sioux City; John Paulson, Lyman J. Litchfield, Wilbur L. Brubaker, Walter R. Lucas, Fort, Rock Island, Ill.; Kenneth E. Ague, Harry E. Brown, Spencer, Rock Island; Bernard Pollock, Omaha; Albert Halls, Walter Henry, Paramount; William Trites, Richard Hulbert, Donald Stewart, James Keegan, Omaha, Omaha; George C. Hinckley, Rivoli, Hastings; Robert Huntling, Grand, Grand Island, Neb.

Managers from Central States are Arthur E. Johnson, Albion, Neb.; Herschel Druary, Mason City; William T. Campbell, Albia; John C. Sponberg, Call, Algona; Bernard J. McMahon, Princess, Boone; T. R. Jorgensen, Princess, Eagle Grove; Harold Schildknecht, Grand, Estherville; James F. Mangan and Merle J. McGrane, Firemen's, New Hampton; R. E. Vohs, Strand, Fort Dodge; R. F. Fessler, State, Dubuque; Henry B. Winters and A. M. Iversen, Strand, Clinton; Walter W. Kinneman and Kenneth Gee, Capitol, Clinton; C. J. Sanders, W. C. Gee, E. W. Ewing, J. J. Goulden and Jack V. Boyle, Rialto, Clinton; Frank M. Christ, Zephyr; Paul F. Scholer, C. W. Taeger, W. C. Jackson and R. H. McLaughlin, Palace, Burlington; R. Haekman, Sun, Holdrage; E. C. Anderson, Granada, Norfolk; Eldon B. Hanna, Sun, York; and J. E. Haldiman, Columbus, Neb.

Names Inscribed

A plaque has been erected backstage at the Strand theatre, New York, on which will be inscribed the names of all boys working in the house who are called to the colors. Others called include the following:

Oscar N. Solbert, former assistant to vice-president of Eastman Kodak, Military Intelligence branch of General Staff at Washington; William Webster, RKO home office publicity department, Army; Oscar Blum, Warner music companies, Navy; Ray Axelrod, city booker for arners in Chicago, Army; Melvin Kinkead, manager, Pioneer, Jefferson, Ia., Iowa Home Guard; Jules Seltzer, publicity director, Hal Roach Studios, Navy; William Duggan, Jr., Monogram Seattle branch manager, Army; John Healy, long an aide to Spyros Skouras of National Theatres, Army; Harry Dressler, 20th Century-Fox Philadelphia exchange, Marines; Frank Alexander, assistant manager, Penn, Wilkes-Barre, Pa., Army; Edward Pitcavage, home office staff, Comerford Theatres, Scranton, Pa., Army; Peter Scully, Universal player and son of John J. Scully, Universal Buffalo manager, Army; William Murphy, Warner booker in Atanta, Army; Albert Nathan, Officers' Training Course, Fort Dix;

Jerry Danzig, WOR publicity director, New York, Navy, as lieutenant; Edward Solomon, 20th Century-Fox exploitation man in Chicago, Army; Stanley Butte, booker and film buyer for Schoenstadt and Sons Circuit, Chicago, Army; James Ascher, MGM Chicago branch, Army; Donald Kavanagh, Niagara theatre, Buffalo, Army; Walter Kelly, RKO St. Louis exchange, Marines; Harry Dressler, 20th Century-Fox exchange, Philadelphia, Marines; Edgar Wolf, Jr., son of Edgar Wolf, operator, Wynne, Philadelphia, Air Corps; Leo Cantor, Universal salesman, Pittsburgh, Navy;

J. C. Burge, MGM exploitation representative, Oklahoma City, Coast Guard; Bert Yazell, assistant manager, Loew's Parkway, Baltimore, Navy; Nat Rubin, manager, Lyric, Bridgeport, Conn. Army; Herbert Alpert, assistant manager, Lyric, Bridgeport, Conn., Army; John Glover, RKO home office electrical department, Navy; Kenneth Howell, actor, Navy; Leo Umlah, staff of Penn theatre, Wilkes-Barre, Pa., Marines; Al Blumberg, manager, Midway, Philadelphia, Army; Dick Park, manager, Harrowgate, Philadelphia, Army; Frank Toth, projectionist, Colonial, Bridgeport, and Harry Kaplan, his assistant, Army; Sam Sorenson, assistant at the Capitol, Bridgeport, Army; James M. Leslie, and Gerald B. Kerr, associated with Orpheum theatre, Spokane, Marines; Lowell Kaplan, advertising manager, Welworth Theatre Co., Minneapolis, Army; W. C. Sears, Jr., Orpheum theatre, Minneapolis, Army; John Anthony Granara, RKO press agent, Boston, Army Air Corps;

Charlie Albert, Warner theatre booker, Cleveland, Army; Jack Hynes, Associated Screen News, Montreal, Armored Brigade; Sidney Cohen, booker, Cooperative Theatres of Ohio, Army; Louis Perretta, Crescent theatre, Mahoningtown, Pa., Army; Bill Murphy, Warner branch booker, Atlanta, Army; Capt. Wally Allen, manager, Kentucky Theatre, Lexington, Ky., Army; Harry Goldman, Universal branch Chicago, Army; Roth E. Hook, circuit operator, West Alabama, Army; William Interante, manager, Rowland theatre, Philipsburg, Pa., Army Air Corps; John Maloney, Manager, Warners' Grove theatre, Chicago, Navy; Paul Dietjen, Royal theatre, Akron, Ohio, Navy;

Eddie McDonald, East Boston, long connected with RKO and Loew's theatres, Air Corps test pilot; Clif Bozman, manager, Beechwold theatre, Columbus, Ohio, Navy; Edward W. and N. Ernst Olson, twins, the former on the Broadway staff, and Ernst on the Aladdin staff, Denver, Navy; Edward Holman, Warners' Jeffry theatre, Chicago, Army; Raymond Carnoff, Essaness Circuit, Chicago, Army; Carl Levine, Biograph theatre, Chicago, Army; Robert Wilcox, Rochester, N. Y., Army; Jeffrey Lynn, actor, Army.

HERALD PEOPLE



By Staff Photographer

ELIZABETH CUNNINGHAM joined Motion Picture Herald's editorial staff nine months ago and has now taken over reportorial work and the compilation of the Product Digest section. A native New Yorker, she is addicted to seed catalogues but will read almost anything, acquiring thereby a miscellaneous store of strange information. Avowed cultural and horticultural leanings have not, however, influenced the invariably statistical nature of her assignments.

She, like a number of other persons, is not a relative of James P., our News Editor.

"Saboteur" Plans Made; "Tripoli" Opened

Alfred Hitchock's latest picture, "Saboteur," Universal-Frank Lloyd production, will have its world premiere at the Keith Theatre, Washington, D. C., on April 5th. J. Edgar Hoover, ex-Attorney General Homer Cummings and Supreme Court Justice Frnak Murphy are scheduled to head the guest list which will include many of the Capital's prominent political and press figures. Drew Pearson and Robert Allen, authors of the syndicated newspaper column, "Washington-Merry-Go-Round," are the sponsors of the opening. Director Hitchock and his associate, Jack H. Skirball; Robert Cummings and Priscilla Lane, co-stars in the picture, are expected to leave Hollywood for Washington for the event.

In New York last Wednesday night, high ranking officers of the Marine Corps and the Navy attended the premiere of "To the Shores of Tripoli," 20th Century-Fox film, at the Roxy Theatre, which was sponsored by the Marine Corps League and a society committee headed by Mrs. Gilbert Miller. The opening was preceded by the arrival at the theatre of detachments of Marines from the Philadelphia and Brooklyn Navy Yards.

Bogeaus Takes General Service Hollywood Unit

The American Industrial Corporation, Ben Bogeaus president, will take over the General Service Studio, Hollywood, from Electrical Research Products, Inc., May 1st. The reported price is over $500,000. Money was deposited in escrow over the weekend. Although formal possession begins May 1st, the new management has moved in.

It was said the studio would continue offering its facilities for rental. The General Service Studios, Inc., corporation which had operated the plant, will be reorganized so it may continue renting portable sound equipment to producers. Its name probably will be changed. D. C. Hickson, its president, is expected to return soon to a New York post with Western Electric.

Griffis Host at Dinner

Stanton Griffis, chairman of the executive committee of Paramount Pictures, was host last Friday night at an informal dinner party preceding the Louis-Simon fight in New York. Among those invited were: Donald Nelson, Sidney Weinberg, Col. William Donovan, James J. Knowlson, Admiral E. S. Land, Cecil B. DeMille, William L. Batt, Barney Balaban, Col. Joseph Hartfield, George Schaefer, Howard Sachs, Bernard F. Gimbel, Neil Agnew, Ned E. Depinet, Lieut. Col. W. C. Roberson, E. J. O'Donnell, General H. A. Drum, Major Robert R. Presnall, Major General Irving A. Phillipson, John D. Hertz, Col. M. E. Gillette, Harry J. Michalson, N. Peter Rathvon, Charles Koerner, Harold E. Talbott, Gus Eyssell, Andrew W. Smith, Leonard Lyons, Frederic Ullman, Walter Ament and William Grove.

Palace in Montreal Burns

The Palace Theatre in Verdun, near Montreal, was gutted by fire on Tuesday. The house, rebuilt and refurnished during last autumn and this winter, at an estimated cost of $20,000, is one of several theatres operated by Superior Theatres, Ltd. Neither house manager Art Bahan nor circuit officials could be reached for an estimate of the damage. Firemen brought the blaze under control after pouring tons of water onto the new draperies, upholstery and carpets. No one was reported injured.

Goldwyn Engages Harris

Samuel Goldwyn has retained Robin Harris for special sports publicity on the producers' forthcoming "The Pride of the Yankees."

Eight Victory Films Shown By Committee

A special press preview of eight Victory Films, the government subjects being released by the industry's War Activities Committee to exhibitors throughout the country, was held Monday at New York's Astor Theatre, at 8:30 P.M., under the auspices of the WAC. Francis S. Harmon, Co-ordinator, explained the scope and purpose of this phase of government and film activity. Garson Kanin, documentary-film director also spoke, about the application of motion picture talents to the war effort.

Publishers, motion picture editors, columnists, syndicate writers, magazine editors, radio commentators, and officials from Washington were on hand.

Included in the group of subjects shown were "Ring of Steel," directed by Garson Kanin, with commentary by Spencer Tracy; "Women in Defense," written by Mrs. Franklin D. Roosevelt, with commentary by Katherine Hepburn; "Bomber," with commentary by Carl Sandburg; "The New Spirit," Walt Disney cartoon; "Tanks," with commentary by Orson Welles; "Any Bonds Today," color cartoon produced by Leon Schlesinger for the Treasury Department; "Safeguarding Military Information," produced by the Academy of Motion Picture Arts and Sciences, and "Fighting the Fire Bomb," an Office of Civilian Defense subject.

Papal Cross Awarded Mrs. Mary Looram

Mary Harden Looram, chairman of the motion picture department of the International Federation of Catholic Alumnae, has received the "Pro Ecclesia et Pontifice" Cross from Pope Pius XII, according to an announcement of the Most Rev. Francis J. Spellman, Archbishop of New York. The Cross is bestowed in recognition of outstanding service to the Church and the Pope.

The motion picture department is the reviewing group for the National Legion of Decency. Mrs. Looram has been chairman of the department since 1932.

Mrs. Looram is the wife of Dr. James F. Looram.

Cancel Ohio Fair

Governor John H. Bricker, of Ohio, has cancelled the State Fair, which has been held annually in the autumn for the last 92 years without interruption, upon advice of Undersecretary of War Robert P. Patterson, to make the grounds available for lease to the Government for the assembly of airplane parts and equipment. The event boosted theatre attendance in Columbus during the week it was held.

Judd Moves Office

F. E. Judd, Monogram franchise holder at Des Moines, Iowa, has moved his office from 513 Tenth Street at 1115 High Street. The move brings his office to the street where all of the other film exchanges are located.

Bartholomew Signed

Columbia Pictures last week signed Freddie Bartholomew to a contract calling for two pictures in 1942. The first of these, "Junior Generals," is now in preparation.

Des Moines Film Editor

Carl Gartner, city editor of the Des Moines (Iowa) *Register & Tribune*, last week took over the roto and movie sections which had been handled by Kenneth Clayton. Mr. Clayton has gone to the Chicago *Tribune*.

20th-Fox Adds to Exploitation Staff

Harry Remington, formerly publicity director of the Fox Detroit theatre, Detroit, has been appointed exploitation representative for Twentieth Century-Fox in the Great Lakes district, succeeding Edward Solomon, now in the Army. Other additions to the company's field exploitation staff are Walter Allen, representative in the Buffalo and Pittsburgh territories with headquarters in Buffalo, and Douglas George in the Cleveland and Cincinnati territories with headquarters in Cleveland. In New York a newly established metropolitan exploitation zone has been placed in the charge of Nathan Zatkin of the home office publicity and exploitation staff.

Griffith Runs Welding School

Walter Griffith, of Griffith and Griffith, North Carolina, is now in Raleigh, managing the Carolina Welding School. Mrs. Griffith, secretary-treasurer of Theatre Owners of North and South Carolina, Inc., continues her residence in Charlotte, N. C., where the offices of the association are located.

Victory Film Pledges

The War Activities Committee of the Carolinas had received 502 pledges up to March 24th for the showing of Victory Films from theatres in the two Carolina states.

FIRST SHOCKING EXPOSE of JAPS' DEATH SOCIETY at WORK in the U.S.A!

Screen's Master of 1000 Horrors Hits A New Peak in Deadly Terror!



Bela LUGOSI

A MONOGRAM PICTURE

BLACK DRAGONS

with GEORGE PEMBROKE

Produced by SAM KATZMAN and JACK DIETZ
Associate Producer BARNEY A. SARECKY
Directed by WILLIAM NIGH
Story and Screenplay by HARVEY GATES

RECOMMENDED BY THE HORROR CLUB

"Timely melodrama packs a good punch; should register strongly with audiences." —FILM DAILY

"Those who love their mystery and their Lugosi will find this film unusually sinister. . . . The playing is excellent." —LOS ANGELES TIMES

"Has suspense and plenty of creepy situations to hold the audience." —EXHIBITOR



MONOGRAM PICTURES

MONOGRAM'S RED-HOT HEADLINE SENSATION!

WHAT THE PICTURE DID FOR ME

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

ADVENTURES OF MARTIN EDEN: Glenn Ford, Claire Trevor—Pleased the action fans.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAN WHO RETURNED TO LIFE, THE: John Howard—For the duallers.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MYSTERY SHIP: Paul Kelly, Lola Lane—The only mystery about this pertained to the selection of Miss Lane for the feminine lead. Her performance, however, was no worse than the picture. Running time, 65 minutes. Played March 13-14.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

WEST OF TOMBSTONE: Charles Starrett, Russell Hayden—Just a small western.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

YOU'LL NEVER GET RICH: Fred Astaire, Rita Hayworth—Exceptionally good musical comedy. Running time, 89 minutes. Played March 15-17.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

Metro-Goldwyn-Mayer

BORN TO SING: Virginia Weidler, Ray McDonald—Virginia is growing up and is a dandy little actress. This pleased the young people.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

JOE SMITH, AMERICAN: Robert Young, Marsha Hunt—Very well done. Fine acting. Interesting throughout.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MEN OF BOYS TOWN: Spencer Tracy, Mickey Rooney—Played this late but an outstanding performance by both these stars. Much enjoyed by my patrons and would recommend that you play same no matter how old. Will make you money. Running time, 106 minutes. Played March 19.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

SHADOW OF THE THIN MAN, THE: William Powell, Myrna Loy—Good picture. Most people enjoy the "Thin Man" features. Played to average business. Played March 7-9.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

SHADOW OF THE THIN MAN: William Powell, Myrna Loy—This is the best "Thin Man" picture since the original and Powell turned in his best work. Excellent entertainment. Who cares if the story was thin? Our people came to see it and in departing went away happy or at least refrained from side remarks and dirty looks in the manager's direction. Running time, 97 minutes. Played March 8-9.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

SHADOW OF THE THIN MAN, THE: William Powell, Myrna Loy—A big disappointment at our box office. If we had not combined "Dumbo" with this picture, not only the adults would have been absent, but also the children. Running time, 97 minutes. Played March 22-23.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

THEY MET IN BOMBAY: Clark Gable, Rosalind Russell—Played this late but my patrons seemed to enjoy it with these stars. Plenty of action and very timely as part of the fighting is going on in this war in this locality. Would recommend this one. Running time, 90 minutes. Played March 7.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

TWO-FACED WOMAN: Greta Garbo, Melvyn Douglas—If we never see Garbo again it will be too darn soon. Running time, 90 minutes. Played March 22-24.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

WASHINGTON MELODRAMA: Frank Morgan, Ann Rutherford, Kent Taylor—Strictly program picture with little drawing power.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

WE WERE DANCING: Norma Shearer, Melvyn Douglas—Shearer's and Douglas' talent are wasted in this picture. They deserve better roles.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Monogram

HOOSIER SCHOOLBOY, THE (REISSUE): Mickey Rooney—I did well with this reissue on Friday-Saturday. Has a good story and Mickey is almost as big as he is now, though it was made four or five years ago. Running time, 70 minutes. Played March 20-21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

BIRTH OF THE BLUES: Bing Crosby, Mary Martin—Another thin story with a swell cast. Business slightly above par with no complaints as those who attended got what they wanted. Running time, 86 minutes. Played March 11-12.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

CAUGHT IN THE DRAFT: Bob Hope, Dorothy Lamour—The first Bob Hope production that I have played here and to be honest my patrons were a little disappointed in this one; although there was some comedy, it was not the knockout that we would expect. However, would recommend this at the present time. Running time, 90 minutes. Played March 14.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Canada. Rural and small town patronage.

HENRY ALDRICH FOR PRESIDENT: Jimmy Lydon—This was by far the best of the Aldriches. The last scene had them all rolling in the aisles. This proves again that you don't have to spend millions in order to produce an entertaining picture. Receipts 50 per cent above average.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

LADY EVE, THE: Barbara Stanwyck, Henry Fonda, Charles Coburn, Eugene Pallette, Eric Blore—This picture was thoroughly enjoyed by our audience and all were particularly pleased to see Miss Stanwyck again, the first time that she has appeared here since 1937. Fonda did a surprisingly good job as a comedian of the "slapstick variety," and was ably aided and abetted by Charles Coburn, Eric Blore and, of course, Eugene Pallette. The two scenes that provoked considerable laughter were the card game aboard ship between Fonda and Coburn and Pallette's "musical demand" that he be served breakfast. Running time, 95 minutes. Played March 7.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison Theatre, Trenton, New Jersey. Prison patronage.

LIFE WITH HENRY: Jackie Cooper—Just what people want. A small town story about small town people, with comedy and good plot.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

NOTHING BUT THE TRUTH: Bob Hope, Paulette Goddard, Edward Arnold—A good picture that we thought would do better than it did, but no complaints.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

NOTHING BUT THE TRUTH: Bob Hope—Nothing seriously wrong with this picture except that it had no box office value for us. Grossed 25 per cent less than most of our B pictures. Why, I do not know. Running time, 90 minutes. Played March 14-15.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

SHEPHERD OF THE HILLS, THE John Wayne, Betty Field, Harry Carey—At the time I booked this one, I was somewhat dubious as to the reception that it would receive. And was I agreeably surprised? You bet! Such comments as, "We can stand more of that type," "It's a treat to see one of the masters of the screen, Harry Carey, in action again—let's see more of him," and "One can't help but speak favorably of a picture that has such excellent color photography," give you a real sense of satisfaction. Any audience anywhere will enjoy this one. Running time, 95 minutes. Played March 14.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

THERE'S MAGIC IN MUSIC: Allan Jones, Susanna Foster, Margaret Lindsay—Cute little picture, but Susanna Foster will not go far. Running time, 80 minutes. Played March 4-5.—Albert Montefalco, Roxy Theatre, New Britain, Conn.

Producers Pictures

HITLER, BEAST OF BERLIN: Roland Drew, Steffi Duna—Same old stuff. Had to do plenty of pushing to get this one to go over. Running time, 84 minutes. Played February 24.—Albert Montefalco, Roxy Theatre, New Britain, Conn. General patronage.

Republic

APACHE KID, THE: Don "Red" Barry—Fair western. Not the draw that "Cassidy" or Autry western are.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

MOUNTAIN MOONLIGHT: Weaver Bros., and Elviry—Good, corny entertainment they seemed to like. Business good. Played it on a dual bill.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

PARDON MY STRIPES: Bill Henry, Sheila Ryan, Edgar Kennedy—Will please those who are not too critical and just come to the movies for a laugh. Running time, 64 minutes. Played March 20-21.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

ROOKIES ON PARADE: Bob Crosby, Ruth Terry, Gertrude Niesen—A good laugh. Should take anywhere. Crosby certainly can't act.—Harland Rankin, Central Theatre, Chatham, Ontario, Can. General patronage.

SLEEPYTIME GAL: Judy Canova—Good small town picture and good business. Running time, 8 minutes. Played March 15-16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TUXEDO JUNCTION: Weaver Bros. and Elviry—Played Friday-Saturday to average business. This was a good picture as well as having a good moral. Played March 13-14.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

UNDER FIESTA STARS: Gene Autry, Smiley Burnette—Autry is slipping. Better get back the old supporting cast and music they used to use. Running time, 64 minutes. Played March 13-14.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

YOKEL BOY: Albert Dekker, Joan Davis—Good enough little comedy which failed to attract even average business. Running time, 70 minutes. Played March 18-19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

DUMBO: Disney Feature Cartoon—Pleased th

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children, brought the parents along on the matinee; evening business very bad. Good cartoon, but does not compare with "Snow White" or "Pinocchio." Running time, 63 minutes. Played March 22-23.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

MR. AND MRS. SMITH: Carole Lombard, Robert Montgomery—Audience seemed spellbound throughout picture. Was not a reissue as I have only played it late, three weeks after Carole Lombard's death. Extra business. Running time, 85 minutes.—Albert Montefalco, Roxy Theatre, New Britain, Conn. General patronage.

Twentieth Century-Fox

GENTLEMAN AT HEART, A: Cesar Romero, Carole Landis—Good little picture which pleased on family night. Running time, 66 minutes. Played March 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RIGHT TO THE HEART: Brenda Joyce, Joseph Allen, Jr., Stanley Clements—No cast, no plot, and less business. Don't do it. Played this on a double bill.—C. B. Carter, Clemson and Co-Ed Theatres, Brevard, N. C. Small town and tourist patronage.

SONG OF THE ISLANDS: Betty Grable, Victor Mature—Jack Oakie gets the honors in this color musical. Pleased all.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne, Glenn Miller and his Orchestra, Milton Berle—Did nice week-end business with this. First time we missed having a western for some time. Like the westerns on double bill for sell-outs.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

VERY YOUNG LADY, A: Jane Withers—Every one of our patrons, young and old, go for Jane, and why not? She has been given some poor pictures, but she never has let us down. Here's hoping that she will be with us for many more seasons to come. Running time, 79 minutes. Played March 13-14.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

YANK IN THE R.A.F., A: Betty Grable, Tyrone Power—This is a good one. Has all the elements to make it good, action, romance, good stars and good story. Pleased 100 per cent. Business good. Played March 14-16.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

United Artists

FIESTA: Anne Ayars, Armida, George Givot—Beautiful coloring and singing, but no good as far as business is concerned. Pass it up, especially in small town.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

OUR TOWN: William Holden, Martha Scott—Drama. Good but no drawing power. Running time, 90 minutes. Played March 18-19.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

SHANGHAI GESTURE: Gene Tierney, Victor Mature—Different! Interesting! Pleased all.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

Universal

ALL QUIET ON THE WESTERN FRONT (REISSUE): Lew Ayres—Bought this reasonable. Ballyhooed to the limit. Result S.R.O. four days. It's the real McCoy in war films. Running time, 95 minutes.—Albert Montefalco, Roxy Theatre, New Britain, Conn. General patronage.

ARGENTINE NIGHTS: The Ritz Brothers, The Andrew Sisters, Constance Moore—Fair business, fair picture. A little boresome, but will draw average.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

FLAME OF NEW ORLEANS, THE: Marlene Dietrich, Bruce Cabot, Roland Young—A costume picture lacking action, comedy or suspense. A class audience will appreciate the clothes and photography. Personally, thought it was poor.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

HOUSE OF SEVEN GABLES, THE: George Sanders, Margaret Lindsay, Vincent Price—Good comments to well known plot of old classic. You probably won't make any money, but will get back into your show people who ordinarily don't go.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

SOUTH TO KARANGA: Charles Bickford, James Craig—Good action, good story. African locale. Did good business.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

UNFINISHED BUSINESS: Irene Dunne, Robert Montgomery—A well produced picture that didn't do business. Had as opposition "Sergeant York."—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

Warner Bros.-First National

BLUES IN THE NIGHT: Priscilla Lane, Richard Whorf.—Most of the patrons liked this one, while there were others who did not care for it. Generally speaking, it is OK. Richard Whorf has promise. Played March 10-12.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

BLUES IN THE NIGHT: Richard Whorf, Priscilla Lane; one of Hollywood's best actresses—the lovable very good. Picture is something all will enjoy. Running time, 88 minutes. Played March 20-21.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

MILLION DOLLAR BABY: May Robson, Ronald Reagan, Priscilla Lane, Jeffrey Lynn—This is one of the best light comedies that it has been our pleasure to show—and why shouldn't it be with a cast that has such outstanding stars as lovely, youthful Priscilla Lane; one of Hollywood's best actresses—the lovable May Robson, and the cleancut and up-and-coming duet—Ronald Reagan and Jeffrey Lynn. Just the kind of picture that the people of a troubled world want to see—something that will make them laugh. Running time, 100 minutes. Played March 21.—J. A. Reynolds, New Jersey State Prison, Trenton, N. J. Prison patronage.

MILLION DOLLAR BABY: Priscilla Lane, Jeffrey Lynn, Ronald Reagan, May Robson—We went back and substituted this picture for one of this year's smaller program releases and we are glad we did. Pleased everyone, but personally believe it is too long. Running time, 102 minutes. Played March 18-19.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

NAVY BLUES: Jack Oakie, Ann Sheridan, Jack Haley—Seemed to please but did not wow 'em because there was entirely too much of Oakie and Haley. Running time, 108 minutes. Played March 15-16.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

NINE LIVES ARE NOT ENOUGH: Ronald Reagan, Joan Perry—Very good newspaper story. Fun and thrills. You are a good guesser if you discover who the killer is here before the final scenes. Running time, 63 minutes. Played March 11-12.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

NO TIME FOR COMEDY: James Stewart, Rosalind Russell, Charles Ruggles—Poor picture. No story, no comedy, and poor business.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

PASSAGE FROM HONG KONG: Keye Luke, Keith Douglas—No story, no direction, no money. Pay for it and save yourself. Running time, 54 minutes.—Albert Montefalco, Roxy Theatre, New Britain, Conn. General patronage.

STRANGE ALIBI: Arthur Kennedy, Joan Perry—A fair picture that needed double billing.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

STRAWBERRY BLONDE, THE: James Cagney, Olivia de Havilland, Rita Hayworth—Excellent dramatic comedy to good business. Worthy of best playing time.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

SUBMARINE D-1: Pat O'Brien, George Brent, Wayne Morris—Swell show, more timely than ever. Pick it up. Audiences eat it up. Running time, 9[illegible] minutes.—Albert Montefalco, Roxy Theatre, New Britain, Conn. General patronage.

TARGET FOR TONIGHT: Documentary—Propaganda picture, well produced, but for second run, didn't have the draw.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage

Short Features

Columbia

HOST TO A GHOST: Andy Clyde—Pleased the youngsters—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

I'LL NEVER HEIL AGAIN: Stooges—This seems to be what they want. Advertised the Three Stooges and you can almost skip the feature. They don't seem to get too much of these zany boys. Running time, 20 minutes.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

JUNGLE FISHING: World of Sports—Good.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SHE'S OIL MINE: Buster Keaton— Youngsters liked this.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

SHE'S OIL MINE: Buster Keaton—Just why an audience would go for this old time slapstick is more than we could figure out, but it seemed to bring out a lot of laughs.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Metro-Goldwyn-Mayer

AQUA ANTICS: Pete Smith Specialties—Good swimming reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DON'T TALK: Two Reel Specials—Very good.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

HUNGRY WOLF, THE: Technicolor Cartoons—Good cartoon.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

MAIN STREET ON THE MARCH: Two Reel Specials—Very good subject.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

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MAN WHO CHANGED THE WORLD, THE: Miniatures—Not interested in this type of reel. They study history all day and want to be entertained at the theatre. Running time, 11 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

MELODIES, OLD AND NEW: Our Gang Comedies—The Gang is next to Pete Smith for good comedy and entertainment. Running time, 11 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

MIDNIGHT SNACK: Color Cartoon—Best Metro has done for some time. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

OF PUPS AND PUZZLES: Passing Parade—A very interesting subject.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

VIVA MEXICO: Miniatures—A very good subject.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

WEST POINT ON THE HUDSON: FitzPatrick Traveltalks—Swell music by the army band makes this a better than average travel talk. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHAT ABOUT DADDY?: Pete Smith Specialties—Entertaining reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

GENE KRUPA AND ORCHESTRA: Headliners—If you like swing music and plenty of drumming, this one has it. Will more than satisfy the younger element. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

KING FOR A DAY: Gabby Color Cartoons—No entertainment value. Running time, 7 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

ON THE SPOT: Sportlights—A shot in the arm: needed to explain the unfamiliar sport terms in popular usage. A good sport short that will be an added attraction to any program. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

SUPERMAN IN THE ARCTIC GIANT: Superman Color Cartoons—The old folks said it was corny, but the kids ate it up. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHAT'S LACROSSE?: Sportlights—A very interesting sport short that proved to be an education for our audience. Running time, 10 minutes.—J. A. Reynolds. Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

YOUR FAVORITE PROGRAM—THOSE WE LOVE: Headliners—An interesting look behind the scenes at the preparation of a popular radio program. Definitely educational, and a welcome addition to any program. Running time, 10 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

RKO Radio

CANINE CADDY: Walt Disney Cartoons—Another Disney hit.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

KENTUCKY ROYALTY: Sportscope—Interesting. Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MARCH OF TIME, No. 7: Far East Command—These subjects are very timely and are looked forward to by the better patronage of our theatre. Sorry that we had to use this after the fall of Singapore.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

Twentieth Century-Fox

EAT ME KITTY EIGHT TO THE BAR: Terrytoons—Good black and white cartoon. Running time, 7 minutes.—E., M. Freiburger, Paramount Theatre Dewey, Okla. Small town patronage.

ONE MAN NAVY, THE: Terrytoons—Good cartoon.—Elina A. Bolduc, Majestic Theatre, Conway, N. H. General patronage.

ONE MAN NAVY, THE: Terrytoons—Good color cartoon.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Century
"THE PROJECTOR OF THE CENTURY"

IN NEWSREELS

MOVIETONE NEWS—No. 58, Vol. 24. — Australia girds to battle Jap invasion....U. S. relief for Greek people....U. S. Japs leave defense area....Brazil parades....Big guns roar....Fishing off Tampico....Chimpanzee in ballet.

MOVIETONE NEWS—No. 59, Vol. 24.—RAF raid Paris....Russian front....Troop convoy at sea....Admiral King sworn in as Chief of Naval Operations ....Eddie Rickenbacker, World War Ace, visits old outfit....Mountain troops train in snow....Tank Destroyer Division ferries equipment across river.

NEWS OF THE DAY—No. 256, Vol. 13.—Australians enlist to save Dominion....War casts shadow over children in Sydney....U. S. field artillery limbers up ....Mercy ship with food for Greece....Japs in migration....American Navy strikes new blow at Nipponese bases....Philippine High Commissioner returns home.

NEWS OF THE DAY—No. 257, Vol. 13.—Latest Soviet pictures of 3-front drive on Nazis....R.A.F. bombs Paris plants making German arms....31 killed in explosion of 20 tons of dynamite....U. S. troops train on skis.

PARAMOUNT NEWS—No. 61.—Hockey playoffs.... Baby chimpanzees have birthday....Peoria railroad in operation....Three 10,000-ton cargo vessels slide down ways....Training school turns out military police....Australia rallies to battle....Japs in mass migration....Far East refugees safely home.

PARAMOUNT NEWS—No. 62.—Mountain troops train ....Manhattan samples blackout....Raid over France ....The Russion front....British Navy on convoy duty....200 coaches train for Navy....31 die in explosion....Blizzard in Washington....Tank Destroyer Unit crosses river.

RKO PATHE NEWS—No. 61, Vol. 13.—West coast Japs move inland....Oregon "guerrillas" ready.... Hawaii prepares for Jap attack....Mercy ship given free passage....Navy honors Pacific heroes....Chimpanzees have party....U. S. artillery trains.

RKO PATHE NEWS—No. 62, Vol. 13.—British bomb Paris....Russians dent Nazi line....Axis aliens are placed in camp in Canal Zone....Blizzard in capital ....Rickenbacker visits old command....Cableway makes millitary bridge....Noted coaches train for Navy....Convoy battles storm.

UNIVERSAL NEWSREEL—No. 70, Vol. 15.—Japs evacuated....News from Australia....Hawaii business men train....Mules transport howitzers.... Sikorski visits Roosevelt....Greek relief ship ready ....Scrap drive is on....Army picks healthiest boy.

UNIVERSAL NEWSREEL—No. 71, Vol. 15.—31 dead in quarry blast....Record snow hits capital....Troops build bridge....Canal Zone interns aliens....Army mountain troops train....Rickenbacker visits old squadron....Noted coaches in Navy now....U. S. show dogs vie for title.

Universal

ANDY PANDA'S POP: Color Cartoon—Very poor cartoon. Running time, 7 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

BOOGIE WOOGIE BUGLE BOY OF COMPANY B: Color Cartoon—Good color cartoon that pleased all our patrons from the kiddies up.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

GOING PLACES: No. 93—This short features one of Hollywood's outstanding actors, "Jimmy the Chimp." What this chimpanzee does in this short will amaze anyone. Well worth showing. Running time, 9 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

ONCE UPON A SUMMER TIME: Musical—A very entertaining short featuring Skinnay Ennis and his band, Six Hits and a Miss, the singing septet, Carmine Calhoun, singer, and Don and Beverly, dancers. An added attraction for any program. Running time, 17 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey Prison, Trenton, N. J. Prison patronage.

SCRUB ME, MAMMA, WITH A BOOGIE BEAT: Color Cartoon—Here is a cartoon that nearly stole the show. Play it. Plenty hot.—Harland Rankin, Center Theatre, Chatham, Ontario, Can. General patronage.

TICKLED PINKY: Two Reel Musicals—A hillbilly musical which went over big here. Country patronage seem to enjoy these hillbilly bands. Step dancing was exceptionally good. Running time, 17 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

$21 A DAY ONCE A MONTH: Color Cartoon—Good little cartoon. Well received.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Vitaphone

CRAZY CRUISE: Merrie Melodies Cartoons—Good color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MONSTERS OF THE DEEP: Broadway Brevities—Deep sea fishing special. Really good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SOLDIERS IN WHITE: Technicolor Specials—Good Technicolor special. Running time, 20 minutes.—Horn and Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

WEST OF THE ROCKIES: Broadway Brevities—Very interesting and entertaining.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

WE, THE ANIMALS, SQUEAK: Looney Tune Cartoons—Very good. Kansas City Kitty tells her story. Running time, 8 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

Miscellaneous
U. S. Treasury Dept.

NEW SPIRIT, THE: Released through National Screen—Very good. Running time, 8 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Mich. General patronage.

Serial
Republic

DICK TRACY VS. CRIME, INC.: Ralph Byrd—This serial has been holding interest all along. Everyone is anxious to see who the ghost is.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Siegel Starts Two Films Before Taking New Post

Paramount producer Sol C. Siegel, whose assignment to the Buddy De Sylva production unit was recently announced, will begin production on two, and possibly three pictures, which will be completed by his successor, Walter MacEwen, when he takes up his new duties. The pictures are "Priorities of 1942," a defense plant musical, featuring Betty Jane Rhodes, Ann Miller, Jerry Colonna and Barbara Jo Allen, and "China Pass," a story of American aviators serving in China. "Lady Bodyguard" is also tentatively scheduled. It will be a comedy featuring Ellen Drew and Robert Preston. Burt Kelly, Ralph Murphy and Jules Schermer, associate producers, and Michel Kraike, assistant, will continue in their posts under Mr. MacEwen. In his new position, Mr. Siegel will be assigned to produce an outdoor picture in color, for which no title has been announced.

Remington Succeeds Solomon

Harry Remington, for the last six years publicity man for the Fox theatre, Detroit, has succeeded Eddie Solomon as Twentieth Century-Fox exploitation man for the Chicago, Detroit and Milwaukee territories. His headquarters will be in the Chicago exchange. Mr. Solomon, who was with Balaban and Katz before joining the Fox company, has been called for service in the Army. His colleaugues gave him a farewell dinner at the Knickerbocker Hotel in Chicago on March 19th.

Muni on Broadway

Paul Muni, Warner Bros. star, will return to Broadway on April 13th, at the Guild Theatre, when the Theatre Guild opens "Yesterday's Magic," written by English author Emlyn Williams. Twentieth Century-Fox purchased the screen rights to the Williams' opus in England last year when the actor-author appeared in it. Mr. Muni's last stage appearance was in "Counsellor-at-Law," the Elmer Rice play which ran on Broadway during the 1927-28 season.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

GERTRUDE MERRIAM, Associate Editor

THIS is an occasion for a restatement of the aims of this department of Motion Picture Herald. The Round Table has been evolved and maintained as a forum and clearing house for the practitioners of the art of box-office showmanship.

Because this department has ever so autonomously conducted itself it is possible for me to observe without seeming of boasting that it has uniquely its own position of leadership in editorial service of the field of retail exploitation of the screen.

The rise and success of the Round Table is an effective demonstration of the importance of the individual and the powers of personality in the merchandising of entertainment.

Here in these pages of this section, and here substantially alone, is week-to-week, and continuous, record and recognition and encouragement of those men behind the box offices of the land who hold the ultimate responsibility for the collection of the dollars by which this industry lives—and prospers. It is the happy function of the Round Table to see that their contributions shall not be anonymous and unhonored.

THE Quigley Awards, a process of recognition conducted by this department of the Herald, have become an institution of the industry. This has come about entirely by reason of the proved and continuing service to the motion picture demonstrated.

> *"The Quigley Award," remarked Barney Balaban in a speech the other day, "is regarded as the highest honor that can be achieved by a theatreman."*

It is of the nature of all competitions that there shall be winners. And we of Quigley Publications can be properly prideful of the performances, down the years, of those capable gentlemen who have carried off the top honors. Meanwhile, it is to be realized that in the broadest sense it is the total effort of all the showmen that serves this business we live by.

The Round Table is, decidedly beyond a place of contests, an instrument of service which endeavours, by reason of the cooperative contribution of its followers, to further the interests of the screen theatre week to week, and day by day, by being the instrument by which showmen help each other.

OUTSTANDINGLY, Motion Picture Herald is the publication in which all showmen, from studio to box office, can and do have their say. The Round Table is a particularization of that policy for the managers of exhibition, regardless of affiliations, or the absence of affiliations.

That represents the policy of Martin Quigley, publisher, the policy of Motion Picture Herald, and the policy of the Round Table. It will continue.

—*TERRY RAMSAYE*

As Mike Departs

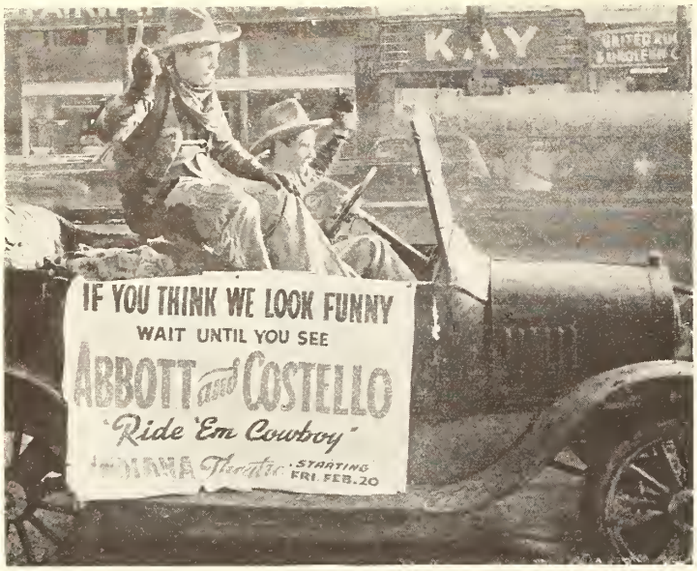
Having seen the arrival of the Round Table at a high point of box-office effectiveness and assured of the continuance of that effectiveness, I have asked, and received, permission of Martin Quigley to resign these activities to explore certain ideas which for some time have engaged my attention.

The eight years of my stewardship have been full ones, colorful and kind. They were made possible only by the help of the man in the field, the unanimous backing of Martin Quigley, Colvin Brown, Terry Ramsaye and the whole personnel of Quigley Publications, particularly Gertrude Merriam, Associate Editor, who of course continues in that post.

I depart rich in the goodwill and friendship of the many Round Tablers and the folks in the home offices and studios who have carried the ball and to whom I am so indebted.

—*A-Mike Vogel*

Round Table In Pictures



Arranged by Manager Ken Collins and his assistant, Len Tuttle, was the street ballyhoo ahead of "Ride 'Em, Cowboy" at the Indiana, in Indianapolis. Staff members dressed as cowboys toured in bannered jalopy.



Lad carrying burlap bag containing scene still jigsaw puzzle cruised streets of Latonia, Ky., as part of Harold Frakes' exploitation at the Latonia, ahead of "Look Who's Laughing". When attention of passers-by was caught, lad assembled the puzzle on the sidewalk.



For the world premiere of "The Fleet's In" at the Michigan Theatre, in Detroit, giant setpiece was set up in lobby, guarded by members of the staff dressed in sailor's uniform. Outside exploitation included the naming of Dorothy Lamour as the Navy's favorite "pin-up" girl in the area.

Civilian Defense display was the novel exploitation stunt arranged by David Idzal, managing director of the Fox Theatre, in Detroit, with the cooperation of five-and-dime store, for his engagement of MOT's "When Air Raids Strike".





Promoting old horse and buggy, Bill Elder at Loew's, in Indianapolis, had usher drive it about town at rush hours bannered with copy: "I'm on my way to see Johnny Eager," etc.



Louis Stahl at the Palace, in Bergenfield, N. J., attracted much attention with a window display in store adjacent to theatre, depicting the attack on Pearl Harbor. Banner atop display urged folks to buy Defense Stamps and Bonds at the theatre.



Giant eight-foot firecracker with "Hellzapoppin" title and playdates was used for street ballyhoo by Bill Harwell at Warner's Ohio, in Mansfield, Ohio.



To build interest in his date on "Playmates", Kay Kyser starred, Manager Dave Edwards at the Paramount Theatre, in Salt Lake City, dressed his staff in caps and gowns and had them cover neighborhood with tiein sandwich cards.



Usherette shackled to doorman carrying shotgun toured streets of Mansfield, Ohio, ahead of Jim Cattell's date on "You Belong to Me". Chest banners carried tiein copy.



One of many windows secured along Hollywood Boulevard for the opening of "Reap the Wild Wind" at the new Paramount.

SHOWMEN'S LOBBY LAFFS



This cartoon from the brush of Glenn Franke, Cheviot, O.

Columbia Issues Elaborate "Invaders" Pressbook

In a two-color portfolio with four special sections, David A. Lipton, head of Columbia's advertising and explitation department, has prepared an elaborate pressbook for "The Invaders." A valuable feature of the exploitation section is a week-by-week and day-by-day index for a campaign starting three weeks in advance of the opening.

Separate sections cover advertising, exploitation and publicity with an eight-page section picturing the campaign which surrounded the premiere at the Capitol.

"LET'S HEAR FROM YOU"

Edwards Novelty Aids On "Joan of Paris" Date

Dave Edwards of the Paramount Theatre, Salt Lake City, Utah, flooded the town with a novelty throwaway as the highlight of his campaign on "Joan of Paris." Throwaway was an envelope made of light-weight brown wrapping paper and printed to resemble an envelope which had come from Occupied France. It was addressed to Mlle. Joan of Paris, 1942 Rue Victory, Paris, and bore a stamp "Uncensored." Across the face of the envelope was printed in red script "A Message From Within Nazi Occupied France."

Inside the envelope was a crudely typewritten letter which read: "I am a member of the RAF forced down in Nazi occupied France. My escape from occupation soldiers has been made possible by loyal friends of Free France, but I am constantly being watched by the Gestapo—I am in love with a beautiful daughter of France—a modern Joan of Arc. To save my country from slavery and degradation of the Nazis, I must escape back to England where I can continue my flying—she will help me—my adventures are just beginning. . . . You can watch the unfoldment of my fascinating and exciting story by seeing "Joan of Paris" co-starring Michele Morgan and Paul Henreid."

"LET'S HEAR FROM YOU"

Telephone Stunt Wins Business for "Fire"

Stanley Gordon of the Rialto Theatre, Boise, Idaho, used an unique "telephone" advertisement effectively in his campaign on "Ball of Fire." Gordon placed an advertisement in a Sunday newspaper announcing that the Rialto Theatre was going to call a number of telephone subscribers daily and that those called who answered "'Ball of Fire' is coming to the Rialto" instead of "hello" would receive guest tickets. The advertisement was headlined "Notice to Telephone Subscribers" and was placed in the general news section of the publication.

Pollock Holds "Fool's" Quiz

Though put on for his special April Fool's show, Les Pollock at Loew's, in Rochester, reports a highly successful quiz contest, which could be utilized for any occasion. On stage were ad lib specialists from Stations WSAY, WHEC and WHAM, all of whom acted as quiz-masters. In addition, house organist opened the show and assisted on the musical questions.

While participants were chosen at random from the audience, numbers were given each patron upon entrance to the theatre, usher at door noting numbers of those believed to be desirable to be called on as contestants.

Week in advance, all ads were sniped with catchy copy on the special show, pointing out also that this was in addition to the regular two features and could be seen at the regular prices. For his lobby, large baskets were filled with peanuts weeks ahead with copy. "These peanuts will be auctioned off for the benefit of the American Red Cross by one of the contestants in the April Fool's Show," etc. Other gag lobby stunts included planting of life-size model cow with card reading: "This cow is a model of the real one that will be milked by one of the contestants," etc., and chaise lounge in conspicuous lobby space advised that "One of Rochester's most beautiful girls would be proposed to from lounge by one of the contestants from our April Fool Show."

Entrants Act Out Forfeits

Entrants were required to answer mature questions and those failing to do so correctly, were required to act out a forfeit, such as being presented with baskets of peanuts and required to hawk them through the audience while the quiz continued.

Special voice trailer was prepared for the occasion, teaser heralds and window cards distributed well in advance and local dailies came through with stories and art.

"LET'S HEAR FROM YOU"

Griffiths Theatres Feature "Jinx Shows"

Several theatres of the H. J. Griffith Theatres, Inc., circuit, in Kansas City, held "Jinx Prevues" on "Friday the 13th," using the popularly recognized superstition as occasion for having some fun. Half a dozen of the theatres held their prevues on February 13, others on March 13. The event consisted of a midnight show, in most cases short subjects and novelties including stage numbers being used. The managers exercised ingenuity in exploitation, teaser campaigns, displays of "bad luck" emblems in lobby and store windows accompanied by title and playdate of the "Jinx Prevue."

"LET'S HEAR FROM YOU"

Glass Scores with Co-op

Manager Fred Glass of the Fox Lincoln Theatre, Cheyenne, Wyoming, tied in with the Wyoming Eagle in the theatre's campaign on "Ball of Fire" and a full-page co-operative ad was engineered. Designated persons whose names were scattered around on the page received passes. Each store participating displayed stills and other "Ball of Fire" accessories.

Notings From F & M Managers

Some of the campaigns emanating from the Fanchon & Marcomen out St. Louisway, where the boys are batting them out one hundred percent, include one from Marvin Stiver at the Shenandoah, who has been trying to put over his house with good institutional copy. Evidence of this was shown when the theatreman inaugurated what he chooses to call a "Hollywood Information Bureau" to disseminate information on the motion picture stars. Small ads were run by papers with copy reading: "Don't get into family feuds over which movie star played in what picture. Now is the time to keep harmony in the family and work together. Call the Shenandoah Theatre for information regarding your favorite movie stars." Stiver reports that what started out as more or less of a gag, has developed into service that his patrons are using regularly, cashier reporting numerous calls daily.

With the attack on Pearl Harbor necessitating changing the name of the Mikado Theatre, Manager Joe Goldstein launched a contest seeking a new name. Since the story was of national interest, being publicized widely by the syndicates and radio stations, Joe reports receiving suggestions from all sections of the country and finally selecting the name "Victory." In connection with the formal dedication ceremonies, the Round Tabler conceived the idea of selling Defense Bonds and Stamps and proudly reports that in a three-week drive over $536,000 worth were sold.

Heflinger's Birthday Tieup

To publicize his new theatre policy, John Heflinger at the West End distributed tinted heralds at hospitals, hotels and house-to-house. Front cover carried birthday cake cut with teaser line "When's Your Birthday?" Inside spread provided space for registrants' names and addresses which were entered in the dates that their respective birthdays fall. The day before the birthdays, Heflinger mails out a pass and a certificate good for a free lubrication job at a local garage tied in on the stunt.

As part of his spring campaign to stimulate business at the Manchester, Jack Rosenzweig has been using a series of trailers that call for a display of patriotism and building of public morale. Trailer Number One read: "Motion pictures are our front line of entertainment. Relax with these hit programs coming soon." Trailer Two: "Keep smiling with these hit programs coming soon." And Trailer Three: "Strike up the band. Here are some more hits on their way."

"LET'S HEAR FROM YOU"

Trainor's "Kathleen" Contest

Highlights of Leo Trainor's "Kathleen" campaign at the Rialto, in Allentown, Pa., featured two newspaper tieups, one a contest in which the letters of the title were scattered through ads and the other a contest to find the newsboy who sold the most defense stamps during a given week. Heralds were distributed to school children, new pennies distributed in envelopes as payment toward admission and street parade of young girls on bicycles.

FIRST 1942 "QUARTER"

The closing of the First Quarter of the 1942 Quigley Awards Judging draws to a end with two newcomers in the Plaque-winning columns in the persons of Ed Harris at the Fox Glendale, in Glendale, Cal., and Art Krolich at the RKO operated Century, in Rochester, N. Y. Judges for this Quarter were: W. J. Heineman, Assistant General Sales Manager of Universal Pictures; Irving Lesser, Managing Director of the New York Roxy, and Harry Mandel, Director of Advertising and Publicity, RKO Theatres

VOTED QUARTER-MASTER PLAQUES

ED FITZPATRICK
Loew-Poli, Waterbury, Conn.

ED HARRIS
Fox Glendale, Glendale, Cal.

ART KROLICH
Century, Rochester, N. Y.

VOTED QUARTER-MASTER MEDALS

MARLOWE CONNER
Capitol, Madison, Wis.

BILL ELDER
Loew's Indianapolis

RICHARD FELDMAN
Paramount, Syracuse

A. J. KALBERER
Switow's Indiana, Washington, Ind.

JIMMIE REDMOND
Bonham, Fairbury, Neb.

VOTED QUARTER-MASTER CITATIONS

H. M. ADDISON
Schine's Param't, Glens Falls, N. Y.

DON ALLDRITT
Fox Strand, Salina, Kans.

STAN ANDREWS
Broadway, Timmons, Ont. Can.

BOB BEREZIN
Elgin, Ottawa, Can.

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

MEL BLIEDEN
State, Anderson, Ind.

LIGE BRIEN
Warner's Belmar, Pittsburgh

BILL BURKE
Capitol, Sarnia, Can.

LESLIE CAMPBELL
Strand, Trail, B. C.

JAMES CATTELL
Park, Mansfield, Ohio

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

BEN COHN
Warner's Frolic, Chicago

CLAYTON CORNELL
Schine's State, Tupper Lake, N. Y.

GEORGE C. CRONIN
Strand, Portland, Maine

FRANCIS DEERING
Loew's, Houston, Tex.

ALLAN EASSON
Oakwood, Toronto, Ont. Can.

JAMES ESTES
Park, Iowa Park, Tex.

FRANCIS FAILLE
Paramount, North Adams, Mass.

JOE FEULNER
Des Plaines, Des Plaines, Ill.

W. D. GALLIGAN
Commercial, Chicago

S. G. GILLESPIE
Marks, Oshawa, Ont., Can.

JOE GOLDSTEIN
Schine's Liberty, Rochester

WALTER R. HALL
Majestic, Johnstown, Pa.

LOU HART
Schine's Glove, Gloversville

BILL HARWELL
Ohio, Mansfield, Ohio

JOHN HEFLINGER
West End, St. Louis, Mo.

BILL JOHNSON
Smalley's, Dolgeville, N. Y.

MEL JOLLEY
Columbia, St. Thomas, Ont.

R. LEE KLINE
Orpheum, Philadelphia, Pa.

LESTER KOLSTE
VanDerVaart, Sheboygan

JOE LONGO
Loew's State, Boston

JACK LYKES
Loew's Valentine, Toledo

BILL McCLAIN
Virginia, Carrollton, Ohio

JACK MATLACK
Craterian, Medford, Ore.

ED MAY
Schine's Russell, Maysville, Ky.

ROY METCALFE
Rapids, Rock Island, Ia.

SI MONEN
Schine's Manring, Middlesboro, Ky.

BILL MORTON
GEORGE FRENCH
RKO Albee, Providence, R. I.

CHARLES MOYER
State, Hanover, Pa.

PAT NOTARO
Columbia, Sharon, Pa.

RAY PARKER
Avalon, St. Louis, Mo.

LES POLLOCK
Loew's, Rochester, N. Y.

H. T. RASTETTER
Warner, Erie, Pa.

MORRIS ROSENTHAL
Loew's Majestic, Bridgeport

J. A. SANDERS
Colonial, Junction City, Kan.

BOYD F. SCOTT
Broadway, Lubbock, Tex.

SID SCOTT
Capitol, Sudbury, Ont. Can.

FRANK SHAFFER
Dixie, Staunton, Va.

JOHN SHAFFER
Surf, Chicago, Ill.

CHUCK SHANNON
State, State College, Pa.

CLYDE SMITH
Paramount, Hot Springs, Ark.

HAROLD STEARN
Schine's Manring, Middlesboro, Ky.

MARVIN STIVER
Shenandoah, St. Louis, Mo.

RICHARD STODDARD
Rocket, Rock Island, Ill.

ARNOLD STOLTZ
Warner's Avon, Utica, N. Y.

DAN S. TERRELL
Loew's, Washington, D. C.

FELIX TISDALE
Ga-Ana, Georgiana, Ala.

E. G. WARREN
Midtown, Toronto, Ont. Can.

J. R. WHEELER
Granada, South Bend, Ind.

BILL YURASKO
Orpheum, Philadelphia

BRIEF REPORTS FROM THE FIELD

Miniature cell block with scaffold was planted in the lobby of Schine's State in Lexington, Ky., ahead of "Today I Hang" as part of Arnold Feldman's campaign for the date. Catchline "Ten minutes to live and innocent" was planted atop peep-hole, the curious on peering through, discovering scene stills, snipes, etc. For street ballyhoo, Arnold used lad dressed in prison garb with appropriate back banner.

▽

Through efforts of Irving Cantor at Schine's Palace, in Syracuse, Board of Education sent notice to all schools in his end of town, endorsing "They Died With Their Boots On." While for "Look Who's Laughing," WSYR gave 10 spot announcements, plugging McCarthy, Bergen, Fibber McGee and Molly, in addition to the picture and playdates.

▽

Tying in with the local high school Aero Club, Ken Rockwell ahead of "Captains of the Clouds" at the Steuben, in Hornell, N. Y., had the kids decorate his stage and lobby with their plane models. Numerous patriotic windows were promoted and day ahead of opening lad dressed in fur hat and wrapped in blankets sat out front, with tiein card alongside to the effect that he was waiting for the show to open.

▽

Six-sheet cutouts of Abbott & Costello and chorus girls were used as part of Hal deGraw's lobby display for "Ride 'em Cowboy" at Schine's Oneonta, Oneonta, N. Y., in addition, one-sheet cutouts of the stars were also strung from under marquee. Cowboy 10-gallon hats were worn by all members of the house staff and record of song hits were played at break of each show week in advance. For his street bally, Hal used horse and buggy with sign reading: "We have no tires for the flivver, but nothing can stop us from going to see," etc.

▽

Reported as a first time that the schools tied in with him to the extent of planting scene stills on the bulletin boards of his two local highschools was for Les Kolste's date on "Citizen Kane" at the Van DerVaart, in Sheboygan, Wis. Stills showed many of the technical points of the picture and were also placed on boards in public libraries. Ads were also promoted in high-school papers, which urged attendance at the show.

▽

Since Gary Cooper received his Academy Award on the second day of his run of "The Westerner," Mel Jolley at the Columbia Theatre, in St. Thomas, Ontario, secured cooperation of his local daily, which played it up big and mentioned showing at the theatre. Free cut was run in paper three days in advance.

▽

With local merchants tying in on a co-operative page ad with banner line "Shop and attend a movie in your Neighborhood," Joe Goldstein at Schine's Liberty, in Rochester, went along on the stunt by offering guest tickets to those who found their names listed in the various merchants' ads. Box at top of page featured the offer.

SCHUR DISTRIBUTES MAC ARTHUR BUTTONS

Of interest to Round Tablers will be the fact that the New York Daily News has a supply of MacArthur buttons, which may be purchased at 2 cents each, money made on the sales going to the USO.

First Round Tabler reporting cashing in on this tieup is Jerome Schur who distributes the buttons at his Saturday kid matinees at the Laconia, in the Bronx. Theatreman says school cooperation has been received with announcements made in classes that buttons would be given gratis at the matinees.

For the opening of "Captains of the Clouds" at the Fox Theatre, in San Francisco, Warner's representative Marty Weiser located four local boys who had joined the R.C.A.F. and were home for a few days' leave. Weiser arranged a "blind dates" theatre party, supper and dancing at local hotel for the Canadian fliers, which brought art and stories in local dailies.

▽

Selection of Joan Leslie, Warner star appearing in "Sergeant York" and "The Male Animal" by Northwestern University sophomores as "The Girl We'd Like to Date More than Anyone Else on a Furlough," produced considerable space in Chicago territory newspapers. Story also broke on wire services and the idea was put over by Monroe Rubinger, Warner representative, in Chicago.

▽

Opening of "Captains of the Clouds" in North Bay, Ont., was signalized by *The Daily Nugget*, local newspaper, with a 20-page commercial tieup supplement on the picture. The paper, city government and merchants cooperated enthusiastically, resulting in a highly successful campaign for the picture which was shot largely in the North Bay region.

VEST BUTTONS POP AT "HELLZAPOPPIN"

As part of his gag exploitation ahead of "Hellzapoppin" at the Skouras Forest Hills, in Forest Hills, L. I., Irving Ludwig featured a 30 by 40 lobby poster addressed to gentlemen, with copy reading: "Don't worry if you lose any of your vest buttons during the showing of 'Hellzapoppin'. Just take your pick."

Attached to card were about 75 various type buttons and other little gadgets, and the Round Tabler reports many "takers".

Reported as proving highly successful was the recent colored jitterbug and trucking contest held by Felix Tisdale at the Ga-Ana Theatre, in Georgiana, Ala. With his public address system on stage, yet out of sight and the speaker placed behind the screen where he could handle it, Tisdale was his own master of ceremonies, introducing five couples, all dancing together for the first number to get folks in the mood. Winner was decided by audience applause and received cash award, while runners up got guest tickets.

▽

A local circuit outfit cooperated with Roger Ludy, Hines, Portland, Ind., by permitting him to display four lions in adjacent towns as a ballyhoo for "Tarzan's Secret Treasure."

▽

A bugling contest held on the steps of the local courthouse when the streets were thronged with pedestrians highlighted the "Bugle Sounds" campaign put over by Manager Green, Odeon, Marshalltown, Ia. Green also had four youthful buglers at important intersections, each blowing successive single notes, all four blending into a single ear-catching tone.

▽

A special screening for executives of large mills, workers, clergymen, school officials and students highlighted the "Joe Smith, American" campaign put over by R. H. Moore, State, Statesville, N. C. Moore also landed a three-day newspaper contest asking for last lines to quotations by famous Americans.

▽

An exploitation wallop was scored by Dave Murphy, State, Altoona, Pa., when he got the actual Joe Smith who was honored by the Army for heroic work in a defense plant to participate in ceremonies marking his premiere of "Joe Smith, American."

▽

A display showing Robert Taylor wielding a gun was used in the lobby by H. J. Arnold, Indiana, Terre Haute, for "Johnny Eager." Arnold provided a toy gun with rubber suction darts and offered guest tickets to those who could hit a small target on the display.

▽

A large board covered with about 100 photos of war veterans, with a sign reading: "They answered 'The Bugle Sounds' in 1917-18," was one of the features of the "Bugle Sounds" campaign put over by Jeff Price, Home, Oblong, Ill.

▽

A newspaper contest to find "the Woman of the Year that has done the most for this community" featured the "Woman of the Year" campaign put over by C. C. Aiken, Harris Manos, Jeanette, Pa. He promoted gifts from local merchants and they were presented to the winner from the stage of the theatre.

▽

All railroads out of the city offered special excursion rates to "see 'Johnny Eager,' etc.," as a feature of the campaign for the film put over by Rex Williams, Loew's, St. Louis.

OSIER'S 'CLOUD' DOUBLE TRUCK



'Captains of the Clouds' Started Yesterday at the Regent Theatre—A Crowded House Acclaimed This Great Production

Reported by J. J. Fitzgibbons, Famous Players Canadian prexy, was the unusual double truck co-op spread by Manager Leon E. Osier of the Regent, in Oshawa, Canada, on "Captains of the Clouds", which featured photos of local boys in service in addition to unique spotting and composition of merchants' ads.

Publicity for the picture was given added strength with a two-column byline story and photo of the Round Tabler, balanced on the opposite page with a similar layout on Air Marshal W. A. ("Billy") Bishop, Canada's First World War air ace, who also acted as technical adviser in the production.

Music Stores Help Wheeler Sell "Blues"

With the tune "Blues in the Night" currently the number two favorite on the Hit Parade while Ray Wheeler was playing that picture at the Granada in South Bend, the Round Tabler used that medium to put over his date. Juke box was planted in lobby 10 days in advance continually playing hit tunes from the feature together with recordings telling about the feature, playdates, etc. Ten-foot display also featured lifesize cutouts of the stars in the picture and music departments in five and dime stores plugged the tunes and displayed the sheet music. Store also distributed gratis autographed photos of Priscilla Lane with each purchase of songs from the picture and catch line in Ray's newspaper ads read: "My Mama done tole me the hit tune from the picture," etc. etc.

Ahead of "Joe Smith, American," Ray sent invitations to a special screening to personnel heads of local defense plants, school principals and heads of various unions, etc., in defense industries in the region. As a direct result of the screening, publisher of local daily ran box at head of paper reading: "Joe Smith, American, is a picture that every Defense Worker should make an effort to see." Entire staff wore chest baners ahead and during run, tieup with local Model Aero Club brought a 46-foot lobby display 10 days in advance of playdates and permission was granted by local Civil Aeronautics Board for the dropping of specially tinted heralds from plane.

"LET'S HEAR FROM YOU"

Warnermen Promote Louis For Personal Appearance

Joe Louis' personal appearance backstage at the Earle Theatre, in Philadelphia, where he went to visit Duke Ellington and Ethel Waters appearing on the same bill, resulted in a flock of newspaper stories and art. District manager Maurice Gable, Manager Hal Seidenberg and the Warner publicity department are credited with the stunt which brought the world's heavyweight champion from nearby Fort Dix together with other army officers.

GE Employees Put On Show for Rosenthal

Much was made in the local dailies over Morris Rosenthal's gala stage show at Loew's Poli Majestic, in Bridgeport, put on by the employees of the General Electric, in connection with that company's new defense film "Beating Time." The film, which shows men and women at work in the plant producing armaments in an all-out effort to win the war, received generous newspaper plugs, in addition to publicity in the GE News, which has a reader circulation of 27,000. Plant paid for spot announcements over WICC for a three-day period, took paid ads in local papers and paid cost of printing and distribution of heralds, plus the decoration of the marquee and front.

Since the main attraction was "Vanishing Virginian," Morris arranged for the distribution of bookmarks in circulating and public libraries and had postcards mailed from Lynchburg to his theatre list, copy reading "Hello." We happened to stop here in Lynchburg on our way South just in time to see the world premiere of," etc.

• personalities

ELWOOD VOORHEES
manager of Fox Intermountain theatres in North Platte, Nev., has joined the Army. He is succeeded by A. C. STALCUP of Sidney, Neb. JACK KRAMER, assistant at Ft. Collins, gets the Sidney job and OTTO BARTUSCH, assistant at the Fox, Sterling goes to Kramer's post in Ft. Collins. CLYDE ANDERSON has moved to Denver to manage the Webber, coming from the American, in Butte, Mont. VERN FLETCHER, Fox Intermountain booker, moves from Denver to a similar post at Salt Lake City. NED COLLINS succeeds him.

▽

HADDON MATTHEWS
manager of the Stanley-Warner 69th Street Theatre, in Philadelphia, has been made manager of the Boyd. RAY MYERS of the Uptown has been moved to the 69th Street; SILVERT SETRON has been transferred from the Logan to the Uptown and JACK MINSKY from the Astor to the Uptown. MARTY GOLDENBERG, formerly at the State, is now in charge of William Goldman's Band Box, in Germantown.

▽

BOB HEINING
formerly manager of the Aubert Theatre, in St. Louis, Mo., is now at the Granada there.

▽

WALLY ALLEN
former manager of the Schine Kentucky Theatre, in Lexington, Ky., has left that spot and is now an exploiteer for Fox, handling the Buffalo and Pittsburgh territories with headquarters in Buffalo.

▽

LYNWOOD McGEE
named successor to WILLIAM TROXLER, manager of the newly renovated Paramount, in Salt Lake.

▽

JACK BANNON
special home office representative for Universal, has taken over as the distributing firm's Cincinnati office, replacing HARRY YOUNG, who returns to his former salesman's post in Columbus.

▽

SOL YAEGER
recently with Universal, has rejoined the RKO sales staff in Omaha replacing IRVING GILLMAN, who has returned to Minneapolis.

▽

WILLIAM E. RAYNOR
studio publicity director for Producers Releasing Corp., has resigned to join the Navy.

▽

JOHN WOLFBERG
local Cincinnati booker for Schine's has been named city manager at Lexington, Ky. He is succeeded as booker by HERBERT BROWN, from the home office in Gloversville.

▽

HARRY J. FRIEDMAN
has become manager of the Academy, Newburgh, N. Y.

▽

J. B. REISMAN
manager of the Liberty, Spokane, Wash., and JAMES KEEFE, manager of the State, have switched positions.



ROBERT JAMES — weight, eight pounds—on Wednesday, March 4th, to Mr. and Mrs. A. C. Balducci. Proud father is manager of the Orpheum Theatre, in Utica, N. Y.

▽

PEARCE PARKHURST
former manager of the Colonial Theatre, in Nashua, N. H., is in the Army at Fort Devens, N. H., is in the Army at Fort

▽

JACK HOWARD
has been named assistant manager of the Riviera Theatre, in Philadelphia.

▽

PETER TRADO
formerly of the vaudeville team of the Trado Twins is now managing the Varbalow Broadway Theatre, in Camden, N. J.

▽

WILLIAM CONNER
has been named manager of Sablosky's reopened Penypak Theatre, in Philadelphia.

BIRTHDAYS

Sam Abrams
Vern Austin
Antonio Balducci
Ralph J. Batschelet
Jack T. Beachler
Bob Berezin
Edward L. Bissler
Sidney L. Bowden
Carroll M. Bradley
Ralph W. Braswell, Jr.
Austin C. Bray
Fahnley Bridges
Albert E. Brown
Jack C. Cleland
Nathan Cohen
Tom Crow
Cecil W. Curtis
David Dallas
Joseph Doudis
Edwin E. Enke
J. M. Ensor
Stanley Foreman
Emanuel Friedman
Herb Gatzke
Victor G. Geisel
Louis D. Glinner
Jerome Gordon
James Grizzanto
Charles P. Hann, Jr.
Sam Harris, Jr.
Edward A. Hussong
Charles Lee Hyde
Dick Kemper
Phil Kielpinski
Raymond A. Kinery
Karl Kruger
James T. Lackey
George W. Lake
Julius Lamm
Ed Lamoureux
Orville E. Lockrem
John K. Menzies
Lloyd Muller
Bob Murray
Arnold M. Nathanson
Lester Neely
William F. O'Brien
R. H. Ouellette
Dallas R. Page
Robert Parker
Fred Perry
Sidney W. Pink
Burton L. Prince
Fred W. Reid
Charles Rind
Carl J. Rindcen
N. H. Salyer
J. P. Schnitzer
John B. Shearer
C. H. Simpson
Cecil A. Smith
Henry Spiegel
Samuel Sposato
Harold C. Stanzler
Don R. Stevenson
J. E. Stribling, Jr.
Joseph F. Thomas
Harry C. Thoms
E. R. Toerpe
S. D. Weinberg
Herschel A. Wheeler
Jack Wright
Joe F. Wright
Al Zimbalist

CLYDE ANDERSON
manager of the American Theatre, Butte, Mont., has been transferred to the Babcock, in Billings, Mont. JAMES BOWNS, former manager of the Fox, in Butte, now manages the American. JACK CASEY has been transferred from the Wilma in Missoula to manage the Fox, in Butte.

▽

HARRY GANS
formerly with Prudential Theatres, is now managing the Mayfair Theatre, in West New York, N. J.

▽

BEN W. FELDMAN
manager of the B. & K. United Artists, in Chicago, has left for active duty as an artillery captain in the Illinois National Guard.

▽

PAUL MAINES, JR.
is now managing the Times Theatre, in Anderson, Ind.

▽

DOC ESTES
manager of the Park Theatre, in Iowa Park, Tex., has resigned to join the Consolidated Theatres in Brownwood, Tex., to handle the advertising of the circuit's three houses there, the Queen, Ritz and Gem.

▽

BILL HELLUMS
takes over duties as manager of the State, in Austin, Tex. Other Interstate changes include: EARL PODOLNICK going to the Capitol; JEFF WOLF has been named assistant to Hellums, while ED LUMPKIN will aid Podolnick.

▽

J. T. WOODS
will manage the Paramount in Austin, Tex. GERALD RAINES steps from manager of the Texas to the Queen.

▽

JIMMY MALLORY
has been named manager of the Austin, Austin, Tex.

▽

C. A. MULOCK
is now managing the Mission, at Grand Junction, Colo.

▽

HENRY J. QUARTEMONT
formerly of Milwaukee, is managing the new Viking Theatre, in Appleton, Wis.

▽

GEORGE C. RICE
is managing the new Coral Theatre, in Chicago.

▽

SAM SOIBLE
manager of the Apollo, in Chicago, has replaced BEN FELDMAN as manager of the United Artists Theatre. Feldman has joined the army. PHIL SOLOMON, assistant at the Apollo, has been promoted to manager there.

▽

WILLIAM SYUFY
owner of the Rita Theatre, Vallejo, Cal., will erect a second house to be called the Vallejo Family Theatre.

▽

V. C. SHATTUCK
is rebuilding the Sierra Theatre, Loyalton, Cal., recently destroyed by fire.

IN THE COURTS

Court Rules Against Bus-Film Fare Rate

The Pennsylvania Public Utilities Commission ruled against the special bus-fare for movie-goers in Norristown, Pa., who wanted to see a film show on Sundays but had to go to Conshohoken, it was learned this week. The commission upheld the Schuylkill Valley Lines, Inc., a bus company operating between Norristown and Conshohoken, in its contention that it could legally refuse to sell combination movie-bus tickets to Norristown patrons on Sundays. Harry Fried, Conshohoken exhibitor, had complained to the commission when the bus firm failed to provide such a combination.

In Kansas City last week, at the request of downtown theatre managers, three bus lines which heretofore had made their last trips from downtown at 11 P.M. extended the downtown runs of their lines, for a 30-day experiment, to 11:20, to 11:40 and 12 midnight, for the benefit of theatre-goers. Several downtown houses advertised new bus schedule in their newspaper ads.

Plagiarism Suit Dismissed

Federal Judge Sweeney dismissed in the Federal Court at Boston this week, a $200,000 suit brought by William J. O'Rourke of Fall River, Mass., against RKO on a charge that their film "Condemned Women" was based in whole or in part on his story "Girl's Reformatory" submitted in October, 1937. The case was originally filed in the Bristol County court but was transferred to the Federal Court.

Mr. O'Rourke claimed he submitted the story and it was rejected. Subsequently the defendant brought out the film which, according to the complaint, was based on his story. RKO claimed the film was based on an original bought early in 1937.

In judging the case, Judge Sweeney pointed out that the RKO defense was based on their regular records of stories submitted and said the plaintiff was unable to prove falsification of records.

Trendle Drops Suit Against Paramount

George W. Trendle this week dropped his suit in the U. S. District Court, New York, against Paramount Pictures, Inc., and John H. Kunsky, his former partner, to test the validity of a contract which sold Trendle and Kunsky's Detroit theatre interests to Paramount. Stipulation of discontinuance provided that Mr. Trendle dropped the suit without prejudice to the filing of any new action on the same question.

Included in the terms of the sale made on June 22, 1929 with Paramount-Famous Players Lasky was the provision that the sellers would not engage in the theatre business for 50 years within a radius of 150 miles of Detroit. Complaint had attacked this restriction as being in restraint of trade. Mr. Kunsky was named as a defendant because he refused to join in the action as a plaintiff.

Case Against Fox Settled

Atherton Productions, Inc., Peck's Bad Boy Corp., Serial Producing Corp. and Principal Pictures Corp. this week settled their $82,348 damage suit against Twentieth Century-Fox Film Corp. and De Luxe Laboratories, Inc., in the U. S. District Court, New York. The action, similar to several others brought by film companies, sought compensation for the loss of 12 films caused by the outbreak of a fire in the defendants warehouse in Little Ferry, N. J., on July 9, 1937.

Clifford C. Fischer Sued

Suit to restrain Clifford C. Fischer from interfering with pending negotiations for the sale of film and stage rights to their play, "Beauty for Rent" was filed this week in the N. Y. Supreme Court by playrights Geza Herczeg and Pat C. Flick. According to the complaint, Mr. Fischer agreed to produce the play on Broadway by March 1, 1942, and failed to live up to the contract. Plaintiffs claim that an adjudication that Fischer has no rights to the play would clear the way for a sale of the film rights to Gabriel Pascal and stage rights to Felix Ferry, owner of the Monte Carlo Casino.

Cleared of Plagiarism

Juan Bustillo Oro and Humberto Gomez Landero, leading Mexican motion picture producers, were cleared by charges of plagiarism last week in Mexico in connection with their film, "When the Children Leave."

Mississippi Tax Record

For the second successive month, collections of taxes on theatre admissions in Mississippi established a new record. February's collections reached $42,740 compared with $35,027 in January.

OBITUARIES

Julius A. Lewis Dies on Coast

Julius A. Lewis, 49, west coast editor of *Showmen's Trade Review* and brother of Charles E. Lewis, editor and publisher of that publication, died March 28th in Hollywood. Funeral services were to be held Friday from the Riverside Memorial Chapel in New York.

Mr. Lewis entered the industry in New York in 1910. He had been with Universal Pictures and in the printing business before moving to the coast four years ago. He is survived by his widow, Ann; two sons, Raymond and Elliott; three other brothers and two sisters.

J. Harry Benrimo Dies, Actor, Playwright

J. Harry Benrimo, 67, a distinctive figure in the theatrical world as actor, playwright and stage director, here and abroad, for more than 30 years, died March 26th at Midtown Hospital, New York.

His best known play, "The Yellow Jacket," of which he was co-author with the late George C. Hazelton, Jr., was first produced at the Fulton theatre, New York, in 1912. It has become a classic of the American theatre.

Carolyn Wells

Mrs. Carolyn Wells Houghton, a leader in the mystery story writing field for many years under her maiden name, died in New York March 26th. She was a versatile writer and her work ranged from nursery jingles to romances and detective fiction for adults, screen scenarios, a cross-word puzzle book and the "Fluffy Ruffle" verses.

Mrs. Freeman Gosden

Mrs. Freeman Gosden, wife of Freeman Gosden, the Amos of Amos and Andy, radio team, died March 25th at her Beverly Hills home after an illness of two years.

Charlotte Burton

Charlotte Burton, heroine of the old silent screen, died in Los Angeles March 28th.

Adolph Ecker

Adolph Ecker, 76, owner of the Brillion theatre, Brillion, Wis., died March 28th.

H. I. Mansfield, Universal District Manager, Dies

Howard Irving ("Buddy") Mansfield, district manager for Universal, with headquarters in Memphis, Tenn., died March 28 in a private sanitarium in Atlanta, Ga. Mr. Mansfield was 33. His death occurred as exhibitors in the territory were preparing to observe "Buddy Mansfield Month." Surviving are his widow, two sons, his mother and a sister.

W. A. Scully, vice-president and general sales manager of Universal, announced in New York Tuesday the appointment of Roy Brauer, New Orleans branch manager, as manager of the Memphis branch, succeeding the late H. I. Mansfield. Mr. Scully also announced the promotion of N. Lamantin, salesman and office manager of the New Orleans exchange, as manager of the same office.

Siegmund Strauss Dead, Austrian Inventor

Siegmund Strauss, Austrian inventor, 67, who made several notable contributions in the fields of radio and electrical medicine, died March 29th of a heart ailment at his home, 685 West End Avenue, New York.

Mr. Strauss was born in Znaim, Czechoslovakia, but lived most of his life in Vienna, where he conducted his own labortory. He was inventor, with Robert von Lieben and Eugene Reisz, of the radio amplifier tube, and sole inventor of the feed-back, devices credited with providing the foundation for Europe's radio industry. During the last 10 years he developed several instruments of importance in the medical profession.

Mrs. Emma Tansey Dies

Mrs. Emma Tansey, 72, former stage and screen actress, died March 24th in Hollywood. She is survived by three sons, Robert Emmett Tansey, Monogram producer; Sheridan, actor, and John, writer. Mrs. Tansey began her stage career at age of two and at seven played in the original American production of "Little Lord Fauntleroy." Mrs. Tansey went to Hollywood 19 years ago to enter pictures. Illness forced her retirement a year ago.

John Mosey

Sergeant Pilot John Mosey of the Royal Canadian Air Force has been reported missing, believed killed in action, in the casualty list of a British air raid into Germany. Sgt. Mosey was with Associated Theatres in Toronto and is believed to be the first member of the film trade in Canada killed in action.

Larry Smith

Larry Smith, 80, scenic artist and former theatrical performer, died in Syracuse March 24th. In the 1870's and 80's, Mr. Smith painted scenery at the Hippodrome and Bowery theatres, New York, and for many years appeared in vaudeville in the United States and Canada.

Arthur L. Robertson

Arthur L. Robertson, 69, who was assistant to the late E. F. Albee, head of the Keith-Albee vaudeville circuit, died March 30th of a heart attack in New York.

Richard Reynolds

Richard Howard Reynolds, 27, manager of the Family and Vogue theatres, Grand Rapids, Mich., died there March 23rd. The theatres are owned by his father, Howard Reynolds.

Leon Berger

Leon L. Berger, 65, with Associated Theatres in Cleveland for more than 20 years, died there March 27th. He was manager of the Sunbeam theatre at the time of his death.

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FOR SALE: SIMPLEX PORTABLE. AMPLIFIER. Aluminum reels. Wall lights. Good shape. Frank Biberstein, Attica, Kansas.

BUY BLOWERS, WASHERS, VARIABLE SPEED pullies, motors now. New and used getting scarcer every day. SOUTHERNAIR, 145 Walton, Atlanta, Ga.

FOR SALE: TWO SIMPLEX PROJECTORS sound heads and amplifier; beaded screen; Hertner 50-50 generator; reasonable, excellent condition. GORDON METTLER, Churubusco, Indiana.

FOR SALE: ADVANCE WORLD'S FAIR MODEL popcorn machine $100, 110 volt, 6 volt portable Clarion public address system $75, complete Weber sound system $100, two unit (General Register) electric ticket machines $75, addressograph machine (table top hand feed type) $40. BOX 316, Cairo, Illinois.

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PRODUCT DIGEST

THE RELEASE CHART SHOWMEN'S REVIEWS

Canal Zone

(Columbia)

Drama of the Skies

Out of a topical theme of civilian flyers ferrying bombers from a remote relay station in the Canal Zone, has been woven an intensely interesting and dramatically effective piece of screen merchandise. Eliminating the war angle, the plot is one that has been used time and time again. This picture, however, has literally been lifted out of its class rating by as effective a piece of directing as one will find.

The directorial accomplishment has transmitted itself to the actors and without exception, they do a bang-up job. Chester Morris plays the rough, tough training officer with conviction, without heroics, and with a feeling for the job intrusted to him. John Hubbard's society playboy aviator, who is only concerned with personal excitement, is a made-to-order job. Harriet Hilliard as the daughter of the commandant, is a revelation in a part that calls for no singing, comedy or anything remotely connected with her previous career.

Morris, as the training officer, has a job to do and is all business. He is in love with the commandant's daughter, the only woman in the remote station. She makes no pretenses of her love for him but shies away from competing with the sky for his affection. Into this scene comes the society playboy. A capable pilot, he breaks regulations continually, becomes a rival of Morris for the commandant's daughter and is generally disliked. Responsibility for the death of another pilot sobers him and he proves his worth by rescuing Morris from the jungle where he crashed.

When the camera isn't focusing on the drama going on in the relay station, it is focusing on another drama, that of bombers being flown from the Canal Zone to Africa over the dangerous and scenic grandeur of the Matto Grosse in Brazil. The combination of the photography and the drama going on in the bombers is of the sort to keep the audience on the edge of their seats.

Director Lew Landers has done a job. It is well worth the pointing out, also, that good taste has been adhered to in the making of "Canal Zone." The picture has a story to tell and it tells it straight-forwardly.

Scene at the Globe theatre, New York, where a forenoon audience composed mostly of men gave the picture its undivided attention. There was sporadic handclapping at the end, a fact worth noting, for it is a rarity when that type of audience is aroused.—Paul C. Mooney, Jr.

Release date, March 19, 1942. Running time, 78 minutes. PCA No. 8009. General audience classification.

Tack ..... Chester Morris
Ames ..... John Hubbard
Susan ..... Harriet Hilliard
Stanley Andrews, Forrest Tucker, Eddie Laughton, Paul Phillips, Lloyd Bridges, John Tyrell.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Raiders of the Range

(Republic)

Western

Sound the clarion and hang the streamers, for the Three Mesquiteers are coming to town again. Their followers will want to see them in "Raiders of the Range," once more working on the side of law and order. This time, there's an oil well involved, owned by one Doctor Higgins. The local saloon keeper holds an option on the golden gusher and hires a band of desperados to halt operations until the Doc's lease runs out and the villain's option on the land comes due. A duo of mysterious murders-by-poison, with circumstantial evidence pointing to the medico add to the rumpus on the range, until the Mesquiteers get into action and go after the real culprits.

Some rip-roarin' hand-to-hand battles and the kind of motion-in-the-saddle-against-all-odds which makes the youngsters in the audience hover on the edge of their seats, all add up to a typical, entertaining Western. Bob Steele, Tom Tyler and Rufe Davis as the Mesquiteers repeat their dependable heroics.

Previewed in Republic's home office projection room before a small audience of trade press representatives.—J. E. Samuelson.

Release date, March 25th, 1942. Running time, 55 min. PCA No. 8131. General audience classification.

Tucson Smith ..... Bob Steele
Stony Brooke ..... Tom Tyler
Lullaby Joslin ..... Rufe Davis
Jean Travers ..... Lois Collier
Frank Jaquet, Tom Chatterton, Dennis Moore and Charles Miller.

Harvard, Here I Come

(Columbia)

Maxie Rosenbloom vs. Harvard

"Harvard, Here I Come" are substantially three words that "Slapsie" Maxie Rosenbloom utters when he decides to enroll at Harvard for an education. What happens as a result of the impact of Rosenbloom on Harvard is the major concern and occupies most of the footage.

The picture opens with Maxie, proprietor of Slapsie Maxie's Joint, receiving an award from the chief editor of the Harvard Lampoon for "supreme pediculousness." When he discovers that this award is anything but flattering, he decides to matriculate at Harvard. However, the head of the Antediluvian Department, discovering that Maxie is the equivalent of the "Missing Link," and, consequently, would be invaluable as a source of study and research, offers him a year's contract, plus room and board. Tests demonstrate that Maxie is the country's Number One Moron. This is not as tragic as it sounds, for various manufacturers become very interested in Maxie's reactions—at a goodly cash figure—since there are 23,000,000 other morons in the country who would react similarly. As a result of all this research, Harvard becomes wiser, Maxie becomes richer, and no one loses.

With the camera focused principally on Maxie, and the sound track devoted largely to his ability to commit mayhem on the English language, the success of this picture will depend on Maxie's popularity, and to what limit he can reach and still be considered amusing by the audience.

Arline Judge and Marie Wilson represent the female contingent of the cast, but they have comparatively little to do.

Wallace MacDonald produced and Lew Landers directed.

Reviewed at the Brooklyn Paramount Theatre, New York, where the audience laughed rather frequently.—Irene Smolen

Release date, Dec. 18, 1941. Running time, 64 min. PCA No. 7823. General audience classification.

"Slapsie" Maxie Rosenbloom
Francis Callahan ..... Arline Judge
Harrison Carey ..... Stanley Brown
Hypo McGonigle ..... Don Beddoe
Zella Phipps ..... Marie Wilson
Miss Frisbie ..... Virginia Sale
Byron Foulger, Boyd Davis, Julius Tannen, Walter Baldwin, Tom Herbert, Larry Parks, George McKay, John Tyrrell.

Unseen Enemy

(Universal)

Spies in 'Frisco

Machinations of the Nazis and their Japanese collaborators as of prior to Pearl Harbor are dealt with in outright and thrilling manner in this steadily moving story of a plot to highjack from San Francisco Bay a Japanese merchantman which they plot to arm and convert to use as a sea raider.

The film opens with two Nazi officers escaping from a Canadian prison camp and heading for 'Frisco. The one who arrives first turns out to be a Canadian secret service man and he has the Nazi conspirators on the point of apprehension when the second one, supposed killed, appears on the scene and all but succeeds in pulling off the capture. There's plenty of fighting and killing to satisfy the most bloodthirsty audience.

Production by Marshall Grant is a thorough

job and the direction by John Rawlins keeps action to the fore almost without interruption.

Roy Chanslor and Stanley Rubin wrote the screenplay from an idea by George Wallace Sayre.

Previewed at the studio.—W. R. WEAVER.

Release date, April 10. Running time, 61 minutes. PCA No. 7193. General audience classification.

Nick .....Leo Carrillo
Sam .....Andy Devine
Gen .....Irene Hervey
Don Terry, Lionel Royce, Turban Bey, Frederick Gierman, William Ruhl, Clancy Cooper, Eddie Fetherston.

Affairs of Jimmy Valentine

(Republic)

Melodrama

The tale of the gentleman safe-cracker here proceeds to a later date and "Jimmy Valentine" plays but a secondary role. A radio program offers $10,000 to anyone who can locate the real Jimmy. He and several other rehabilitated criminals live in a quiet town as respected citizens. The money seekers flow into the town, cause the townspeople to fight among themselves and generally replace the peaceful atmosphere with tension.

The picture, although it mixes a social message with its melodrama, is mostly concerned with the latter. And that has to do with Dennis O'Keefe, in the role of radio idea man, who arrives in the town of Fernville on a hot tip with George E. Stone, called "Mousey," as his shadow. Before the identity of "Jimmy Valentine" is known, "Mousey," who has a complex, kills two persons. He attempts to get "Valentine" but shoots himself instead.

Helping O'Keefe in the hunt is Ruth Terry who plays the daughter of the local newspaper editor, "Tom Forbes" (Roman Bohnen), who as it turns out is "Valentine."

As melodrama the picture suffers from an overcrowded script. The film doesn't move as fast as could be desired.

Leonard Fields was associate producer and Bernard Vorhaus directed.

Reviewed in a projection room in New York. —P. C. M., Jr.

Release date, March 27, 1942. Running time, 72 minutes. PCA No. 8156. General audience classification.

Mike Jason.....Dennis O'Keefe
Bonnie Forbes.....Ruth Terry
Cleo Arden.....Gloria Dickson
Roman Bohnen, George E. Stone, Spencer Charters, William B. Davidson, Bobby Larson, Joe Cunningham, Roscoe Ates.

Ghost Town Law

(Monogram)

Western

Fifth in the Rough Rider western series of Monogram, "Ghost Town Law," starring Buck Jones, Tim McCoy and Raymond Hatton, is the best of the lot.

Replete with action and comedy and given a refreshingly new twist, the story places the trio in a ghost town, the ground under which is honeycombed with tunnels of an old gold mine. The plot concerns their cleaning up a band of criminals who, having discovered a rich vein in the mine, attempt to kill the last remaining heir to the property.

The trio is supported by Virginia Carpenter, Murdock McQuarrie, Charles King, Tom Landon, Howard Master and Ben Corbett. Jess Bowers' original screenplay forms an excellent framework for the talents of the players and Howard Bretherton executed a most workmanlike job of direction. Scott R. Dunlap was the producer.

Seen in the Mongram studio projection room in Hollywood by a press audience which relished it.—VANCE KING

Release date, March 27, 1942. Running time, 62 minutes. PCA No. 8171. General audience classification.

Buck Roberts.....Buck Jones
Tim .....Tim McCoy
Sandy .....Raymond Hatton
Josie Hall .....Virginia Carpenter
Murdock McQuarrie, Charles King, Tom London, Howard Masters, Ben Corbett.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

The Strange Case of Dr. RX

(Universal)

Murder Rides Again

The idea about the doctor-killer receives another handling in this presentation, the killer turning out to be no doctor at all, but the ape and the matter of substituting a man's brain does come in for attention near the close of the mystery.

The mystery gets so mysterious, by the time when explanations are in order, that a final sequence in which the principals gather 'round to clarify matters for each other and the audience is required.

Accent this time is on the detective angle, and humour comes in for more emphasis than commonly, but the total result is a picture neither bettering nor worsening the average of its class.

Clarence Upson Young's screenplay places a detective under pressure to take a murder case and subsequently under opposing pressures to abandon it, the case involving a series of five or six killings which have the police baffled. He solves the mystery in a manner which satisfies the police and himself but leaves the observer a bit in the dark on a number of points.

Jack Bernhard produced the picture with William Nigh directing.

Previewed at the studio for a small press audience which displayed no emotion pro or con.—W. R. W.

Release date, April 10. Running time, 65½ minutes. PCA No. 7995. General audience classification.

Jerry Church.....Patric Knowles
Dr. Fish.....Lionel Atwill
Kit .....Anne Gwynne
Samuel S. Hinds, Mona Barrie, Shemp Howard, Paul Cavanagh, Edmund MacDonald, Mantan Morelnd, John Gallaudet, William Gould, Leyland Hodgson.

Jesse James, Jr.

(Republic)

Western

This one affords the showman another opportunity to provide action and entertainment for his legion of Western fans.

At Sundown, a frontier town, the telegraph company is going to extend its line and thereby bring employment and prosperity to the townspeople who are eager for the project. But the town's "bad" man, Amos Martin, masquerading as a pillar of community life, has other plans. The company's engineer, a young Englishman, and his friend, Johnny Barrett, played by Don "Red" Barry, become embroiled in the nefarious plotting. Barrett is the son of the one-time sheriff of Sundown who had been shot in the back by the town's same gang of outlaws.

His double-barreled motive for helping the engineer and the townspeople set up the telegraph lines in spite of opposition, eventually wreaks vengeance where it is due, and everything ends happily, entirely to the satisfaction of old Pop Sawyer, blacksmith. Al St. John in the latter part, provides the comedy relief chiefly by his antics on a bicycle, wheeling the vehicle on uncertain terrain at moments when a horse could have accomplished more effective results.

Previewed in Republic's home office projection room for the trade press.—J. E. S.

Release date, March 18th, 1942. Running time, 56 minutes. PCA No. 8172. General audience classification.

Johnny Barrett.....Don "Red" Barry
Joan Perry.....Lyn Merrick
Pop Sawyer.....Al St. John
Douglas Walton, Karl Hackett, Lee Shumway, Stanley Blystone and Jack Kirk.

Tramp, Tramp, Tramp

(Columbia)

Service Comedy

Another in the growing list of service comedies, this has good exploitation possibilities to interest the man who would like to be in the army but isn't. The members of the "army" here are rejectees who have been banded into a home defense organization, with uniforms, guns, etc., and drilled, at the start, by two comedians, Jackie Gleason and Jack Durant. Later on an experienced drill-master takes over. It is comedy with a dash of seriousness, but mostly comedy.

Gleason and Durant are two barbers who decide to enlist in the army and continue their trade. They hit a snag when the army doctors reject them for everything in the book. Then they get their bright idea.

Things are just about under control and the "army" is beginning to shape up when a group of gangsters, intent on hiding out, enlist. Gleason overhears them talking and sets about to get evidence.

After a hilarious dream sequence Gleason and Durant capture the gangsters.

There are two romances, that of Florence Rice and Bruce Bennett, which is played straight, and the one involving Gleason and Mable Todd, which is strictly for purposes of comedy.

Wallace MacDonald produced the picture and Charles Barton directed. An added attraction is Borrah Minevitch with his harmonica and Harmonica Rascals.

Seen at the New York theatre, New York, in the early afternoon. The theatre was well attended and the audience seemed to enjoy the picture a good deal. There was much laughter at the places intended.—P. C. M., Jr.

Release date, March 12, 1942. Running time, 68 minutes. PCA No. 8010. General audience classification.

Hank .....Jackie Gleason
Jed .....Jack Durant
Pam Martin.....Florence Rice
Tommy Lydel .....Bruce Bennett
Hallenc Hill, Billy Curtis, Mabel Todd, Forrest Tucker, James Seay, John Tyrrell, John Harmon, Eddie Foster, Al Hill.

West of Tombstone

(Columbia)

Western

"West of Tombstone" may not sound like the quintessence of cheerfulness, but its lack of this particular quality ends with the title. For with a cast consisting of Charles Starrett, Russell Hayden, Cliff Edwards and Marcella Martin, and enough of the usual prerequisites expected of this type of film in evidence, neither the exhibitor nor the audience should be depressed.

The picture also has as one of its chief concerns, "Billy the Kid" whose name has always been synonymous with action, adventure and audience appeal. In "West of Tombstone," "Billy the Kid" appears as a middle-aged man, with two decidedly grown-up children, but when the opportunity presents itself, he is still able to handle a gun with the gusto associated with him.

Charles Starrett again assumes the role of "Steve Langdon," chief deputy, Cliff Edwards is his friend and assistant, and the picture's principal source of music and comedy. Russell Hayden and Marcella Martin are brother and sister, who ultimately discover that their father, Gordon DeMain, manager of the stage line, is the famed "Billy the Kid."

Reviewed at the New York Theatre, in New York, where the audience appeared to enjoy the picture.—I. S.

Release date, Jan. 15, 1942. Running time, 59 minutes. PCA No. 7828. General audience classification.

Steve Langdon.....Charles Starrett
"Lucky" Barnet.....Russell Hayden
Harmony Haines.....Cliff Edwards
Carol Barnet.....Marcella Martin
Wilfred Barnet.....Gordon DeMain
Clancy Cooper, Jack Kirk, Bud Buster, Tom London.

SHORTS
advance synopses and information

THE HAMS THAT COULDN'T BE CURED (Univ.)
Color Cartune (6247)

The wolf is about to be hanged for blowing down the house of the three little pigs. He is given an opportunity to say a few last words. The clever wolf turns the tables on the pigs by charging that they actually huffed and puffed and blew the wolf's house down. The wolf, it seems, was a music teacher and the little pigs, he said, started swinging the classics one day. They swung so hard, they destroyed his home. Taking the side of the wolf, the crowd chases after the pigs. The wolf laughs so hard at his own cleverness that he falls through the gallows and almost hangs himself.
Release date, March 2, 1942. 7 *Minutes*

SCREEN SNAPSHOTS, No. 7 (Col.)
(*Series 21*) (3857)

Most of the footage of this issue of Screen Snapshots is devoted to a burlesque court martial of Charlie McCarthy, who is being defended by Lieut. James Stewart, as counsel, with Major Lynn S. Chapman of the West Coast Air Corps Training Center, as the presiding officer. Opening the subject, Janet Blair and a squadron of flyers sing the Army Air Corps song, "Nothing Can Stop the Army Now."
Release date, March 6, 1942. 10 *Minutes*

CONRAD, THE SAILOR (WB)
Merrie Melodies (7712)

Conrad, the cat, is a deck-swabber on a battleship. Daffy Duck replaces the water with red paint and Conrad chases him around the ship, in spite of an admiral and a sixteen-inch shell. The mad scramble ends with Daffy leaving shipboard.
Release date, February 14, 1942 7 *minutes*

GOING TO PRESS (MGM)
Our Gang Comedy (C-295)

Our Gang starts a newspaper crusade against a group of young racketeers. Froggy is taken for a "ride" and dumped in the lake. The gang, pretending to have evidence against the leader, waits for him to steal it. He is trapped and made to confess.
Release date, March 7, 1942 11 *Minutes*

CRAZY CRUISE (WB)
Merrie Melodies (7713)

This cartoon is a sea tour of the world with laughs in all places of interest, including a visit to Veronica Lake in the wilds of Africa.
Release date, February 28, 1942 7 *minutes*

SYMPHONY HOUR (RKO)
Disney Color Cartoon (24,101)

Mickey's symphonic orchestra has acquired a sponsor and is scheduled for its first concert when Goofy meets with an accident. He walks into an elevator shaft with the instruments, and the elevator drops down on them. There is no time to do anything but play with the battered instruments. The "Light Cavalry Overture" scarcely sounds like serious music, and Donald Duck spends the intermission reading want ads. But the audience loves it, and the orchestra is "made."
Release date, March 20, 1942 7 *minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Digest Section, pages 576 and 577.

PORKY'S CAFE (WB)
Looney Tunes (7607)

Porky Pig hires Conrad Cat as a pancake cook in his restaurant. A small man with a large appetite keeps him busy until a bug gets mixed up in the batter. Conrad, bug and customer wind up in a huge wedding cake.
Release date, February 21, 1942 7 *minutes*

HUNTING DOGS AT WORK (WB)
Sports Parade (7405)

The subject is hunting dogs, their painstaking training as pointers or retrievers and their work in aiding the hunter to locate and bag game. It is filmed in color.
Release date, February 28, 1942 10 *minutes*

LEO REISMAN AND ORCHESTRA (WB)
Melody Master (7506)

Leo Reisman and his orchestra are featured in this issue of the series. The singer is Georgia Carroll. Musical numbers are "St. Louis Blues," "Say It with a Guitar," "Take It" and "What Is This Thing Called Love."
Release date, February 28, 1942 9 *Minutes*

SNOW TRAILS (20th-Fox)
Sports Review (2305)

Skiing and skating at Sun Valley, Idaho, is the subject of this Ed Thorgerson sport subject. Thorgerson appears in several of the scenes. The subject is heightened by some unusual camera shots.
Release date, February 27, 1942 10 *Minutes*

AMERICA'S NEW ARMY (RKO)
March of Time (23,109)

The latest release of the March of Time, Vol. 8, No. 9, tells what America's wartime army is, who leads it, and what tasks it faces. There are few today without relatives or friends in, or soon to be in, military service. The reel seems to hold much natural personal interest to everyone, and decided exploitation value.

It describes the new streamline reorganization of the army into three commands headed by General George C. Marshall. The functions of the Service of Supply, Ground Forces and Air Corps under Generals Somervell, McNair and Arnold are outlined. Glimpses are seen of the armored divisions, air corps, parachute troops and other arms of the U. S. forces, including the vast armament production program. The reel traces the growth of the military forces from a year ago and hints at the size and efficiency which they are attaining.

In climax the stirring pledge delivered by General Douglas MacArthur when he arrived in Australia is repeated. Scenes from his military career provide the background to his promise "to keep the soldier's faith."—J. S., Jr.
Release date, April 9, 1942 17 *minutes*

DESERT GHOSTS (Univ.)
Stranger Than Fiction (6378)

Herb Wood, Tucson, Ariz., hunts "ghosts" on the desert. He makes knick-knacks and other creations from dead cactus stumps. His work is referred to as "Cacti-Art"; Mrs. Frances Osbury, St. Louis, Mo., makes dresses out of dog hair; Capt. Joe Hammer, American Airlines pilot, makes guns as a hobby; Joe Viosca, Jr., New Orleans, makes jewelry out of the scales of Gar fish; Pvt. Alex Linton of the 27th Construction Battalion, eats knives and fire, and Kermit Lyons, Sunnyside, Wash., has a trick horse that does thirty tricks, including walking a rail like a cat.
Release date, March 9, 1942 9 *Minutes*

THE FIRST SWALLOW (MGM)
Technicolor Cartoons (*W*-345)

The mystery of why swallows always return to Capistrano is the subject of this cartoon. Padre Victorio narrates the story. He opens his tale by picturing the Capistrano Mission as it is today, old and crumbling. The Padre would watch the swallows flying by and often wished that they might stop. None did until one day a small swallow fell into the patio exhausted. The Padre administered first aid and in time the two became great friends. Then the swallows appeared in the sky again and the little swallow flew off to join them. The Padre was lonely for a while, but the little swallow returned with two baby birds.
Release date, March 14, 1942 9 *Minutes*

WHAT MAKES LIZZY DIZZY? (Col.)
Langdon-Ames (3431)

Harry Langdon runs Kelley's Klassy Laundry mostly for its girls' bowling team, on which he bets heavily. Before the big game, the safe is robbed and he is faced with bankruptcy in case of defeat. When a player fails to show up he reinstates Lizzy who had been fired for locking him in a revolving rinser. She insures the victory by using a bomb, left by the safe-cracker, for the last strike, and "brings down the house."
Release date, March 26, 1942 17 *Minutes*

CONCERTO IN B-FLAT MINOR (Col.)
Color Rhapsody (3506)

This is a satirical performance of the popular Tschaikowsky Concerto, by an eccentric symphony conductor, a bushy-haired pianist and an orchestra of animal musicians.
Release date, March 20, 1942 8 *Minutes*

RING OF STEEL (WB)

This is one of a block of three victory film subjects distributed by Warner Brothers for the U. S. Government, under the auspices of the War Activities Committee. It deals with the American soldier's contribution to the preservation of democracy, and was directed by Garson Kanin with dialogue by Spencer Tracy.
10 *minutes*

FIGHTING FIRE BOMBS (WB)

The second of the Warners' block, which includes also "Any Bonds Today," is a portrayal of the civilian's duty in fighting incendiary bombs. It is being distributed in cooperation with local civilian defense units.
5 *minutes*

FEATURES

in order of releases, as set, also others to come

COLUMBIA

Prod. No.	Title	Release Date
3209	King of Dodge City	Aug. 14,'41
3040	Mystery Ship	Sep. 4,'41
3023	Harmon of Michigan	Sep. 11,'41
3009	Ladies in Retirement	Sep. 18,'41
3020	Two Latins from Manhattan	Oct. 2,'41
3008	Texas	Oct. 9,'41
3041	Blonde from Singapore	Oct. 16,'41
3210	Roaring Frontiers	Oct. 16,'41
3016	Three Girls About Town	Oct. 23,'41
3003	You Belong to Me	Oct. 30,'41
3036	The Stork Pays Off	Nov. 6,'41
3026	Secrets of the Lone Wolf	Nov. 13,'41
3201	Royal Mounted Patrol	Nov. 13,'41
3030	Ellery Queen and Murder Ring	Nov. 18,'41
3005	Men in Her Life	Nov. 20,'41
3015	Go West Young Lady	Nov. 27,'41
3022	Sing for Your Supper	Dec. 4,'41
3024	Honolulu Lu	Dec. 11,'41
3202	Riders of the Badlands	Dec. 18,'41
3039	Harvard Here I Come	Dec. 18,'41
3004	Bedtime Story	Dec. 25,'41
3211	Lone Star Vigilantes	Jan. 1,'42
3028	Confessions of Boston Blackie	Jan. 8,'42
3203	West of Tombstone	Jan. 15,'42
3017	Blondie Goes to College	Jan. 15,'42
3035	Cadets on Parade	Jan. 22,'42
3031	Close Call for Ellery Queen	Jan. 29,'42
3034	Man Who Returned to Life	Feb. 5,'42
3007	The Lady is Willing	Feb. 12,'42
3212	Bullets for Bandits	Feb. 12,'42
3021	Shut My Big Mouth	Feb. 19,'42
3013	Adventures of Martin Eden	Feb. 26,'42
3204	Lawless Plainsman	Mar. 12,'42
3033	Tramp, Tramp, Tramp	Mar. 12,'42
3025	Canal Zone	Mar. 19,'42
3010	Two Yanks in Trinidad	Mar. 26,'42
3213	North of the Rockies	Apr. 2,'42
3029	Alias Boston Blackie	Apr. 2,'42
3018	Blondie's Blessed Event	Apr. 9,'42
....	Hello Annapolis	Apr. 23,'42
....	Down Rio Grande Way	Apr. 23,'42
....	The Wife Takes A Flyer	Apr. 30,'42
....	A Desperate Chance for Ellery Queen	May 7,'42
....	Not A Ladies' Man	May 14,'42
....	The Devil's Trail	May 14,'42
....	Sweetheart of the Fleet	May 21,'42
...	Meet the Stewarts	May 28,'42
....	My Sister Eileen	Not Set
....	Three's a Crowd	Not Set
....	Professional Model	Not Set
....	Submarine Raider	Not Set
....	He Kissed the Bride	Not Set
....	The Invaders	Not Set
....	Blondie for Victory	Not Set
....	Carnival in Rio	Not Set
....	Cover Girls	Not Set
....	He's My Old Man	Not Set
....	Pioneers	Not Set
....	Spirit of Stanford	Not Set
....	Tillie Feels the Draft	Not Set
....	Return of Rough Riders	Not Set
....	Parachute Nurse	Not Set
...	Valley of Lawless Man	Not Set
...	S.O.S. Iceland	Not Set

GOLDWYN

...	The Pride of the Yankees	Not Set

MGM

201	Dr. Jekyll and Mr. Hyde	Sep. '41
202	Lady Be Good	Sep. '41
203	Down in San Diego	Sep. '41
204	Honky Tonk	Oct. '41
205	Married Bachelor	Oct. '41
206	Smilin' Thru	Oct. '41
207	The Feminine Touch	Oct. '41
208	Chocolate Soldier	Nov. '41
209	Unholy Partners	Nov. '41
210	Shadow of the Thin Man	Nov. '41
211	Two-Faced Woman	Nov. '41
212	H. M. Pulham, Esq	Dec. '41
213	Design for Scandal	Dec. '41
214	Tarzan's Secret Treasure	Dec. '41
215	Kathleen	Dec. '41
216	Babes on Broadway	Jan. '42
217	Dr. Kildare's Victory	Jan. '42
218	Johnny Eager	Jan. '42
219	Mr. and Mrs. North	Jan. '42
220	The Bugle Sounds	Jan. '42
221	Joe Smith, American	Feb. '42
222	Woman of the Year	Feb. '42
223	The Vanishing Virginian	Feb. '42
224	A Yank on the Burma Road	Feb. '42
225	We Were Dancing	Mar. '42
226	Born to Sing	Mar. '42
227	Nazi Agent	Mar. '42
228	This Time for Keeps	Mar. '42
229	Courtship of Andy Hardy	Mar. '42
230	Kid Glove Killer	Apr. '42
231	Mokey	Apr. '42
232	Fingers at the Window	Apr. '42
233	Rio Rita	Apr. '42
...	Panama Hattie	Not Set
...	I Married an Angel	Not Set
...	Mrs. Miniver	Not Set
...	Tortilla Flat	Not Set
...	Ship Ahoy	Not Set
...	Tarzan Against the World	Not Set
...	Crossroads	Not Set
...	Her Cardboard Lover	Not Set
...	Once Upon a Thursday	Not Set
...	Grand Central Murder	Not Set
...	Jackass Mail	Not Set
...	Somewhere I'll Find You	Not Set
...	Rendezvous in the Pacific	Not Set
...	Get Rich Quick Maisie	Not Set
...	Pierre of the Plains	Not Set
...	Born to Be Bad	Not Set
...	Yank at Eton	Not Set
...	Apache Trail	Not Set
...	Tulip Time	Not Set
...	'Til You Return	Not Set

MONOGRAM

....	Arizona Bound	July 19,'41
....	Saddle Mountain Roundup	Aug. 29,'41
....	Gentleman from Dixie	Sep. 2,'41
....	Let's Go Collegiate	Sep. 12,'41
....	Gun Man from Bodie	Sep. 19,'41
....	Tonto Basin Outlaws	Oct. 10,'41
....	Top Sergeant Mulligan	Oct. 17,'41
....	Spooks Run Wild	Oct. 24,'41
....	Stolen Paradise	Oct. 30,'41
....	Siren of the South Seas	Nov. 5,'41
....	Zis Boom Bah	Nov. 7,'41
....	Double Trouble	Nov. 21,'41
....	Underground Rustlers	Nov. 21,'41
....	I Killed That Man	Nov. 28,'41
....	Borrowed Hero	Dec. 5,'41
....	Lone Star Law Men	Dec. 5,'41
....	Riot Squad	Dec. 12,'41
...	Road to Happiness	Dec. 19,'41
....	Forbidden Trails	Dec. 26,'41
....	Freckles Comes Home	Jan. 2,'42
....	Thunder River Feud	Jan. 9,'42
....	Private Snuffy Smith	Jan. 16,'42
....	Man from Headquarters	Jan. 23,'42
....	Maxwell Archer, Detective	Jan. 26,'42
....	Below the Border	Jan. 30,'42
....	Law of the Jungle	Feb. 6,'42
....	Western Mail	Feb. 13,'42
....	Shadows of the Underworld	Feb. 15,'42
....	Mr. Wise Guy	Feb. 20,'42
....	Rock River Renegades	Feb. 27,'42
....	Black Dragons	Mar. 6,'42
....	Arizona Roundup	Mar. 13,'42
....	Man with Two Lives	Mar. 13,'42
....	Klondike Fury	Mar. 20,'42
....	Ghost Town Law	Mar. 27,'42
....	So's Your Aunt Emma	Apr. 17,'42
....	Boothill Bandits	Apr. 24,'42
....	Where Trails End	May 1,'42
....	The Corpse Vanishes	May 8,'42
....	She's in the Army	May 15,'42
....	Down Texas Way	May 22,'42
....	I Am an American	May 29,'42

PARAMOUNT

(No release dates set since December)

Block 1

4103	Hold Back the Dawn	Sep. 26,'41
4102	Buy Me That Town	Oct. 3,'41
4101	Nothing But the Truth	Oct. 10,'41
4104	Henry Aldrich for President	Oct. 24,'41
4105	New York Town	Oct. 31,'41

Block 2

4109	Birth of the Blues	Nov. 7,'41
4107	Skylark	Nov. 21,'41
4106	Night of January 16th	Nov. 28,'41
4110	Glamour Boy	Dec. 5,'41
4108	Among the Living	Dec. 19,'41

Block 3

4111	Bahama Passage	Not Set
4112	Sullivan's Travels	Not Set
4113	No Hands on the Clock	Not Set
4114	Mr. Bug Goes to Town	Not Set
4115	Pacific Blackout	Not Set

Block 4

....	Torpedo Boat	Not Set
....	The Remarkable Andrew	Not Set
....	The Lady Has Plans	Not Set
....	Fly by Night	Not Set
....	The Fleet's In	Not Set

Block 5

....	My Favorite Blonde	Not Set
....	The Great Man's Lady	Not Set
....	This Gun for Hire	Not Set
....	True to the Army	Not Set
....	Henry and Dizzy	Not Set

SPECIAL

4136	Louisiana Purchase	Dec. 25,'41

Block 1 (Westerns)

....	Secrets of the Wasteland	Not Set
....	Outlaws of the Desert	Not Set
....	Riders of the Timberline	Not Set
....	Stick to Your Guns	Not Set
....	Twilight on the Trail	Not Set

▽

....	Reap the Wild Wind	Not Set
....	Sweater Girl	Not Set
....	Beyond the Blue Horizon	Not Set
....	American Empire	Not Sel
....	The Morning After	Not Set
....	Mr. and Mrs. Cugat	Not Set
....	Dr. Broadway	Not Set
....	Tombstone	Not Set
....	Palm Beach Story	Not Set
....	Take a Letter, Darling	Not Set
....	I Live on Danger	Not Set
....	Holiday Inn	Not Set
....	Wildcat	Not Set
....	I Married a Witch	Not Set
....	Henry Aldrich, Editor	Not Set
....	Road to Morocco	Not Set
....	Mrs. Wiggs of the Cabbage Patch	Not Set
....	Wake Island	Not Set
....	My Heart Belongs to Daddy	Not Set
....	Street of Chance	Not Set
....	The Forest Rangers	Not Set
....	The Glass Key	Not Set
....	Young and Willing	Not Set
....	Undercover Man	Not Set
....	Hoppy Goes to Sea	Not Set
....	The Major and the Minor	Not Set
....	Priorities of 1942	Not Set
....	Happy Go Lucky	Not Set
....	Wrecking Crew	Not Set

PRODUCERS REL. CORP.

205	Hard Guy	Oct. 17,'41
257	Billy the Kid Wanted	Oct. 24,'41
213	The Miracle Kid	Nov. 14,'41
230	Swamp Woman	Dec. 5,'41
258	Billy the Kid's Round Up	Dec. 12,'41
215	Law of the Timber	Dec. 19,'41
251	Texas Man Hunt	Jan. 2,'42
263	Lone Rider and the Bandit	Jan. 16,'42
206	Duke of the Navy	Jan. 23,'42
214	Today I Hang	Jan. 30,'42
207	Broadway Big Shot	Feb. 6,'42
252	Raiders of the West	Feb. 13,'42
259	Billy the Kid Trapped	Feb. 20,'42
210	Too Many Women	Feb. 27,'42
202	Girls Town	Mar. 6,'42
270	Rodeo Rhythm	Mar. 13,'42
264	Lone Rider in Cheyenne	Mar. 20,'42
211	Dawn Express	Mar. 27,'42
229	The Strangler	Apr. 3,'42
216	House of Errors	Apr. 10,'42
217	The Panther's Claw	Apr. 17,'42
253	Rolling Down the Great Divide	Apr. 24,'42
218	Inside the Law	May 1,'42
260	Billy the Kid's Smoking Guns	May 1,'42
201	Men of San Quentin	May 8,'42
209	The Mad Monster	May 15,'42
208	The Devil's Sister	May 29,'42
265	The Lone Rider's Phantom Round-up	June 5,'42
219	Gallant Lady	June 12,'42

RKO

Block 1

201	Citizen Kane	Sep. 5,'41
202	Parachute Battalion	Sep. 12,'41
203	Lady Scarface	Sep. 26,'41
204	Father Takes a Wife	Oct. 3,'41
205	All That Money Can Buy	Oct. 17,'41

Block 2

206	The Gay Falcon	Oct. 24,'41
207	Unexpected Uncle	Nov. 7,'41
208	Suspicion	Nov. 14,'41
209	Look Who's Laughing	Nov. 21,'41
210	Mexican Spitfire's Baby	Nov. 28,'41

Prod. No.	Title	Release Date
	Block 3	
211	Week End for Three	Dec. 12,'41
212	Playmates	Oec. 26,'41
213	A Date with the Falcon	Jan. 16,'42
214	Four Jacks and a Jill	Jan. 23,'42
215	Obliging Young Lady	Jan. 30,'42
	Block 4	
216	Valley of the Sun	Feb. 6,'42
217	Call Out the Marines	Feb. 13,'42
218	Joan of Paris	Feb. 20,'42
219	Sing Your Worries Away	Mar. 6,'42
220	Mexican Spitfire at Sea	Mar. 13,'42
	Block 5	
...	The Bashful Bachelor	Mar. 20,'42
...	Tuttles of Tahiti	Apr. 17,'42
...	Scattergood Rides High	Apr. 24,'42
...	Mayor of 44th St.	May 8,'42
	Block 6	
...	Syncopation	May 15,'42
...	Powder Town	May 29,'42
...	Falcon Takes Over	June 5,'42
...	My Favorite Spy	June 19,'42
...	Mexican Spitfire and the Ghost	June 26,'42
	SPECIAL	
293	Dumbo (Disney)	Oct. 31,'41
252	Ball of Fire (Goldwyn)	Jan. 9,'42
292	Fantasia (Oisney)	Apr. 3,'42
...	Bambi (Oisney)	Not Set
	Block 1 (Westerns)	
281	Bandit Trail	Oct. 10,'41
282	Dude Cowboy	Dec. 12,'41
283	Riding the Wind	Feb. 27,'42
	Block 2 (Westerns)	
284	Land of the Open Range	Apr. 10,'42
285	Come on Oanger	June 12,'42
286	Thundering Hoofs	Not Set

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...	The Magnificent Ambersons	Not Set
...	Growing Pains	Not Set
...	The Gilded Pheasant	Not Set
...	Bombardiers	Not Set
...	It Came Up Love	Not Set
...	Journey into Fear	Not Set
...	Angel Face	Not Set
...	Challenge to the Night	Not Set
...	History of Mr. Polly	Not Set
...	One Hour of Glory	Not Set
...	Passage from Bordeaux	Not Set
...	They Flew Alone	Not Set

REPUBLIC

107	Mountain Moonlight	July 12,'41
108	Hurricane Smith	July 20,'41
133	The Pittsburgh Kid	Aug. 29,'41
161	Outlaws of the Cherokee Trail	Sep. 10,'41
171	The Apache Kid	Sep. 12,'41
172	Oeath Valley Outlaws	Sep. 29,'41
109	Sailors on Leave	Sep. 30,'41
110	Mercy Island	Oct. 10,'41
151	Jesse James at Bay	Oct. 17,'41
162	Gauchos of Eldorado	Oct. 24,'41
121	Public Enemies	Oct. 30,'41
111	Devil Pays Off	Nov. 10,'41
143	Sierra Sue	Nov. 12,'41
173	A Missouri Outlaw	Nov. 25,'41
113	Tuxedo Junction	Oec. 4,'41
152	Red River Valley	Oec. 12,'41
163	West of Cimarron	Oec. 15,'41
112	Mr. Oistrict Attorney in the Carter Case	Oec. 18,'41
101	Lady for a Night	Jan. 5,'42
174	Arizona Terrors	Jan. 6,'42
153	Man from Cheyenne	Jan. 16,'42
145	Cowboy Serenade	Jan. 22,'42
122	Pardon My Stripes	Jan. 26,'42
164	Code of the Outlaw	Jan. 30,'42
114	A Tragedy at Midnight	Feb. 2,'42
154	South of Santa Fe	Feb. 17,'42
102	Sleepytime Gal	Mar. 5,'42
175	Stage Coach Express	Mar. 6,'42
144	Heart of the Rio Grande	Mar. 11,'42
115	Yokel Boy	Mar. 13,'42
165	Raiders of the Range	Mar. 18,'42
118	Affairs of Jimmy Valentine	Mar. 25,'42
176	Jesse James, Jr.	Mar. 25,'42
116	Shepherd of the Ozarks	Mar. 26,'42
155	Sunset on the Oesert	Apr. 1,'42
117	The Girl from Alaska	Apr. 16,'42
...	Remember Pearl Harbor	Not Set
...	Home in Wyomin'	Not Set
...	Westward Ho!	Not Set
...	In Old California	Not Set
...	Stardust on the Sage	Not Set

20TH CENTURY-FOX

	Block 1	
201	Charley's Aunt	Aug. 1,'41
202	Oressed To Kill	Aug. 8,'41
203	Wild Geese Calling	Aug. 15,'41
204	Private Nurse	Aug. 22,'41
205	Sun Valley Serenade	Aug. 29,'41
	Block 2	
206	Charlie Chan in Rio	Sep. 5,'41
207	Belle Star	Sep. 12,'41
	Block 3	
208	We Go Fast	Sep. 19,'41
210	Man at Large	Sep. 26,'41
211	A Yank in the R.A.F.	Oct. 3,'41
212	Great Guns	Oct. 10,'41
214	Weekend in Havana	Oct. 17,'41
	Block 4	
215	Moon Over Her Shoulder	Oct. 24,'41
217	Small Town Oeb	Nov. 7,'41
216	I Wake Up Screaming	Nov. 14,'41
218	Swamp Water	Dec. 5,'41
	Block 5	
219	Rise and Shine	Nov. 21,'41
220	Cadet Girl	Nov. 28,'41
221	Marry the Boss' Oaughter	Nov. 28,'41
222	Confirm or Deny	Oec. 12,'41
223	Perfect Snob	Dec. 19,'41
	Block 6	
224	How Green Was My Valley	Dec. 26,'41
227	Blue, White and Perfect	Jan. 9,'42
	Block 7	
226	Remember the Oay	Jan. 2,'42
228	A Gentleman at Heart	Jan. 16,'42
229	Right to the Heart	Jan. 23,'42
230	Son of Fury	Jan. 30,'42
231	Young America	Feb. 6,'42
	Block 8	
232	On the Sunny Side	Feb. 13,'42
233	Roxie Hart	Feb. 20,'42
234	Castle in the Oesert	Feb. 27,'42
235	Night Before the Oivorce	Mar. 6,'42
236	Song of the Islands	Mar. 13,'42
	Block 9	
237	Rings On Her Fingers	Mar. 20,'42
238	Remarkable Mr. Kipps	Mar. 27,'42
240	Secret Agent of Japan	Apr. 3,'42
241	To the Shores of Tripoli	Apr. 10,'42
242	Who Is Hope Schuyler	Apr. 17,'42
	Block 1 (Westerns)	
209	Last of the Duanes	Sept. 26,'42
213	Riders of the Purple Sage	Oct. 10,'42
	Block 2 (Westerns)	
225	Lone Star Ranger	Mar. 20,'42
239	Sundown Jim	Mar. 27'42

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...	The Outlaw	Not Set
...	Tales of Manhattan	Not Set
...	Highway to Hell	Not Set
...	Moon Tide	Not Set
...	Ten Gentlemen from West Point	Not Set
...	My Gal Sal	Not Set
...	This Above All	Not Set
...	Whispering Ghosts	Not Set
...	Orchestra Wife	Not Set
...	Strictly Dynamite	Not Set
...	Young Mr. Pitt	Not Set
...	Iceland	Not Set
...	Loves of Edgar Allan Poe	Not Set
...	Thunder Birds	Not Set
...	Manila Calling	Not Set
...	The Mad Martindales	Not Set
...	The Man Who Wouldn't Die	Not Set
...	The Magnificent Jerk	Not Set
...	My Friend Flicka	Not Set
...	It Happened in Flatbush	Not Set
...	A-Haunting We Will Go	Not Set
...	The Pied Piper	Not Set

UNITED ARTISTS

...	Three Cockeyed Sailors	July 4,'41
...	Major Barbara	Sep. 12,'41
...	Tanks a Million	Sep. 12,'41
...	International Lady	Sep. 19,'41
...	Lydia	Sep. 26,'41
...	New Wine	Oct. 10,'41
...	Niagara Falls	Oct. 17,'41
...	Sundown	Oct. 31,'41
...	All American Co-Ed	Oct. 31,'41
...	Miss Polly	Nov. 14,'41
...	Corsican Brothers	Nov. 28,'41
...	Fiesta	Oec. 19,'41
...	Hayfoot	Jan. 2,'42
...	Shanghai Gesture	Feb. 6,'42
...	Brooklyn Orchid	Feb. 20,'42
...	A Gentleman After Dark	Feb. 27,'42
...	To Be or Not to Be	Mar. 6,'42
...	Oudes Are Pretty People	Mar. 13,'42
...	Mister V	Mar. 20,'42
...	Kipling's Jungle Book	Apr. 3,'42
...	The Gold Rush (Chaplin—with words and music)	Apr. 17,'42
...	Twin Beds	Apr. 24,'42
...	Ships with Wings	May 15,'42
...	Love on the Oole	Not Set
...	Friendly Enemies	Not Set
...	The Keys of the Kingdom	Not Set
...	Cobana	Not Set
...	About Face	Not Set
...	Miss Annie Rooney	Not Set
...	The Moon and Sixpence	Not Set
...	Hitler's Valet	Not Set
...	Brooklyn Bridget	Not Set

UNIVERSAL

6061	Man from Montana	Sep. 5,'41
6013	Badlands of Dakota	Sep. 5,'41
6004	Unfinished Business	Sep. 12,'41
6051	Kid From Kansas	Sep. 19,'41
6045	A Girl Must Live	Sep. 19,'41
6030	Sing Another Chorus	Sep. 19,'41
6005	It Started with Eve	Sep. 26,'41
6021	Mob Town	Oct. 3,'41
6016	Never Give a Sucker an Even Break	Oct. 10,'41
6020	South of Tahiti	Oct. 17,'41
6035	Burma Convoy	Oct. 17,'41
6062	The Masked Rider	Oct. 24,'41
6028	Flying Cadets	Oct. 24,'41
6007	Appointment for Love	Oct. 31,'41
6033	Swing It Soldier	Nov. 7,'41
6063	Arizona Cyclone	Nov. 14,'41
6025	Moonlight In Hawaii	Nov. 21,'41
6044	Quiet Wedding	Nov. 21,'41
6001	Keep 'Em Flying	Nov. 28,'41
6038	Sealed Lips	Dec. 5,'41
6015	The Wolf Man	Oec. 12,'41
6052	Road Agent	Oec. 19,'41
6029	Melody Lane	Oec. 19,'41
6046	Hellzapoppin'	Dec. 26,'41
6037	Oon't Get Personal	Jan. 2,'42
6032	Jail House Blues	Jan. 9,'42
6014	Paris Calling	Jan. 16,'42
6023	North to the Klondike	Jan. 23,'42
6039	Treat 'Em Rough	Jan. 30,'42
6031	Bombay Clipper	Feb. 6,'42
6002	Ride 'Em Cowboy	Feb. 13,'42
6064	Stage Coach Buckaroo	Feb. 13,'42
6017	What's Cookin'	Feb. 20,'42
6042	Mad Ooctor of Market Street	Feb. 27,'42
6027	'Frisco Lil	Mar. 6,'42
6012	The Ghost of Frankenstein	Mar. 13,'42
....	Butch Minds the Baby	Mar. 20,'42
6026	Juke Box, Jennie	Mar. 27,'42
6047	The Saboteur	Apr. 3,'42
6036	The Strange Case of Or. RX	Apr. 10,'42
6053	Unseen Enemy	Apr. 10,'42
6034	Mississippi Gambler	Apr. 17,'42
6065	Fighting Bill Fargo	Apr. 17,'42
....	Lady in a Jam	Apr. 24,'42
6041	You're Telling Me	May 1,'42
6048	The Spoilers	May 8,'42
6024	Almost Married	May 22,'42
....	Eagle Squadron	May 29,'42
....	Oanger in the Pacific	Not Set
....	Broadway	Not Set
....	Escape from Hong Kong	Not Set
....	Tough As They Come	Not Set
....	Orums of the Congo	Not Set
....	The Mystery of Marie Roget	Not Set
....	Pardon My Sarong	Not Set
....	Half Way to Shanghai	Not Set
....	Boy Meets Baby	Not Set
....	Showdown	Not Set
....	Destiny	Not Set
....	Strictly in the Grove	Not Set

WARNER BROS.

102	The Smiling Ghost	Sep. 6,'41
103	Navy Blues	Sep. 13,'41
104	Nine Lives Are Not Enough	Sep. 20,'41
101	Sergeant York	Sep. 27,'41
105	Law of the Tropics	Oct. 4,'41
106	International Squadron	Oct. 11,'41
107	The Maltese Falcon	Oct. 18,'41
108	One Foot in Heaven	Nov. 1,'41
109	Target for Tonight	Nov. 8,'41
110	Blues in the Night	Nov. 15,'41
111	The Body Disappears	Oec. 6,'41
112	Steel Against the Sky	Oec. 13,'41
113	You're in the Army Now	Oec. 25,'41
114	They Oied wih Their Boots On	Jan. 1,'42
116	All Through the Night	Jan. 10,'42
117	The Man Who Came to Dinner	Jan. 24,'42
118	Wild Bill Hickok Rides	Jan. 31,'42
119	Sons of the Sea	Feb. 7,'42
121	Oangerously They Live	Feb. 14,'42
122	Captains of the Clouds	Feb. 21,'42
123	Bullet Scars	Mar. 7,'42
124	Always in My Heart	Mar. 14,'42
129	This Was Paris	Mar. 21,'42
127	Gambling Lady (Reissue)	Mar. 28,'42
128	Kennel Murder Case (Reissue)	Mar. 28,'42
126	The Male Animal	Apr. 4,'42
125	Murder in the Big House	Apr. 11,'42
120	Kings Row	Apr. 18,'42
130	I Was Framed	Apr. 25,'42
131	Larceny, Inc.	May 2,'42
115	The Prime Minister	Not Set
...	The Gay Sisters	Not Set
...	The Constant Nymph	Not Set
...	In This Our Life	Not Set
...	Juke Girl	Not Set
...	Arsenic and Old Lace	Not Set
...	Yankee Ooodle Oandy	Not Set
...	Casablanca	Not Set
...	The Hard Way	Not Set
...	Desperate Journey	Not Set
...	The Big Shot	Not Set
...	Wings for the Eagle	Not Set
...	Across the Pacific	Not Set
...	George Washington Slept Here	Not Set
...	Now, Voyager	Not Set
...	Escape from Crime	Not Set
...	Caught in the Fog	Not Set

FEATURE SERVICE DATA

To aid showmen in checking:
Round Table Exploitation;
Audience Classification;
Legion of Decency Rating

Bahama Passage (Par.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Feb. 14, '42, Page 56; Feb. 21, '42, Page 57; Mar. 14, '42, Pages 59, 62; Mar. 21, '42, Page 65

Ball of Fire (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 14, '42, Page 59; Feb. 21, '42, Pages 60, 61; Mar. 7, '42, Page 86; Mar. 14, '42, Page 62; Mar. 21, '42, Page 64, Mar. 28, '42, Page 78

Bugle Sounds, The (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 31, '42, Page 69; Mar. 21, '42, Page 64; Mar. 28, '42, Page 80

Call Out the Marines (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Mar. 7, '42, Page 84; Mar. 21, '42, Page 66

Captains of the Clouds (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 7, '42, Page 59; Feb. 28, '42, Page 58; Mar. 14, '42, Page 59

Citizen Kane (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 10, '41, Pages 62, 64; Sept. 13, '41, Page 66; Sept. 27, '41, Pages 55, 56; Oct. 4, '41, Page 72; Oct. 18, '41, Page 66; Oct. 25, '41, Pages 85, 87; Nov. 8, '41, Page 67, Nov. 15, '41, Page 66; Nov. 22, '41, Page 82; Jan. 17, '42, Page 59, Jan. 24, '42, Page 53; Feb. 7, '42, Page 61; Feb. 14, '42, Page 61; Mar. 7, '42, Page 85; Mar. 14, '42, Page 63; Mar. 21, '42, Page 44

Dumbo (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 13, '41, Page 53; Dec. 27, '41, Pages 70, 75; Jan. 3, '42, Page 50; Jan. 10, '42, Page 57; Jan. 24, '42, Pages 48, 53; Feb. 14, '42, Pages 58, 61; Feb. 21, '42, Page 60; Feb. 28, '42, Pages 56, 57; Mar. 7, '42, Page 87; Mar. 21, '42, Page 66

Fantasia (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 15, '41, Page 62; Mar. 14, '42, Page 60, Mar. 21, '42, Page 66

International Squadron (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 8, '41, Page 67; Nov. 29, '41, Page 76; Dec. 20, '41, Page 74; Dec. 27, '41, Page 75; Jan. 3, '42, Page 58; Feb. 28, '42, Page 60; Mar. 7, '42, Page 84; Mar. 21, '42, Page 66; Mar. 28, '42, Page 80

Feature Service Data are indexed in The Release Chart starting on Page 591.

Invaders, The (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 14, '42, Page 62; Mar. 21, '42, Page 63

Kings Row (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 7, '42, Page 82; Mar. 14, '42, Page 60; Mar. 28, '42, Page 76

Louisiana Purchase (Par.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Dec. 27, '41, Page 74; Feb. 21, '42, Page 57; Feb. 28, '42, Page 84; Mar. 21, '42, Page 66; Mar. 28, '42, Pages 78, 81

Major Barbara (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—July 12, '41, Page 56, Oct. 11, '41, Page 52; Oct. 25, '41, Page 84; Nov. 1, '41, Page 61; Mar. 14, '42, Page 62

Man Who Came to Dinner, The (WB)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Jan. 24, '42, Page 50; Feb. 21, '42, Page 60; Mar. 7, '42, Pages 84, 85, 86; Mar. 14, '42, Pages 59, 62; Mar. 21, '42, Pages 62, 66; Mar. 28, '42, Pages 76, 78, 79

Mr. & Mrs. North (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 21, '42, Page 66

Ride 'Em, Cowboy (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 28, '42, Pages 78, 79

Road to Happiness (Mono.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 7, '42, Page 85

Roxie Hart (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Classification—Mar. 28, '42, Page 81

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Sergeant York (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Aug. 23, '41, Page 76; Oct. 11, '41, Pages 51, 56; Nov. 1, '41, Pages 54, 61; Nov. 22, '41, Page 82; Nov. 29, '41, Page 78; Dec. 13, '41, Pages 50, 54; Dec. 20, '41, Pages 74, 75; Jan. 10, '42, Page 60; Jan. 17, '42, Pages 60, 61; Jan. 24, '42, Pages 49, 52, 53; Jan. 31, '42, Page 72; Feb. 7, '42, Page 62; Feb. 14, '42, Pages 60, 61; Feb. 21, '42, Page 59; Mar. 14, '42, Pages 60, 63; Mar. 21, '42, Page 66

Sullivan's Travels (Par.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Classification—Mar. 21, '42, Page 65

Tarzan's Secret Treasure (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 1, '41, Page 55; Dec. 6, '41, Page 58; Dec. 13, '41, Page 52; Dec. 27, '41, Page 70; Jan. 3, '42, Pages 57, 58; Jan. 10, '42, Page 62; Jan. 17, '42, Page 58; Jan. 24, '42, Page 52; Feb. 7, '42, Page 62; Feb. 14, '42, Page 60; Feb. 21, '42, Page 60; Feb. 28, '42, Page 60; Mar. 7, '42, Pages 83, 84, 86; Mar. 14, '42, Page 62; Mar. 21, '42, Page 64

To Be or Not To Be (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 14, '42, Pages 59, 60; Mar. 21, '42, Page 63; Mar. 28, '42, Page 81

To the Shores of Tripoli (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 14, '42, Page 58; Mar. 28, '42, Page 78

Tuxedo Junction (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 28, '42, Page 60

We Were Dancing (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 14, '42, Page 60; Mar. 21, '42, Page 64; Mar. 28, '42, Pages 76, 80

Woman of the Year (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Feb. 14, '42, Page 58; Feb. 12, '42, Pages 57, 61; Mar. 7, '42, Page 83; Mar. 14, '42, Pages 58, 60; Mar. 21, '42, Pages 62, 65, 66; Mar. 28, '42, Page 80

You're In the Army Now (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 28, '42, Page 57; Mar. 14, '42, Page 63; Mar. 28, '42, Page 77

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 576-577.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 588-589.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	...	.....	....	....	....
Adventures of Martin Eden	Col.	....	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	...	.....	....	p575	....
All American Co-Ed	UA	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p528
Always in My Heart	W8	124	Kay Frances-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	....
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	...	.....	....	p527	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., '42	118m	Dec. 6,'41	p393	p363	p528
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p590
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	....	Lum and Abner	Mar. 20,'42	77m	Mar. 21,'42	p563	p487	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	....
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Not Set	...	.....	....	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	....	....
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	Not Set	...	.....	....	....	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	.....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabee-Al St. John	May 1,'42	...	.....	....	....	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	.....	....	p467	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	...	.....	....	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	W8	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,'41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Boothill Bandtis	Mono.	....	King-Corrigan-Terhune	Apr. 24,'42	...	.....	....	....	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20,'41	p417	p387	p590
Bullet Scars	W8	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	.....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	.....
Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	.....	....	p409	..
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p590
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	.
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p590
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb.27,'42	63m	Feb. 7,'42	p494	p476	
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov., '41	102m	Oct. 18,'41	p317	p289	p590

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Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Cobana	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	.....	....	....	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 12,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	...	.....	....	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar., '42	93m	Feb. 14,'42	p505	p476	....
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
DANGER in the Pacific	Univ.	....	Dick Foran-Leo Carrillo	Apr. 3,'42	...	.....	....	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Dawn Express	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	...	.....	....	p542	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	....	William Gargan-Margaret Lindsay	May 7,'42	..	.....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Sister, The	Prod.	208	Anna May Wong	May 29,'42	...	.....	....	....	....
Devil's Trail, The	Col.	....	Bill Elliott-Tex Ritter	May 14,'42	61m	.....	....	....	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Not Set	...	.....	....	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	....	Charles Starrett-Russell Hayden	Apr. 23,'42	...	.....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	...	.....	....	....	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	...	.....	....	....	....
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	May 29,'42	..	.....	....	....	....
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
FALCON Takes Over	RKO	....	George Sanders-Lynn Bari	June 5,'42	...	.....	....	....	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 3,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec.27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	.....	....	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	....
Fleet's In, The	Para.	....	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	....
Fly By Night	Para.	....	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	.....	....	p396	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	June 12,'42	..	.....	....	..	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck-Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550		....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	...	.....	....	....	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	....
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	..	.....	....	....	....
Girl from Leningrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Renee Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306		p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	.....	....	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551		....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joe McCrea	Block 5	90m	Mar. 21,'42	p561	p396	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA		William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450		....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	...	Jean Parker-Tom Brown	Apr. 23,'42		.....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p528

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Hennes Melodie (Her Melody)	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	....	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....
Her Cardboard Lover	MGM	....	Norma Shearer-Robert Taylor	Not Set	...	.....	....	....	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob's Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	.....	....	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	...	.....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Huricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I AM an American	Mono.	....	East Side Kids	May 29,'42	...	.....	....	....	....
Inside the Law	Prod.	218	Wallace Ford	May 1,'42	...	.....	....	....	....
In This Our Life	WB	....	Bette Davis-Olivia De Havilland	Not Set	...	.....	....	....	....
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	....	Howard-Massey-Olivier	Not Set	104m	Mar. 7,'42	p537	...	p590
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Married an Angel	MGM	....	Jeannette MacDonald-Nelson Eddy	Not Set	...	.....	....	p507	....
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	.....	....	p574	....
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	...	...
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	....
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p528
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p528
Juke Box Jennie	Univ.	6026	Ken Murray-Harriet Hillard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	....	Ann Sheridan-Ronald Reagan	Not Set	...	.....	....	p464	....
Jungle Book, The (color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'41	p362	p351	p528
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	127m	Dec. 27,'41	p429	p530	p590
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p563	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'41	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	....	Faye Emerson-Julie Bishop	Not Set	...	.....	....	p574	....
Lady Has Plans, The	Para.	....	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	....	Irene Dunne-Patric Knowles	Apr. 24,'42	...	.....	....	....	....
Lady In Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb.12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land of the Open Range	RKO	284	Tim Holt	Apr. 10,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsman	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	.....	....	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	...	.....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	.....	....	p507	....
Lone Rider's Phantom Round-up	Prod.	265	George Houston-Al St. John	June 5,'42	...	.....	....	...	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	.....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p528
Louisiana Purchase (Color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Lucky Ghost Consolidated National	....	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,'42	61m	Jan. 10,'42	p451	p432	...
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	...	.....	....	....	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	...	.....	....	p507	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41		p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	...	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Section	Advance Synopsis	Service Data
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, 41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p528
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	....	John Loder-Leueen MacGrath	Jan. 26,'42	73m	.....	....	p476	....
Mayor of 44th St.	RKO	....	George Murphy-Anne Shirley	May 8,'42	86m	Mar. 24,'42	p563	p487	....
Meet the Stewarts	Col.	....	William Holden-Frances Dee	May 28,'42	...	.....	....	....	....
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 8,'42	...	.....	....	....	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire and the Ghost	RKO	....	Leon Errol-Lupe Velez	June 26,'42	...	.....	....	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	.....	....	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p528
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11,'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moontide	20th-Fox	....	Jean Gabin-Ida Lupino-Claude Rains	Not Set	...	.....	....	....	....
Morning After, The (formerly Night in New Orleans)	Para.	....	Preston Foster-Patricia Morison	Not Set	...	.....	....	p527	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p496
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan, '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	...	.....	....	p527	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	...	.....	....	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	....	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	....
My Favorite Spy	RKO	..	Kay Kyser-Ellen Drew	June 19,'42	...	.....	....	....	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
Mystery of Marie Roget	Univ.	....	Patric Knowles-Maria Montez	Not Set	...	.....	....	p507	....
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16'41	p249	p205	p452
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	....
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Niagara Falls	UA	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	.....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	....	Paul Kelly-Fay Wray	May 14,'42	...	.....	....	....	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
On the Sunny Side	20th-Fox	232	Roddy McDowall-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p528
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
PANAMA Hattie	MGM	....	Ann Sothern-Red Skelton	Not Set	...	.....	....	p396	....
Pacific Blackout (formerly Midnight Angel)	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563		
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	..
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	...	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p528
Powder Town	RKO	....	Victor McLaglen-Edmond O'Brien	May 29,'42	....	.....	....	....	....
Pride of the Yankees, The	Goldwyn	.	Gary Cooper-Teresa Wright	Not Set	...	.....	....	....	....
Prime Minster, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249		
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith (formerly Snuffy Smith, Yard Bird)	Mono.		Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps Consolidated	Nat.		F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....

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RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	.....	....	p432	....
Reap the Wild Wind (color)	Para.	....	Ray Milland-Paulette Goddard	Not Set	124m	Mar. 21,'42	p574	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Remarkable Andrew, The	Para.	....	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'42	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20'41	p417	p408	p452
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p590
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	....	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	....
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	....
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	...	.....	....	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	.....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill Boyd	Apr. 24,'42	...	.....	....	....	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p590
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
SABOTEUR, The	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 3,'42	...	.....	....	p508	....
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides High	RKO	....	Guy Kibbee-Dorothy Moore	Apr. 24,'42	66m	Mar. 21,'42	p562	p542	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	....	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov., '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	...	.....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	...	.....	....	....	....
She's In the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	...	.....	....	....	....
Ship Ahoy	MGM	....	Eleanor Powell-Red Skelton	Not Set	...	.....	....	p574	....
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	...	Dec. 20,'41	p419	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov.15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	....
Sons of the Sea (British) (formerly Atlantic Ferry)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
So's Your Aunt Emma (formerly Aunt Emma Paints the Town)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	...	.....	....	p574	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	...	.....	....	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	59m	.....	....	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	....	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 19,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 10,'42	66m	Apr. 4,'42	p586	....	....
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	...	.....	....	....	....
Street of Chance (formerly The Black Curtain)	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	.....	....	....	....
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p590
Sunday Punch	MGM	....	William Lundigan-Jean Rogers	Not Set	...	.....	....	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42			....	p575	....
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion (formerly Before the Fact)	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct.18,'41	p318	p299	p528
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	...	.....	....	p527	....
Sweetheart of the Fleet	Col.	....	Joan Davis-Jinx Falkenburg	May 21,'42	...	.....	....	....	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	....	Adolphe Menjou-Jackie Cooper	May 15,'42	...	.....	....	p487	....

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TANKS a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	...	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	..
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p495
Tarzan's New York Adventure	MGM	....	Johnny Weissmuller-Maureen O'Sullivan	Not Set	...	.....	....	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec., '41	80m	Nov. 15,'41	p375	p289	p590
Ten Gentlemen from West Point	20th-Fox	....	Maureen O'Hara-Geo. Montgomery	Not Set	...	.....	....	....	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	.....	....	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1,'42	140m	Nov. 22,'41	p373	p308	p528
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	....	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar., '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
This Above All	20th-Fox	....	Tyrone Power-Joan Fontaine	Not Set	...	.....	....	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Thunder River Feud	Mono.	....	Range Busters	Jan. 9,'42	51m	.....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p590
Today I Hang	Prod	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	.....	....	p508	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	....	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	....	Spencer Tracy-Hedy Lamarr	Not Set	...	.....	....	....	....
To the Shores of Tripoli	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p590
Tough as They Come	Univ.	....	Billy Halop-Bernard Punsley	Not Set	...	.....	....	p508	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....
Treat 'Em Rough (formerly Panama Kid)	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	....	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tuttles of Tahiti	RKO	....	Charles Laughton-Jon Hall	Apr. 17,'42	91m	Mar. 21,'42	p562	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	....	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	...	.....	....	p442	....
Two-Faced Woman (formerly The Twins)	MGM	211	Greta Garbo-Melvyn Douglas	Nov., '41	94m	Oct. 25'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNDER Cover Man	Para.	....	William Boyd	Not Set	...	.....	....	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov., '41	94m	Oct. 18,'41	p318	p289	p421
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p586	...	....
VALLEY of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb., '42	97m	Dec. 6,'41	p394	p387	p528
WAVELL'S 30,000 (British)	Crown Film	....	War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar., '42	94m	Jan. 17,'42	p461	p443	p590
Western Mail	Mono	....	Tim Keene-Jean Trent	Feb. 13,'42	...	.....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	...	.....	....	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	....
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	.....	....	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer, The (formerly Highly Irregular)	Col.	....	Joan Bennett-Franchot Tone	Apr. 30,'42	...	.....	....	....	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p539
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb., '42	112m	Jan. 17,'42	p461	p376	p590
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	...	.....	....	....	....
Yank on the Burma Road, A (formerly China Caravan)	MGM	224	Laraine Day-Barry Nelson	Feb., '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	.....	....	p508	p590
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,42	73m	Jan. 10,'42	p451	p432	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 588.

Conserve Copper

Your country needs copper to carry on the war!

Exhibitors and projectionists can give material aid to the nation's war effort by salvaging the copper from the stubs of used copper coated projector carbons and the copper drippings in projector lamp houses. Many are already rendering this commendable service.

Practically all of the copper used on projector carbons can be recovered with little effort. By the time you read this, our Government may require that this recovered copper be turned in by you to your distributor before additional copper coated carbons can be delivered to you.

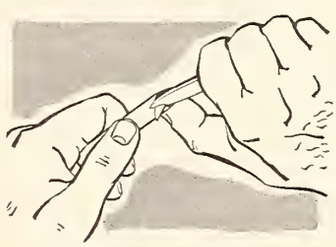
Immediate and concerted action on the part of exhibitors, projectionists and carbon distributors throughout the country will result in conservation of most of the copper used on projector carbons. Otherwise, continued production of copper coated carbons may not be permitted.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

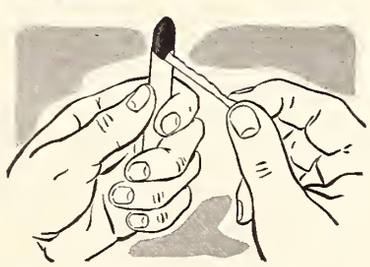
How to Strip the Copper Plating from Carbon Stubs



1 Slit a short angular cut in the copper plating with knife.



2 Raise the copper plating at this slit with a knife blade.



3 Peel the plating off in a spiral with fingers.

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Unit of Union Carbide and Carbon Corporation

UCC

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Better Theatres

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What Can Be Done About Theatre Cooling in '42

Three-Stadium Drive-In With Rear Projection

Plans for Improving The Lobby-Foyer Space

DESIGNS FROM FOUR THEATRES

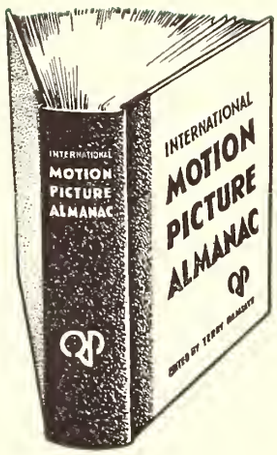


APRIL 4, 1942

SECTION TWO

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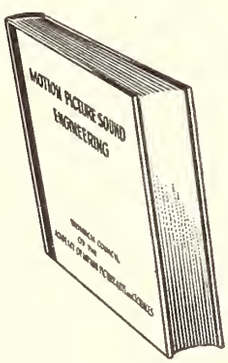


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The Cinephor II provides in the longer focal lengths the advantages in projection efficiency associated with the Super Cinephor. Available in focal lengths of 5¼″ to 9″.

Cinephor Lenses f:2.0

A moderately priced high speed lens with excellent correction, available in focal lengths from 3.5″ to 5.0″ inclusive. All focal lengths in No. 2 barrel.

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PRODUCTION FOR VICTORY HAS UNQUESTIONED PRIORITY. WHILE THIS MAY CAUSE INCONVENIENCE, DELAY, AND SACRIFICE IN FILLING CIVILIAN ORDERS WE KNOW IT HAS THE UNQUALIFIED ENDORSEMENT OF EVERYONE WITH WHOM AMERICA COMES FIRST.

Bausch & Lomb Cinephor and Super Cinephor Lenses are sold by National Theatre Supply Co. and also leading independent theatre supply houses.

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OPTICAL CO. • ROCHESTER, NEW YORK

ESTABLISHED 1853

"BETTER BOX OFFICE THAN ANY 4-STAR FEATURE!"



Patrons Are Quick to Notice the Improvement!

THERE'S no denying it—the public is sound-conscious these days. Maybe it's because they spend so much time listening to war news—or perhaps it's because so many theatres are putting in Celotex Sound Conditioning that *unconditioned* theatres attract more notice than before.

In any case, managers tell us that the "box office" of Celotex Sound Conditioning is immediately noticeable. It brings out the best in good sound equipment and good pictures. When the patrons have a choice of two theatres, it's likely to swing their patronage your way!

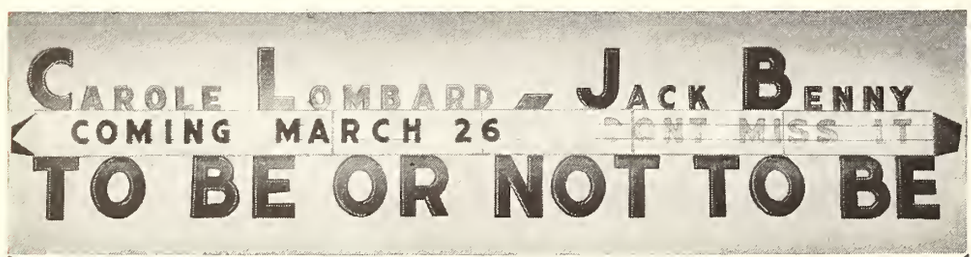
When dealing with Celotex Sound Conditioning Representatives, you are sure of (1) *Proved engineering practice,* (2) *Uniformly dependable acoustical products,* and (3) *Guaranteed results!* Write for all the facts!



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MARKET NOTES

¶ News Reports concerning equipment and materials, and those who make them

New White Screen

A WHITE SCREEN designed, according to the announcement, with special regard for the projection of color pictures, has been brought out by RCA Photophone. Called the "Snowhite," it is described as being completely without color, the surface being made up of a pure white pigment.

It is pointed out that with treatment by a process of "internal polygonal embossing," light is redirected into the seating area. The effect as described would be to give the screen considerable specular characteristics.

Of light weight, the screen has a perforated area equal to 8% of the total surface. Backing is a heavy cotton drill.

Lamp Sizes May be Fewer

SUGGESTIONS have been made that the number of sizes of filament lamps be reduced to conserve materials of critical significance to the war effort. The matter was recently discussed by the Incandescent and Fluorescent Lamp Industry Advisory Committee, and the announcement was made by the War Production Board.

The reduction would be to about 1,000 types, from the 2,500 now manufactured, while voltage classifications would be cut from the present seven to three—110, 115 and 125.

Larger Cooling Unit

AN EVAPORATIVE cooling unit of larger capacity than previously available from this manufacturer, has been announced by the S. O. S. Cinema Supply Corporation, New York.

The manufacturer states that the mechanical features of the new unit are somewhat different from the standard evaporative cooling equipment in the line. Two recirculating pumps equipped with float valves are used in the machine to recirculate 4 gallons of water per minute over extra-large capacity filter mats.

The blower diameter is 30 inches. The motor is 5 h. p., 220-444 volts, 3 phase. The pump and atomizer are driven by a ¼-h. p. motor at 110 volts, 60 cycle. Motors for various cycles and also for direct current are available so far as priorities permit delivery.

The casing and evaporative section is constructed of heavy galvanized metal with spray wings on the intake side. The base is reinforced, and there is an adjustable motor mounting. The back panel is fitted with a large door for servicing.

Non-Shatter Glass Coating

A COATING material for application to glass to give it some measure

of non-shatter characteristics, has been announced by the Maas & Waldstein Company of Newark, N. J. The manufacturer asserts that the coating, called "Glasshield," does not reduce the transmission of light or otherwise obscure vision.

Two coats on the inside of a pane of plate glass is effective, the manufacturer states, but for maximum protection the outside surface should be coated also. The coating is applied with a brush. It may be removed with a razor blade.

Lamp Line Acquired

THE JEWELL line of low-intensity and suprex carbon lamps has been taken over by Edward W. Wolk, Chicago theatre supply dealer. The announcement states, however, that no lamps will be made during the war. Reflectors and other parts for servicing lamps now installed will continue to be available.

Firm Name Changed

THE NAME of General Theatres Equipment, Inc., of which Simplex Projector Corporation and National Theatre Supply Company are subsidiaries, has been changed to the General Precision Equipment Corporation. Action was taken at a meeting of the stockholders at which it was announced that 1941 earnings amounted to $2.24 a share on the 585,087 shares outstanding at the end of the year. This compares with $1.45 a share the preceding year.

Net sales for the year were $14,148,708, as against $9,130,186 in 1940. Net profit was $1,315,418.

Earl Hines, president, declared in his report that the National Theatre Supply Company enjoyed in 1941 its largest volume of business since 1931. He added that some reduction in volume of sales is expected this year because of curtailment of production for civilian use.

Earnings Rose in 1941

THE NET PROFIT of the Heywood-Wakefield Company, manufacturers of theatre chairs and other furniture, rose to $405,679 in 1940, according to the annual report of Richard N. Greenwood, president.

Projection Installations

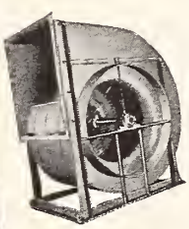
MOTIOGRAPH, INC., of Chicago, reports recent theatre installations as follows:

Sound System—Border, Mission, Tex. (by Modern Theatre Equipment Company, Dallas); Alban, St. Albans, W. Va. (by The Charleston Theatre Supply Company, Charleston); Eureka, Brawley, Calif. (by B. F. Shearer Company, Los Angeles); Peoples, Garnet, Kas. (by Stebbins Theatre Equipment Company, Kansas City).

Projectors—Queen, Mart, Tex., Palace, Memphis (by Modern Theatre Equipment Company, Dallas); Alban, St. Albans, W. Va. (by The Charleston Theatre Supply Company, Charleston); Needles, Needles, Calif. (by B. F. Shearer Company, Los Angeles); Palace, Cape Charles, Va., Rex, Berkley, Norfolk (by J. F. Dusman, Baltimore, Md.); Genesee, Buffalo (by Becker Theatre Equipment Company, Buffalo); Roseland, Flat River Mo. (by Exhibitors Supply Company, St. Louis).

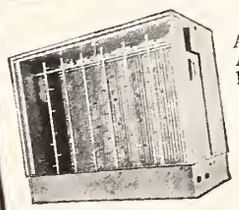
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BLOWERS

usAIRco Blowers are built in seventeen sizes and in every needed design. Simply engineered, sturdily constructed, quick and efficient in operation, they use a minimum of horsepower for air volume delivered.



AIR WASHERS

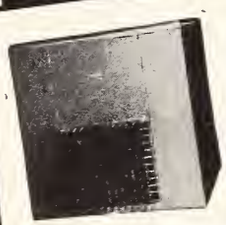
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Double Stage Air Washers for Cold Water Cooling



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You should be in for a big Summer business—says one source of news—"Because there will be less goods to buy, Americans may spend more money on movies and other amusements." Your commodity—Entertainment—is one commodity that people still can buy. Attract the trade with the Best in Comfort Cooling — usAIRco's equipment and system—Low in first cost, low in daily operating cost. Write or wire today for details on profit making usAIRco equipment.

usAIRco Air Conditioning Equipment

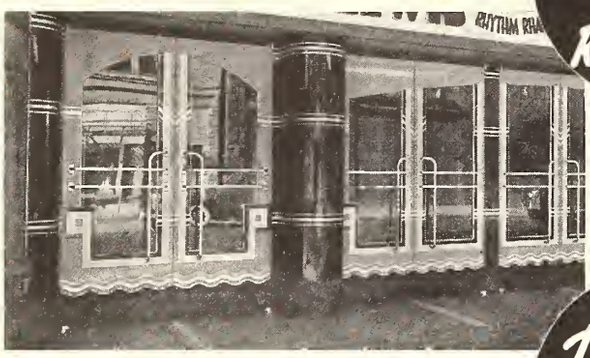
UNITED STATES AIR CONDITIONING CORPORATION

Manufacturers of HEATING, COOLING, VENTILATING AND AIR CONDITIONING EQUIPMENT

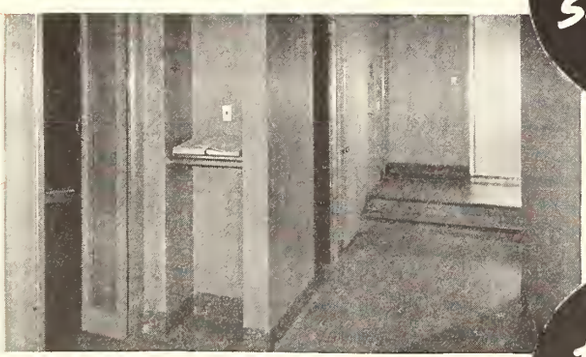
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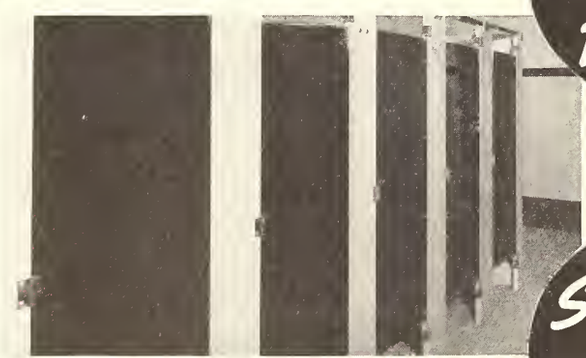
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Better Theatres

ISSUE OF APRIL 4, 1942 VOLUME 147, NUMBER 1

Market Shortage Main Bar to Cooling Plans

APRIL BRINGS showers to most everybody, thoughts of love to the young, and contemplation of summer cooling to a lot of theatre managements and staffs. And it's a pretty dreary outlook for the latter, unless they are already prepared in equipment, system parts and other necessities.

Elsewhere in this issue Carl F. Boester, our air-conditioning consultant and editor, describes the situation as it stands today; the theatre operator is stymied if he hasn't cooling facilities and wants them, and pretty much so if he must have major replacements.

Priority ratings for the motion picture industry, approved by the Government just as BETTER THEATRES went to press, cannot reduce the cooling problem with respect to many items of equipment because war production needs command great manufacturing capacity. When equipment and parts have been available on the market, theatre operators have used the A-10 rating with considerable success. But whatever the purchasing privilege, when manufacturers are working to capacity to fill Government orders, the theatre has to go without.

For the duration no class of equipment in the theatre will exact a firmer policy of conservation than cooling apparatus will, and here Mr. Boester offers some highly constructive suggestions. . . . Incidentally, do you find that what often is urged as a measure of emergency conservation is just what we should have been doing right along as a normel procedure of efficiency?

All-Out Precautions

While theatre operators await blackout and air-raid precautions for theatres having official sanction of the Office of Civilian Defense—they were completed and submitted some weeks ago—individual theatre operators and circuits are going ahead with their own ideas in many places, particularly along the coasts. Local fire and police authorities have offered considerable guidance—and we thought quite well of Mr. John Sefing's suggestions in the December issue of BETTER THEATRES.

At the Paramount theatre, on Broadway, Manager Bob Weitman has instituted quite an elaborate system, including weekly drills of the staff of 160 people in the duties each group is to perform in an emergency. One of the top rules is that "the show must go on under any circumstances" unless the management orders otherwise. An alarm may be given by no one except a member of the management. And when it is, here's the procedure:

House lights are turned on; then if the theatre is to be cleared, ushers open specified doors and return to their posts, whereupon the manager announces, "Because of a disturbance in the neighborhood we have been requested to clear the theatre. Please use the nearest exit. The ushers will direct you." Some kind of music is then played—orchestra, organ or non-sync.

If, however, the theatre is not to be cleared, the manager announces, "There is an outside disturbance, but there is no danger in the theatre. The show will go on"—this unless there is an air raid, in which the audience is told that it must remain in the theatre by request of the authorities, and so far as feasible, entertainment of some kind continues to be provided.

Another highlight of the Paramount preparations: During blackouts the main ticket booth will be moved from the sidewalk back into the lobby, and the cashiers will wear berets and blouses, and the doormen caps, treated with fluorescent material.

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Women projectionists: The idea of training women as projectionists, to take the places of men called to the armed forces, has received some serious attention, except from those who (1) have the best interests of motion picture presentation at heart, and (2) appreciate the study and experience required for competent projection today. As one projection supervisor views it, by the time the women were capable of handling the job adequately the armed forces would be drafting the gals. And another of similar authority asks: Why all this fear of a shortage of projectionists, when most of them are over draft age or have dependents.

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Bicycle trade: Henry Brownlee, manager of the drive-in theatre in Fort Worth, Tex., is reported to believe that many of his customers this season will come on bicycles, even via horse-and-buggy. Because of the tire shortage, of course. For the cyclists seats will be provided. Those Dobbin brings will sit in the buggy. Free hay for Dobbin. Tough break for the porter.

—*G. S.*

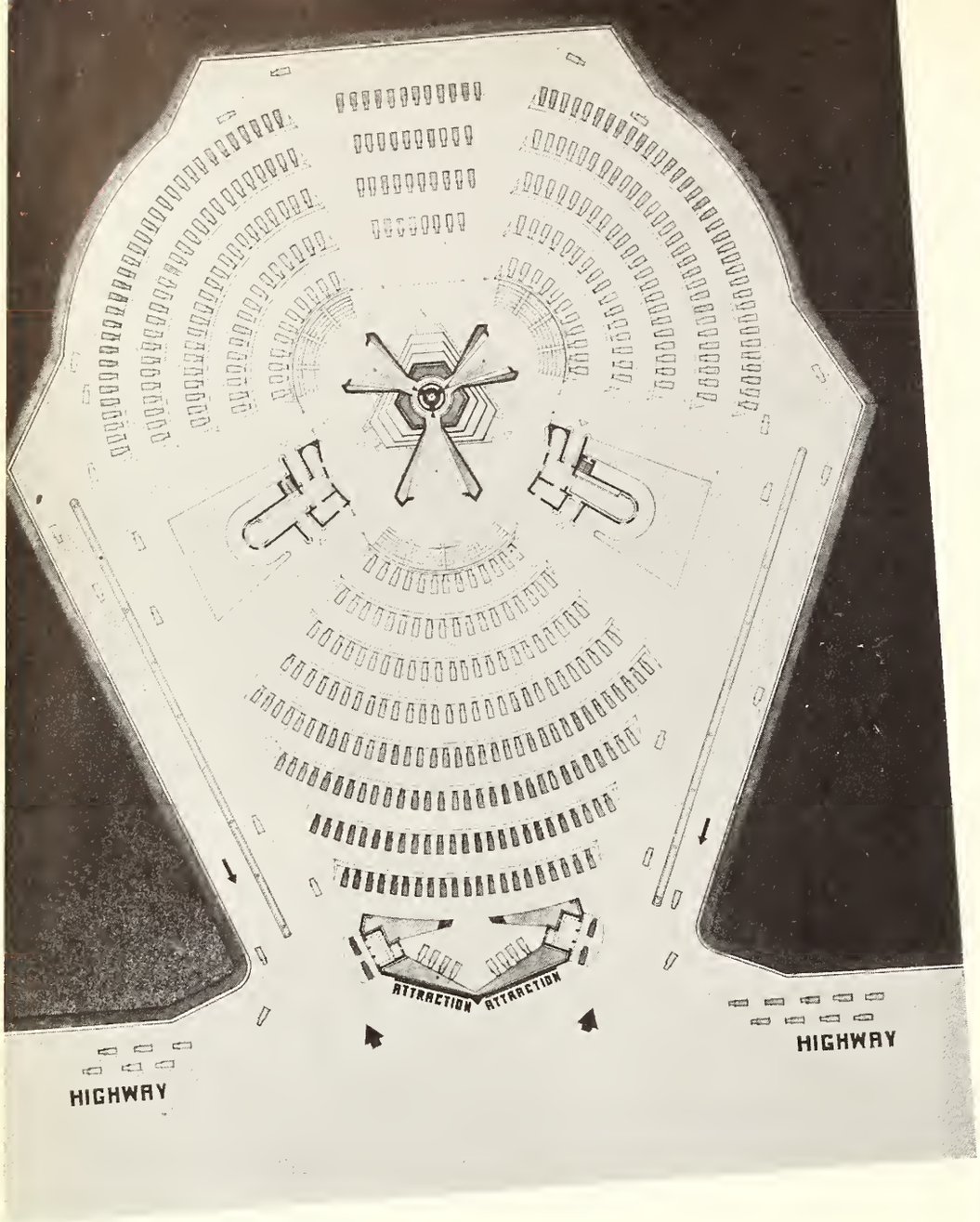


IT'S THE WAR. It's affecting even the style of usherette uniforms—at least it has at Loew's theatre in Rochester, N. Y., according to Les Pollock, the manager, who contributes this lineup of his usherettes in their new regalia. Mess jackets of royal blue, explains commander Pollock; trim powder blue with brass buttons, while the skirts are powder blue. Skirts and jackets are interchangeable to fit short or tall.



SALVAGING OLD STUFF. To Leon McHaney, it is. Mr. McHaney (right), chief projectionist for Wilby-Kincey Theatres in Kingsport, Tenn., has been saving carbon copper for seven years, in which time he accumulated 38 pounds of the metal. Above he is shown turning it over to a representative of the Patriotic Salvage Unit of Kingsport.

Tri-Stadium, Scheme with



● A theatre architect offers a novel auto theatre plan aimed at reduction of viewing distances, less projection interference, greater selectivity

THE SO-CALLED drive-in "theatres" persist and slowly multiply; yet it would have been easier to explain their disappearance, had it occurred, than it is to say why they continue to exist, with more doubtless coming.

When, about nine years ago, this curious new symptom of America's addicton to automobiling first manifested itself, one familiar with the problems of motion picture exhibition thought of such impediments as rain and fog, windshield and other obtrusions upon vision of the automobile itself, difficulties of sound transmission both technical and psychological, enormous distances from the screen to most of the spectators, etc., etc. Such reflections logically brought the decision that drive-in theatres would never work.

But they did. Some of the original deficiencies have since been reduced, but not a great deal. Despite huge screens requiring magnification far too great for pictorial detail and beauty, many cars must be parked a distance from the screen eight, nine, ten times the width of the picture.

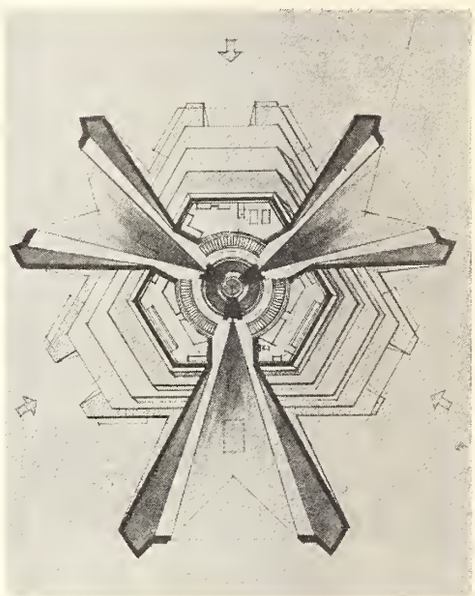
This is a major technical defect for which a solution is now offered in an interesting "triple-theatre" plan by Arthur F. Adams. Mr. Adams, Chicago architect who, as a former designer for Rapp & Rapp, has created many notable motion picture theatres, suggests the use of three rear projection screens, each with its set of projection-sound equipment in a revolving turret projection room.

Upon this turret structure the three seating areas converge in a concentric plan, as shown in an accompanying general plan drawing. The projectors, Mr. Adams explains, are mounted on an automatc turntable, each set of equipment being placed 120° degrees apart. This scheme operates this way, says Mr. Adams:

"Each projection-sound unit reproduces a different picture. The three machines start at the same time and all end at a predetermined time. At the end of this performance the turntable with its sets of projectors revolves to a distance of 120° to new fixed positions and the films are then shown again in these new positions. This process is repeated as many times as desired or as time allows.

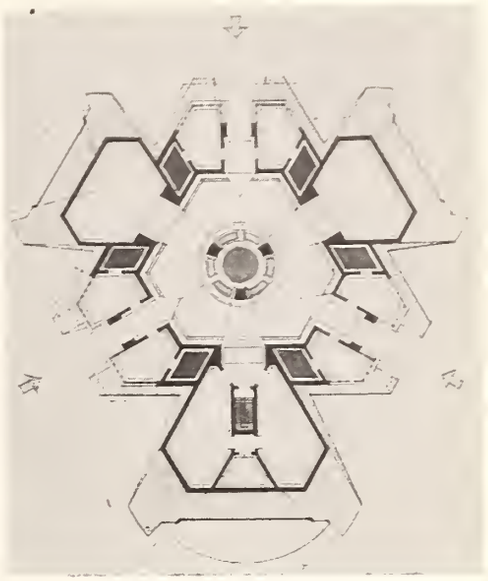
"The general plan is divided into three divisions or segments, each segment with its audience having view of one screen. Persons arriving by automobile are received at the main entrance and ushered by attendants to any one of the three segments, as they desire. After selecting a desirable location in the segment, their car is driven on to a slightly inclined lane so as to afford them a clear view of the screen. Should anyone wish to see all three films, they simply remain in their original location and the automatic turntable in the turret projector room brings each film to them.

"The sound equipment is separate for each projector and located in a lower level of the turret. The sound is conveyed underground to the inclined lanes, to various outlets placed near the front of the automobiles, and regulated in volume so as to



DETAIL OF PROJECTION TURRET

Triple-Show Drive-In Central Rear Projection



PLAN OF RECREATION ROOMS

cause no interference between the sounds of the different theatre segments or groups of automobiles.

"With this sysetem of segments there are no long waits between the films, as is the case with the one-screen type of theatre. All films are going on at the same time, so anyone wishing to see a particular film merely drives into that section where it is being shown. If he is late, he drives into the next section to see it.

"In the conventional type of drive-in theatre, where only one screen is used, many rows of automobiles are required to give the desred capacity. This makes a long distance from the rear to the screen, which increases the size of the picture to objectionable dimensions. The method here suggested overcomes this objection by dividing the same capacity into three divisions, each more compact, thus using a smaller screen. Also, the construction is kept lower and therefore costs less.

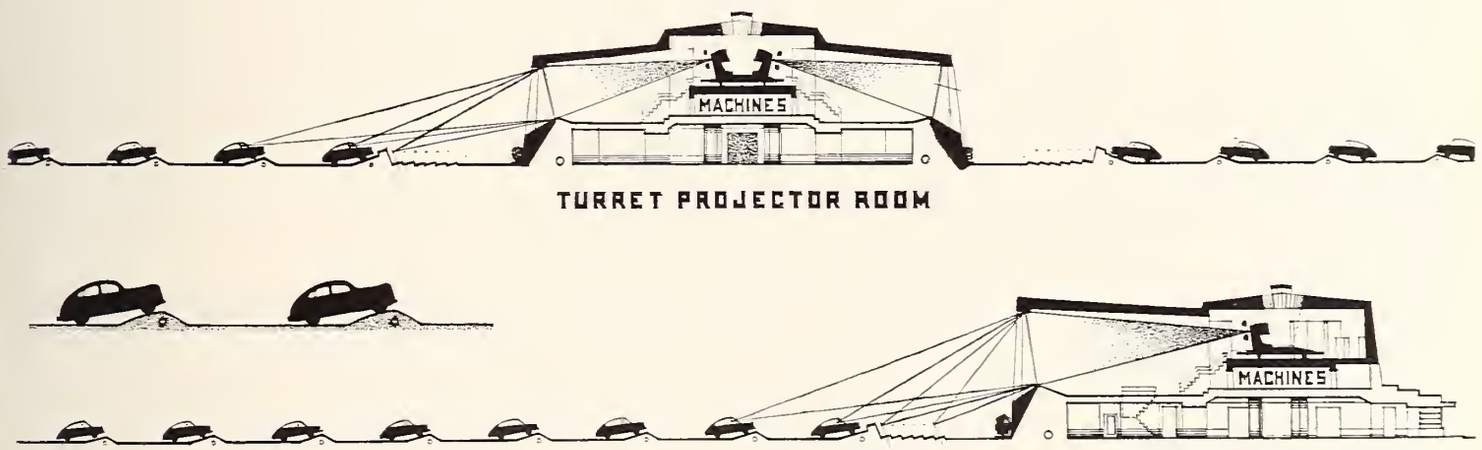
"It is also to be noted with respect to the South, where colored people are segregated from white, the segment plan is especially convenient.

"The plan submitted is for a straight highway, but it could be adjusted to any location, such as corner or crossroads. A filling station, markets, shops, restaurants, etc., could be incorporated with a compact drive-in theatre in a community center.

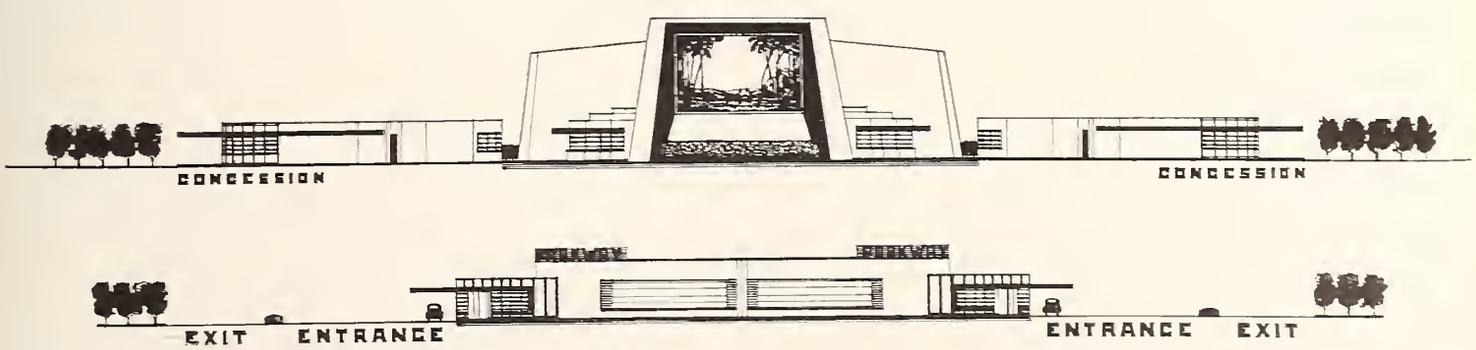
"Of interest at this time, also, is the application of such a projection and seating arrangement to communities around war production plants and to Army cantonments. In such places where automobiles would not be used, bleacher seats or portable chairs could be set up."

Wartime conditions have been considered as well by Mr. Adams in construction specifications. Construction would be of frame, with walls and roofs of laminated building paper, powdered stone and cement, built to a thickness of ¾-inch. It is pointed out that these materials are fireproof and waterproof, lend themselves to fast erection and are easily dismantled for reconstruction in another location.

The submitted plan provides a number of features of convenience and of traffic control. An "island" entrance structure houses ticket booths on either side, and also has space for parking cars of the management and staff. To be noted also are seats immediately in front of the car ramps, and those preferring to use them could park their cars between the two smaller stadia. Btween each smaller stadium and the larger one are buildings conveniently located for rest room facilities and also concessions.



SCHEME DRAWING INDICATING RELATIONSHIP OF PROJECTION AND CAR RAMP SYSTEMS



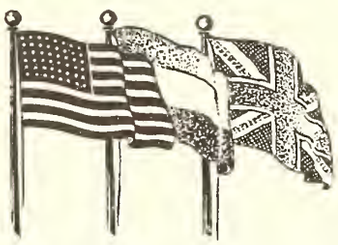
ELEVATION OF ENTRANCE-EXIT AREA AND SCREEN-PROJECTION STRUCTURES WITH RELATED CONCESSION BUILDINGS

THE WAY TO DISPLAY THE NATION'S FLAG

Wartime reminders of the rules concerning its use



In a grouping of flags with the American flag, so that some are lower than others, our flag is always highest.



When our flag and those of other nations are placed in a line, our flag is at the left, from viewer.



A common arrangement of two nations' flags is one with the staffs crossed. When this is done, our flag is placed so to be at the observer's left, with the staff in front of that of the foreign flag.

THROUGHOUT THE war showmen will be finding more occasions than patriotic holidays on which to display the flag. In a growing number of theatres it regularly stands, not so much as a decoration, beautiful though it be, but rather as a reminder of the times and our duties during them. But while the national emblem is never rightfully used as a mere decoration (bunting should be used for decoration when some patriotic expression is sought), it has a legitimate place in a display as a symbol of the love of country which has prompted the display, and in these times of intensified national consciousness Old Glory will be given a conspicuous place in the lobbies and foyers of the theatre much more than usual.

The flag is ordinarily abused in use, not purposely, of course, but from ignorance of how it should be displayed. In normal times such deviations from approved practice go unnoticed or at any rate unprotested. In wartime one who displays the flag is likely to find the public better informed as to how it should be displayed, and certainly more likely to make a fuss about its "desecration."

The theatre man will not need to bother about some of the rules, those applying to kinds of displays that he will be unlikely to use, such as flying it from an upright staff. It may well be pointed out here, however, that when the American flag is run up on a halyard with flags of other countries, it is placed at the top.

The accompanying drawings show better than words the proper use of the flag in the applications to which theatre managements will ordinarily put it. No matter what the nature of the display, the flag should be fresh-appearing, as clean as possible, certainly not noticeably soiled or torn. This being true, it is a point of economy to keep flags not in use where they are not likely to become mutilated—in a dry closet, carefully folded and wrapped. Obviously the flag should not be dirty when put away. If soiled when taken down, it should be dry-cleaned. If torn, it can be mended, but since this must be done expertly so that it does not appear shabby, it usually is better to discard it and replace it.

Inasmuch as a flag on display should be in excellent condition, it behooves one to buy a good one rather than one made of cheap materials. Flag material that will have the longest life under hard usage is wool or a good weight of cotton. Silk flags, however, are often considered preferable for some uses because of their sheen and for the ease and grace with which they flutter in even a slight current of air. The silk flag thus has certain advantages for indoor use, and particularly in the smaller sizes.

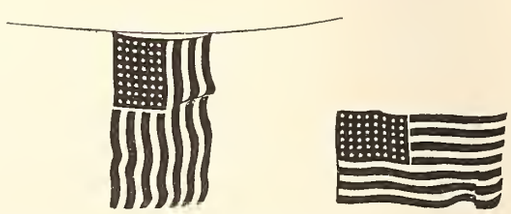
Flags are available in many sizes, the more common ones being lengths of 5, 6, 8, 10, 15 and 18 feet. The ratio of width to length is always the same—width two-thirds the length. Generally speaking, the nature of the use will determine the size desired, and in this connection it should be remembered that it must not be placed so as to touch dirt or be stepped on.

Nor should the flag be suspended across a ceiling as a sort of canopy—or draped over furniture. It would not be proper, either, to hang it over a standee rail, furl it around the top of a display case or easel, and so on. These are all locations properly confined to bunting.

For a general rule in using the flag, one may look upon tacking, draping, etc., as uses only for bunting, making it a practice to display the Star Spangled Banner only on a staff, so that it always retains the character of an emblem.



Such decorative displays of the national colors as that shown above should be confined to bunting. This is hung or draped so that the blue is at the top or, if hung vertically, with blue at the viewer's left.



Some theatre managements may have occasion to hang a flag over a street, or even across the vestibule opening (if high enough). Whether thus hung vertically or horizontally, the field of stars is to observer's left, as shown above at right.

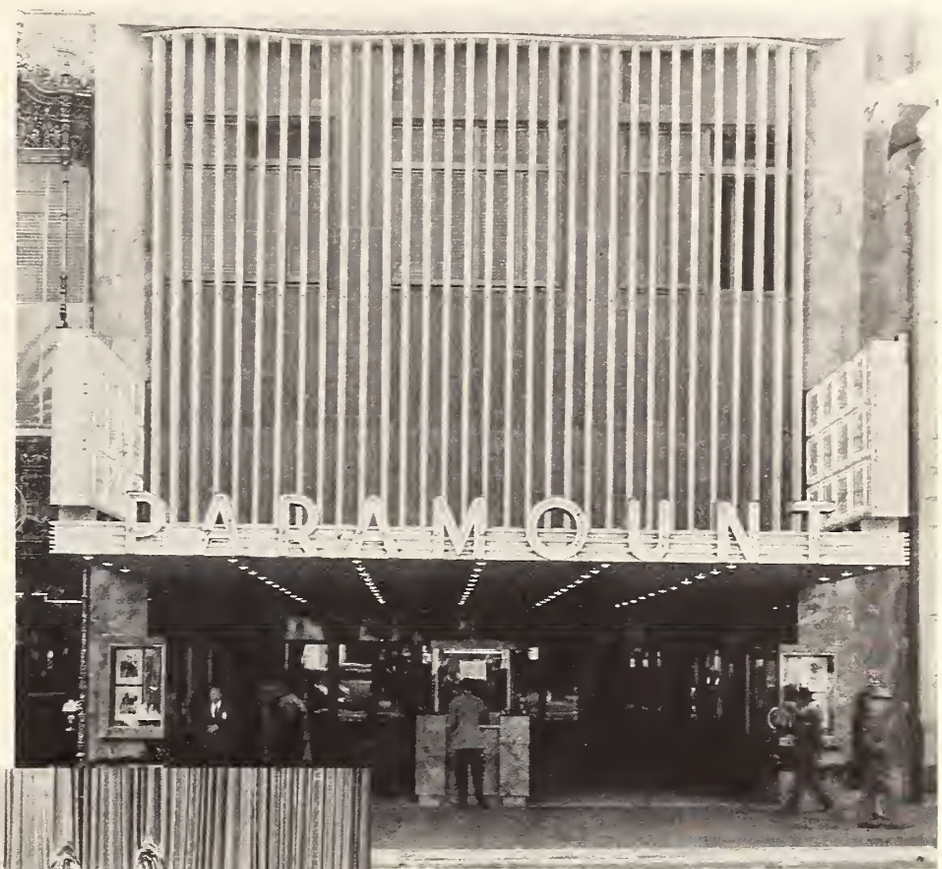
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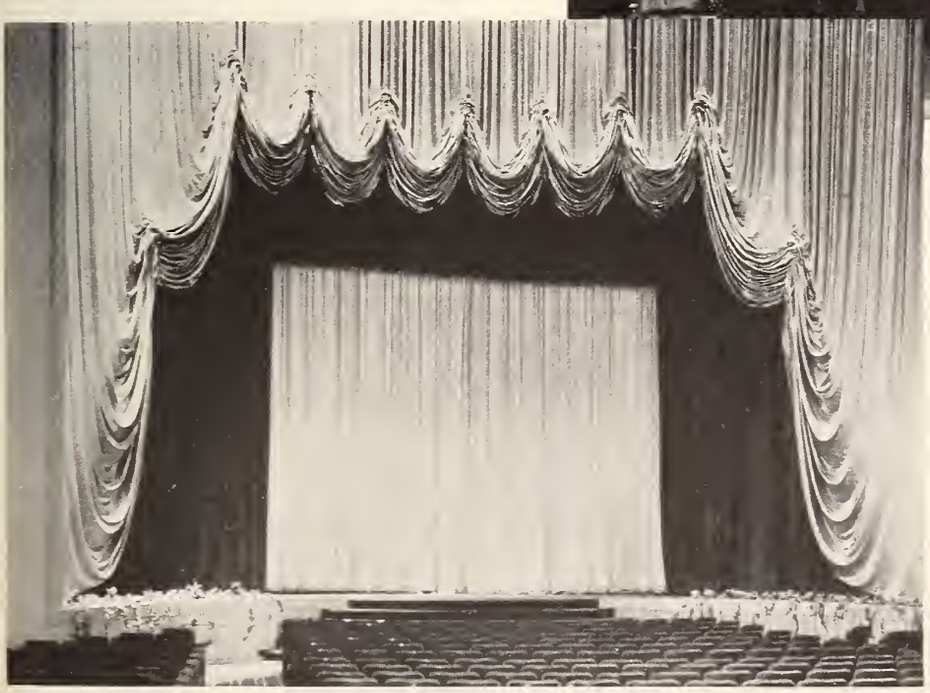
Selected from Four New Designs

The PARAMOUNT in HOLLYWOOD

Presenting highlights of Paramount's new film capital showplace, created from the former El Capitan theatre by W. L. and Hal Pereira, Architects

■ In the modernization of the El Capitan, a Hollywood theatrical landmark has passed to give Paramount Pictures a "display window" in the film capital comparable in function to the Paramount on Broadway. Completely new except for basic construction, Hollywood's Paramount, in architectural and decorative treatment, is a modern rendition of tropical atmosphere inside, more purely modern in the retreatment of the facade. The latter is dominated by an interesting device for restyling the front without covering window area with materials, consisting in parallel lines of neon, continuing down to the marquee roof inside two Wagner attraction boards rising at each end of the marquee. The entrance area is liberally treated with colorful marbles, and here begins, in such accents as boxed plants at the ticket booth, the tropical suggestion that characterizes the entire theatre, attaining its full expression in a mezzanine milk bar lounge.



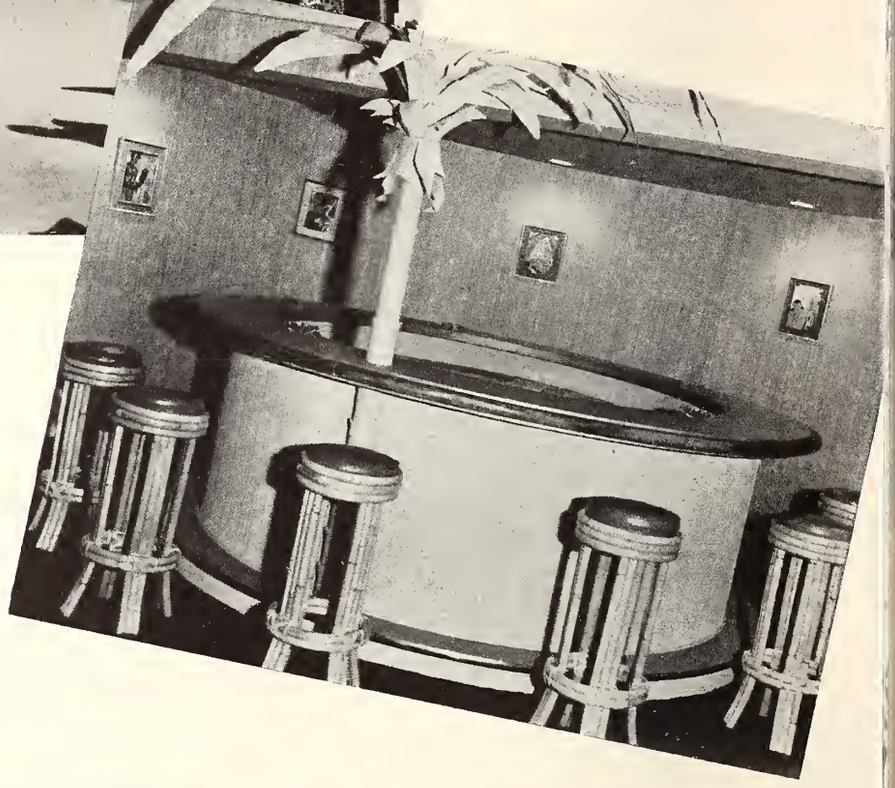


■ At left is shown the elaborate new treatment of the Paramount's proscenium area. Designed in a ripple effect accentuating its "flow", the curtain is satin in a pastel turquoise and measures 50 feet in width. It operates on curved tracks to form with the screen one side of an oval. Seating 1,550 on two floors, the auditorium walls are finished in Louisiana mahogany and pointed with boxes of tropical plants and vines, there being upwards of sixty of these boxes of simulated plantings on either side.

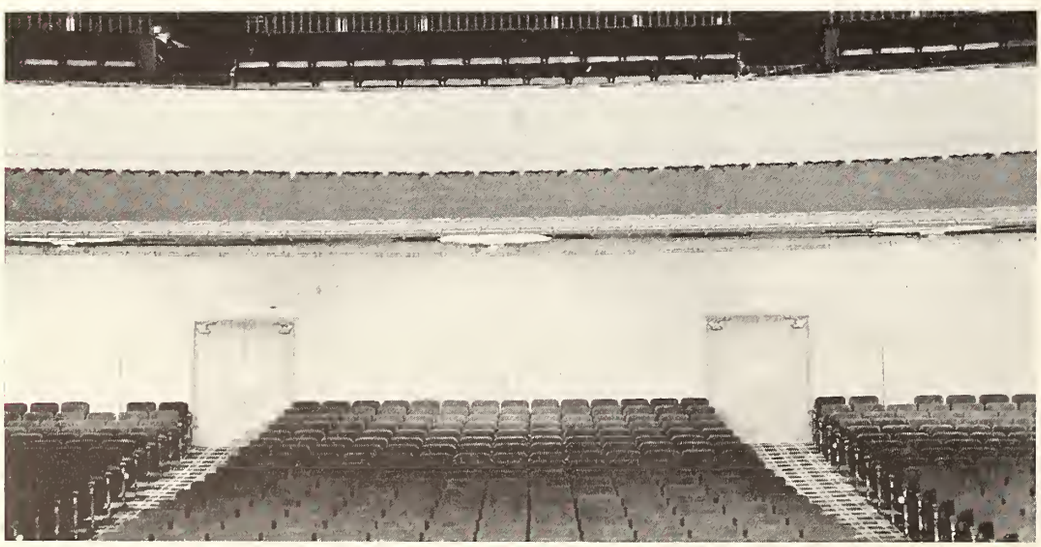
[OTHER VIEWS OF THE PARAMOUNT APPEAR ON THE FOLLOWING PAGE]



■ The Paramount's mezzanine lounge (left), as viewed from the milk bar (shown below). With walls covered in tawny hemp cloth, the tropical atmosphere is emphasized with live plantings in boxes arranged between metallic palms. These appear to cast their shadows on the green carpeting; actually the shadow effects are woven of cocoa color in the carpeting, which is a specially made Wilton. The settees and chairs, to which patrons may bring refreshments procured at the milk bar, are made of Philippine bamboo.



■ Located at a turn in the mezzanine just above the staircase, the milk bar represents further extension of this innovation in theatre operation. The serving structure, finished in bamboo and rattan in a tropical style, encloses soda fountain and related dispensing equipment. Refreshments available include the milk of the cocoanut as well as that of our good friend, the cow, popular bottled drinks and soda fountain concoctions of all kinds.



■ Rear view of the Paramount auditorium, showing pattern treatment of the acoustic tiles. The forward part of the balcony is a loge section, which is uniquely equipped with double chairs—"love seats"—constructed partly of Philippine mahogany and having broad, table-like arms and ash trays.

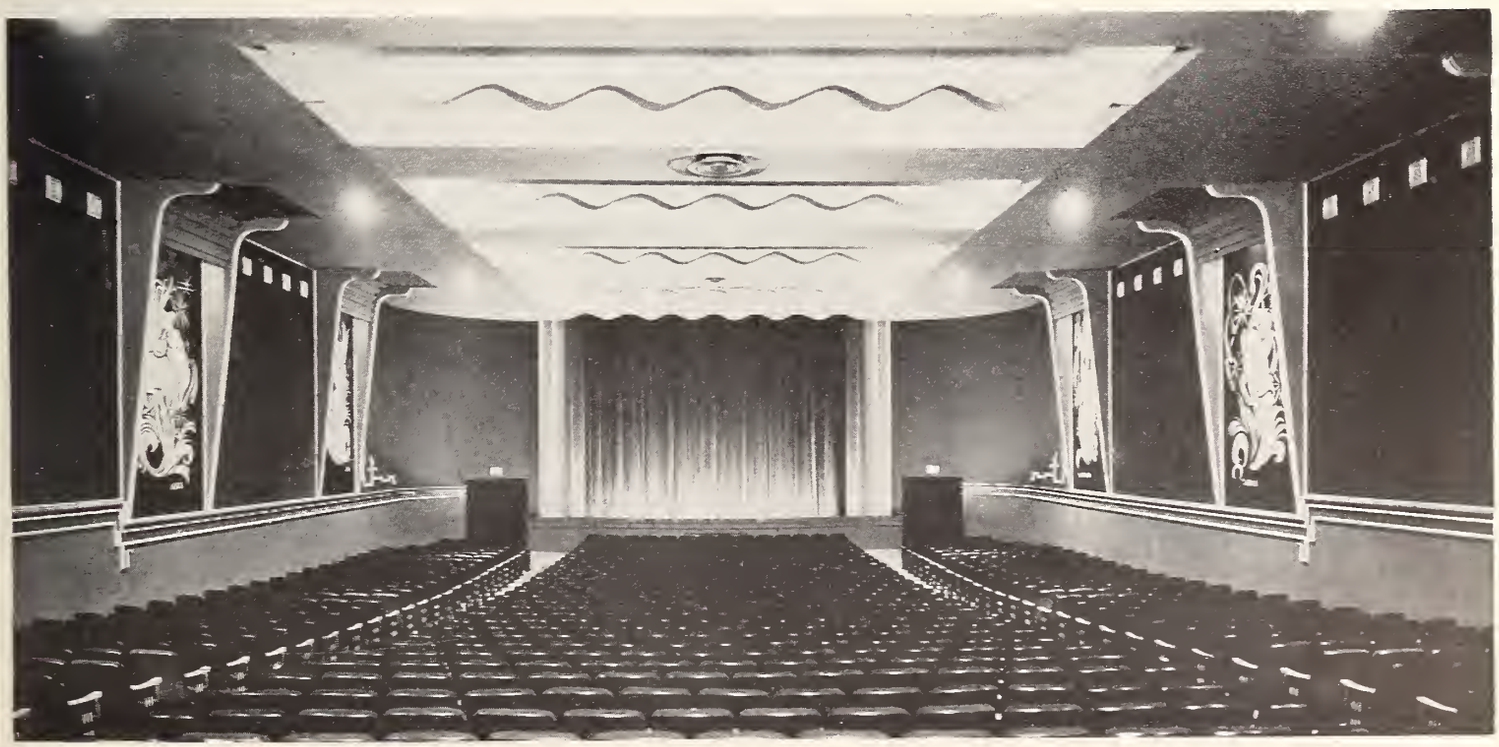


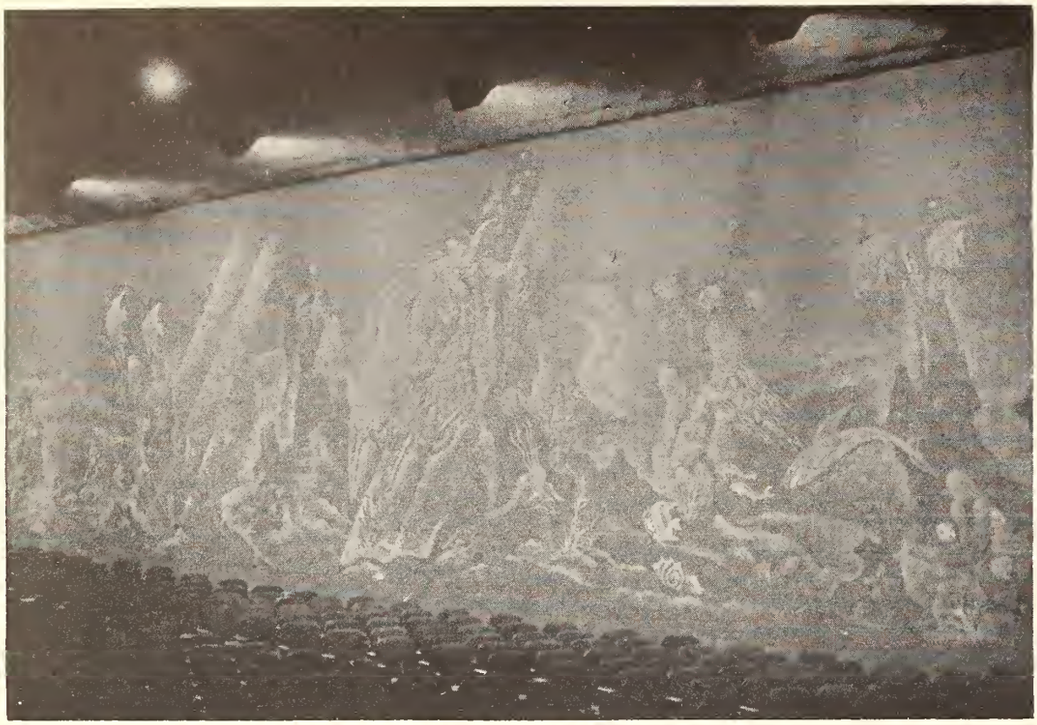
The NEWPORT
Youngstown, Ohio

Architects:
MAFFIT & STRITZEL



■ Of a modern ornamental style, the Newport theatre is a new neighborhood house in Youngstown owned and operated by Joseph and Paul Raful. Engineered and built by the Theatre Building Service of Columbus, the Newport, in plan and general architectural style, is not unlike the Beechwold in Columbus, also by the Theatre Building Service, with an L-shaped entrance area, including a high foyer screening the auditorium and with tall windows overlooking a front terrace. The lobby (above), curving right into the foyer, has a built-in candy booth at the turn. The foyer provides spacious lounge facilities, but another smaller lounge is located off the center of the standee, leading to the women's cosmetic room and toilet on one side, to the men's quarters on the other. The women's cosmetic room (above, right) is almost entirely finished in ceiling high mirrors. The auditorium treatment is dominated by a series of "black light" panels on either side. Delineating the signs of the Zodiac in Conti-Glo luminescent paints, each is lighted by a Continental 100-watt mercury unit set in the ceiling. The plaster ceiling is painted aqua blue, as is the wainscot, while the walls are covered in burgundy velour between the murals and painted wine color at the proscenium. The Newport seats 975.





The CORAL
Oaklawn, Ill.

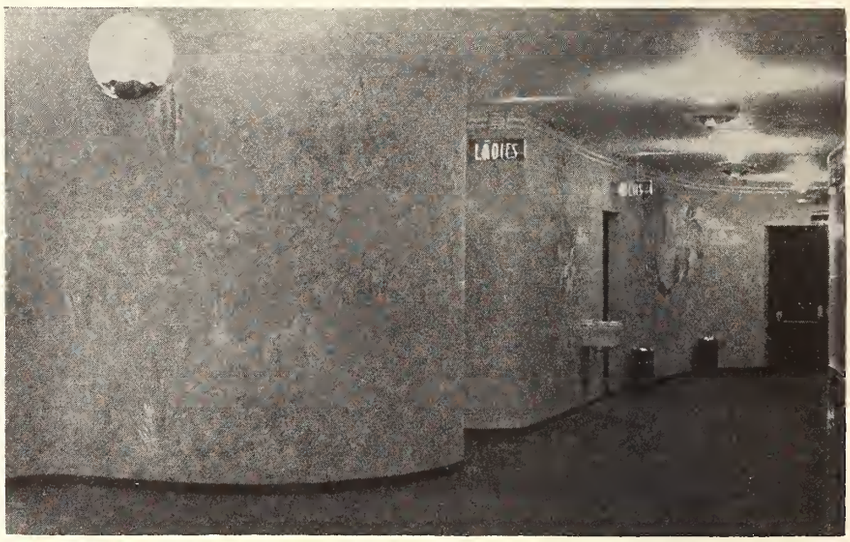
Architect:
D. N. SANDINE

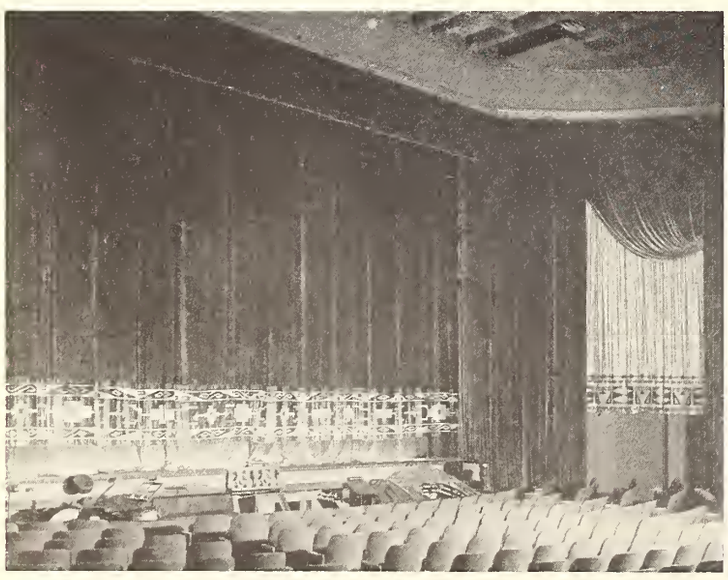
■ The Coral in Oaklawn, a new unit of the B. A. Lucas group, is located in an outlying part of the Chicago suburb; dependent largely upon automobile trade, it has a 1,000-car parking lot. The theatre seats 1,015. Modern in style, the decorative treatment importantly exploits wall murals, including all-over "black light" designs on the auditorium side walls, expressing a marine theme in Conti-Glo luminescent paints and lighted by Continental mercury units left exposed but blending effectively with the dark blue ceiling. Below is shown the mural treatment of the foyer walls.

The ARCADA, St. Charles, Ill.

AXEL CLAESSON, Architect

■ The two views below are of the Arcada in St. Charles as recently remodeled for the Anderson Circuit. Originally Spanish in style, a Navajo Indian theme has been carried out with minimum changes. The remodeling method is well illustrated in the new proscenium treatment, in which the stage drapes have been extended to the forward side walls, concealing the original surfaces. The drapes, by Mandel Brothers, are dyed rust plush with Navajo applique borders in turquoise, black, rust and sand color. The foyer and other traffic areas have been cleaned of detailed plaster ornament, recarpeted in a special Navajo pattern, and furnished with modern pieces.







AIR-CONDITIONING & Ventilation

HEATING
INSULATING
FILTERING



" . . today the theatre must assure its public breathing comfort."

The War as it Affects Theatre Summer Air-Conditioning in 1942

The Little You Can Do to Get Equipment—the Much You Can Do to Conserve It

By CARL F. BOESTER

WE HAVE just completed a rather comprehensive survey of manufacturers of air-conditioning equipment, installers of air-conditioning equipment, and engineers designing theatre air-conditioning systems, and the general picture shows that there just will be no new theatre air-conditioning installations made during coming months, and possibly not for the duration.

Last October and November we stated in these columns that there was a modest amount of air-conditioning equipment in manufacturers' warehouses, and that if one acted promptly, one would be able to get it. Those who did so are in a fortunate position now. Today you not only can't get new equipment; you can't even get parts for your present system.

It is quite essential that you have a priority rating even if the bearings on your electric motor burn out and you have to replace them. Motors of course are made of copper and copper is one of the critical materials as far as the war effort is concerned. It is needless to say that any thing such as copper refrigerant piping is also out of the picture.

A number of manufacturers of air-conditioning equipment have been greatly curtailed by the War Production Board, and they are making only enough equipment to provide air-conditioning for ordnance and munitions plants.

THE FREON SITUATION

Because of the expansion of army cantonments, the demand for refrigeration is also greater, with the result that this has contributed very largely to a shortage of refrigerants, particularly Freon. But in addition to this terrific increase in demand for refrigerants, there is actually a decrease in the total amount of refrigerants that will be manufactured, for the reason that several of the materials of which refrigerants are made are being used for war purposes. Carbon Tetrachloride, for example, is used in some types of explosives.



CARL F. BOESTER

With the situation as it now exists your ability to provide summer cooling during this and the coming seasons will call for considerable resourcefulness on your part. If, as you have frequently been told to do, you pumped down your refrigeration system, and stored all of the Freon or other refrigerant in the receiver, you probably have enough refrigerant to run you through the summer months, if you are reasonably careful. If you didn't, you have already found that you are short on refrigerant because some of it has leaked out through valve packings, the seal on the compressor, and other places where leaks might have developed in the piping; and if you have lost your refrigerant you are, of course, pretty much in a bad way, unless you want to go to the expense of converting your system to the use of another refrigerant, which is almost the equivalent of a general overhauling.

This would include the disassembly of the compressor, the thorough washing of it, its reassembly, changing the type of oil in the compressor, changing the compressor speed to handle the different type of refrigerant, and probably changing the capacity of the suction and discharge valves in the compressor.

PREVENTING REFRIGERANT LEAKS

If you were wise enough to pump down your cooling system you should have an expert refrigeration mechanic check over all the piping and valves, to make sure that everything is *thoroughly* tight, so that when the refrigerant is released into the system you do not lose it. Over the period of months while your system has been idle, the expansion of the piping resulting from temperature changes may have loosened a number of the joints, and these should all be checked thoroughly to make sure there are no leaks.

Have all of the electric controls checked, to be sure that they function, and particularly the pressure controls that are the safety valves of your refrigeration system. If, for example, the diaphragm of the high pressure switch is corroded, and thereby inoperative, high pressures might cause some part of the system to break and you would lose your entire refrigerant charge.

Oil in Compressor Crankcase

Make doubly sure that there is an adequate amount of oil in the crankcase of the compressor, for if there isn't and you start up your compressor, it will become overheated, and since some types of compressors have soft metal seals on them, these seals will melt down and the entire refrigerant charge lost past the seal.

GENERAL PRECAUTIONS

Before releasing the refrigerant into the system, be sure that all strainers have been

removed and thoroughly washed and are entirely free from grit or lint, and also are carefully replaced. Any portion of the system that you open up to atmospheric pressure, as a result of cleaning strainers and the like, will, of course, have air in it, and it will therefore be necessary for you to have the service man bring over a small compressor or pump to exhaust the air from the system; otherwise the air will eventually accumulate in the condenser and cut down the capacity of the compressor. On general principles this should be done anyway, so that any air which may have got in the system during the months it has been idle is removed.

Drying Agents

If you have any dryers in your refrigerant line, these should be taken out and thoroughly dried; the Activated Alumna, Silica Gel, or the like, should be dried and replaced in the dryers. Your service man knows best how to do this. In some cases you will find that the packings around some types of valves have become dry and hard during the winter months, and the old packing should be replaced with new and pliable packing, because if the packing is flexible and tight around the valves it will prevent the refrigerant from being lost.

Motor Inspection

Check your electric motors to be sure that the bearings are in good shape and the oil reservoirs adequately filled; and if it is a motor that has a commutator on it, you should check the brushes and have the commutator cleaned.

Thorough Cleaning

Be sure that you give your equipment a thorough cleaning. See that it is free from dust and that any rust which may be on the various iron parts has been cleaned away and the exposed iron surfaces painted with a high-grade metal paint.

Checking Expansion Valves

Have expansion valves removed, and their seats examined and checked, to be sure that the remote bulbs still have their full charge. All magnetic valves should be thoroughly checked to be sure that they operate easily and quickly.

OPERATING SCHEDULES

Every attempt possible should be made to run your system as little as possible compatible with providing reasonable comfort for your patrons. *Certainly you shouldn't have your system working during those hours of the operating period when there is practically no one in your theatre—say, from* 4:30 *to* 5:30 *in the afternoon, and from* 10:00 *to* 11:00 *at night. You will generally find that the theatre itself, having been subjected to cooling over a period of several hours, serves as a sort of "refrigeration flywheel," and will help in part to carry the cooling load.* So, be sure not to run your refrigeration plant any longer than is absolutely necessary.

In this connection, particularly in areas where electrical power is critical, you will be helping the war effort by conserving electrical energy. As a matter of fact, if it is easy to do so at reasonable cost, it would be advisable to have installed the type of controls that will permit you to run your refrigerating plant according to the load imposed on it, instead of at its highest rate.

Just remember that parts for your air-conditioning system are even more critical than tires are, and you have probably already experienced difficulty in getting tires for your automobile. Well, the same thing is true with parts—you just won't be able to get them; so you had better make every effort to conserve what you have. Whereas, in the past you used to have your refrigeration service engineer come at the start and end of your cooling season, it would certainly be a good investment to give it a service checkup at least once a week, in order to anticipate any difficulties.

KEEP FILTERS CLEAN

It is an old story, but it seems that it has to be repeated every month, and that is that you must pay attention to the air filtering equipment of your air-conditioning system. Be sure at all times that your filters are kept clean and free, because if you don't get the quantity of air circulated through your air-conditioning system for which it was designed, it operates inefficiently, and you have imposed on the refrigerating system an extra load by requiring that the compressor run longer in order to do the right kind of job. By running longer, you are also wasting power.

After all, air is simply the agent of conviction, or the vehicle of heat exchange, and if you don't circulate enough of it in order to do the right kind of a job, it means that a smaller quantity of air has to be circulated for a longer length of time to get the equivalent results. So inspect, at least twice a week, the condition of your filters, and see to it that they are *cleaned.*

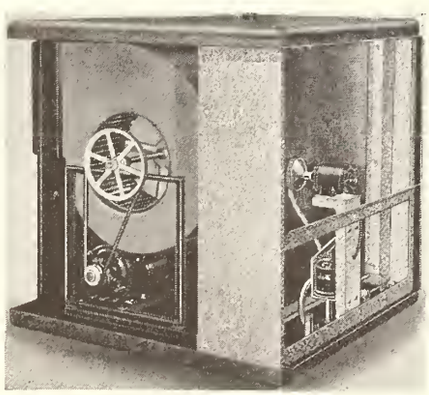
●

WASHED AIR SYSTEMS

There are still more theatres cooled by washed air than by refrigeration methods, and so it is only fair to give this subject equal discussion in the light of wartime conditions. While the theatre with a washed air system doesn't have to worry about refrigerant shortages, there are things it will have to look out for if it expects even to have washed air!

For instance, the pumps and motors of such a system require careful cleaning and careful maintenance. Those systems that

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have variable speed drives on their fans particularly should be given special attention to make sure that these parts are in good order, because manufacturers of this equipment are gradually going out of business for the duration. If you act quickly, you probably can, for the next 60 or 90 days, still get repair parts for blowers, eliminator plates, new nozzles for the spray banks, and new bearings for your blower and electric motors, and probably new impellers for your pump if these have corroded out.

There have not been any paints perfected yet that will last over one season inside an air washer, and some of these high grade metal paints that are intended for this purpose are no longer available, as the material of which they are made is on the critical list. It seems that the least expensive way to prevent corrosion of the air washer and eliminator plates would be to give them a brush or spray coat of asphalt emulsion. This asphalt would probably stick to your air washer 60 days or so; then you will have to give it another coat. But asphalt is still plentiful and likewise cheap, and you can protect your air washer with a generous application of it.

AIR VOLUME CONTROL

The problem of cost of operation is just as important to the owner of a washed air system as it is to one who has a refrigeration system. There are many times when there is entirely too much air handled through the system for the number of people in the theatre, and you should make frequent checks of the number of people in the theatre and adjust the amount of air circulated accordingly. This will materially cut down the amount of electricity consumed.

One of the major costs of operating an air washer is that of operating the pump that circulates the water through the spray nozzles. You can substantially reduce this high operating cost by replacing the spray bank with a unit known as a *capillary cell*. This is simply a sheet metal box that has glass fibres placed in it in a certain way so that air and water can freely flow through them and effect a change in heat balance. This eliminates the need of any pressure, because it is only necessary for the pump to circulate water over these capillary cells, instead of having it broken up into tiny drops through a nozzle, which, in order to get this atomization, requires considerable horsepower. *By replacing the spray bank of nozzles with these capillary cells in your air washer you can reduce your operating costs; particularly in large theatres the power saved the first year will in some cases pay for the changeover to these capillary cells.*

A final word of caution is that today, here and now, you should have whatever type of equipment you own carefully inspected, and if any parts of your air-conditioning system need replacement, get hold of your cantractor and have him attempt to secure new parts which he finds necessary. *Don't wait until warm weather!*

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By BEN SCHLANGER
Theatre Architect & Consultant

Make Your Lobby-Foyer Arrangement Protect the Auditorium from Light

A REMODELING job which can be recommended even in these days of many restrictions, is described here and in the plan drawings shown in *Figures* 1, 2 and 3. The work would start with the entrance to the theatre and terminate at the wall at the rear of the promenade or standee space.

In all theatres where the screen is more or less parallel with the front street wall of the theatre, and where the entrance lobby is more or less centered on the center line of the screen, such revision should prove worth while.

Figure 1 shows just a plan typical of a great number of existing motion picture theatres. The lines terminating with arrowheads show the way light rays fall upon the screen. This has caused many exhibitors to erect venetian blinds or curtains above the standee rail. These are not only dirt collectors; they also obstruct a view of the screen and the auditorium seating to incoming patrons, whereas the average patron prefers to be able to survey the seating possibilities before starting down the aisle to find a seat. Note also in *Figure* 1 that all of the area is devoted purely to circulation, leaving no space for lesser but nevertheless other important functions of the front area of the theatre.

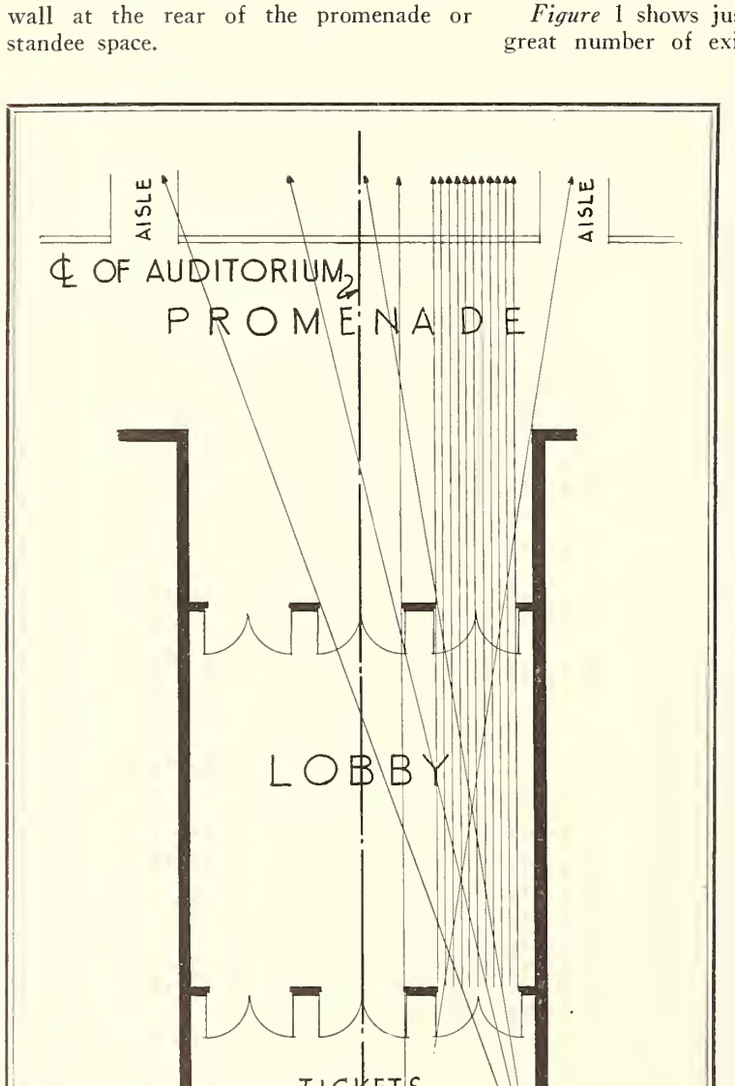


FIGURE 1—A TYPICAL CENTERED PLAN

Figures 2 and 3 call for the location of slight additional area at one side of the lobby in order to change the conditions indicated in *Figure* 1. In both revisions note that the light is completely trapped, screened from the auditorium. Note also the opportunities for a drinking fountain, candy counter, etc., and the location of a built-in ticket collecting box previously described in these pages [February 7th issue]. Provision is also made for a deep, illuminated display in the lobby. The creation of a candy counter is achieved in a location which is definitely in line of traffic. The recess for the counter overcomes any objection so far as emergency exit is concerned. Space is also provided for candy supplies.

• If your theatre has the entire lobby-foyer area centered on the axis of the auditorium, it can be improved both in function and architectural effect by the changes here suggested

ADVANTAGES OF REVISION

There is sufficient wall space remaining in the foyer in both *Figures* 2 and 3 for attraction displays or art panels. Also, there is space for upholstered furniture, the furniture here being more to lend atmosphere than to supply any regular lounge facilities. If the arrangement and the budget permitted, it would be advantageous to have the rest rooms entered from the foyer rather than from the promenade; however, this would not be too important if adequate ante rooms were provided between the promenade and the toilet rooms proper.

In both *Figures* 2 and 3, a foyer is created to supply a very necessary transitional space between the lobby and the auditorium. Here various functions can be performed beyond that of ticket collection, yet without interference with those of the theatre proper, where the minimum of activity is desirable. The foyer also allows for better transitional lighting from the street

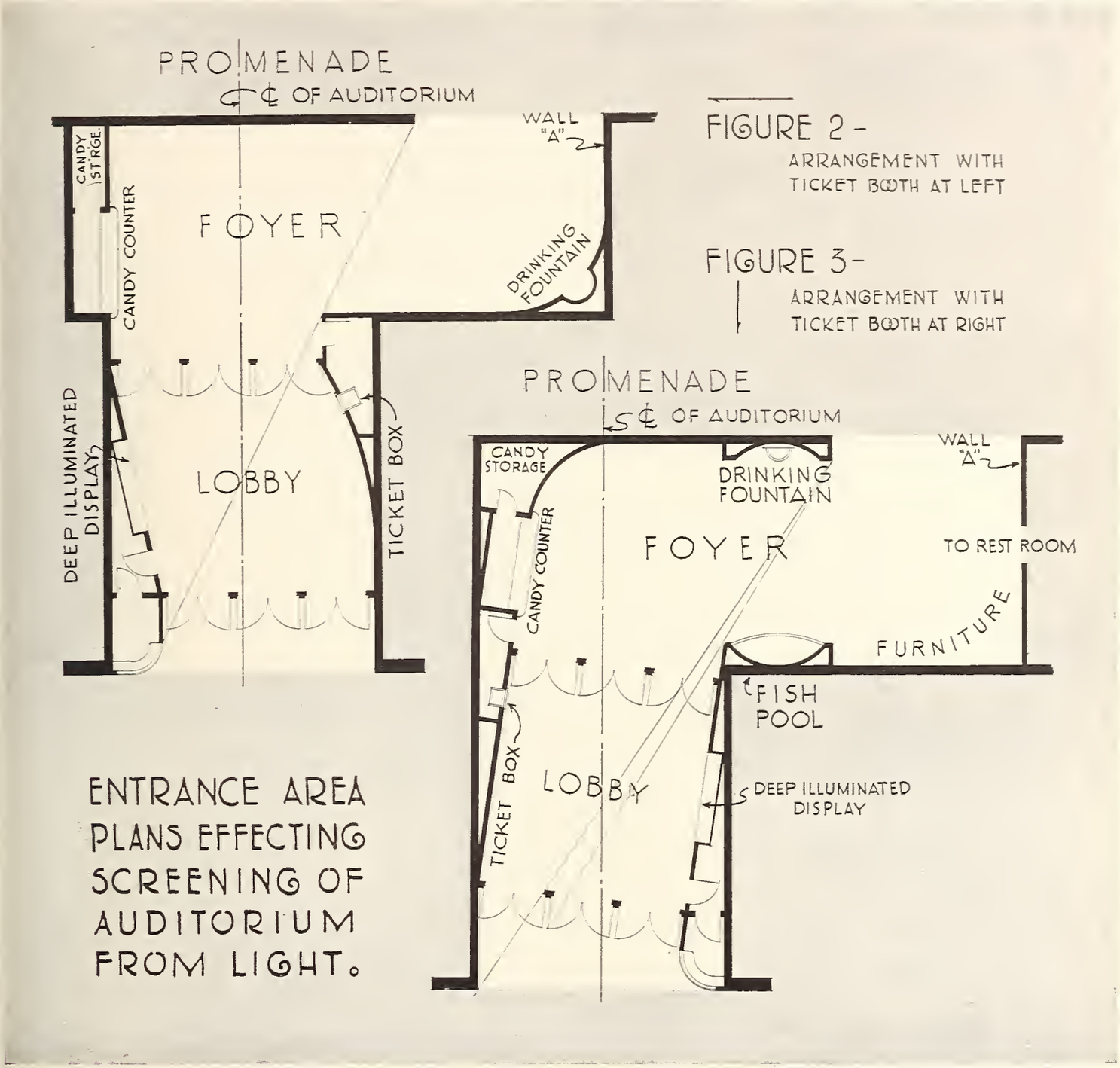
to the auditorium. Furthermore, changes like those suggested make possible an architectural and decorative quality which would not be obtainable in the type of entrance area shown in *Figure* 1.

One of the first things for the exhibitor to do in contemplating such an alteration is to determine the position of the structural confines of the present lobby and adjoining spaces, to see if the walls surrounding the present spaces are in part or wholly of a non-supporting type. If they are, the altering will be greatly simplified.

Where surrounding walls prove to be of structural character, it may be desirable to delay such work should structural steel be needed in any appreciable amount. Where local authorities permit the use of wood structurally, the problem will be lessened. Wood should not be used to support masonry, however.

If the wall *A*, in *Figures* 2 and 3, is beyond the point of the total width of your auditorium, it is possible to decrease the opening size at this position and find an additional opening to the promenade, located where the candy storage is shown. In such an instance, the candy counter may be placed in the foyer in a location opposite that at which it is shown. (A later article will deal with solutions of this type.) Such a remodeling job can usually be done with materials which are now available, such as wood, masonry, fabric cemented wall coverings, cast stone or cast granite, plastics and opaque or translucent glass. More than likely there would not be any extensive structural changes necessary.

An alteration of this type can also be done while the theatre is in operation, and the cost should prove reasonable compared with the benefits to be derived. A colorful cast masonry material is suggested for the front vestibule, in connection with flush wood doors. The lobby and foyer could be plastered on a wood or masonry base, or some of the prefabricated finished wall boards might be used instead. One should of course consult a local materials dealer or contractor as to available materials before completing the plans.



FIGURES 2 AND 3—FLOOR PLAN DRAWINGS ILLUSTRATING POSSIBLE CORRECTIVE LAYOUTS

TWO THINGS TO REMEMBER

NOWADAYS, if you're thinking of equipment — and who isn't? — there are two things you should remember. Projection is one; service is another.

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CATALOG BUREAU—Page 32



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Emergency Care of Projector Feed Sprockets

[In discussing the servicing of the projector head it is of course impossible to consider differences that may be encountered in certain details of the design. The following article is sufficiently accurate for the majority of projectors in use, and applicable in principal to practically all.]

NOW AND FOR some time in the future, exhibitors and their projectionists will have greater responsibility in servicing and maintaining the various pieces of equipment right on the job, and those who have or acquire the most knowledge and apply it intelligently in the upkeep of their apparatus are most likely to have trouble-free shows, day in and day out, during wartime operation.

One part on the projector head that might need servicing, and perhaps even replacement, is the upper feed sprocket. First the upper magazine should be removed from the head, and then the upper fire valve, by taking out the two screws in the plate at the top left, or operating, side of the projector head, as well as a third screw which is in the front end of the fire valve.

Then the stripper plate, which is located above the sprocket, should be loosened and pushed up for clearance. With a hand on the drive motor knob, turn the mechanism over until the set screw on the sprocket is seen, and then loosen it. The sprocket can now be pulled off the shaft.

At this time check the shaft for wear, then clean thoroughly and lubricate it with light oil. Check the hole in the new sprocket and clean free of any grease, grit, etc., then oil it slightly.

When placing the new sprocket on the shaft, make sure that the stamped wording is toward the operating side of the head. If the new sprocket cannot go on the shaft, release the set screw a little as it might be binding. When placing the sprocket on this shaft, use a twisting motion of the hand, and if the sprocket is a *genuine* part designed for your make of projector, it should go on *slowly* but *easily. Do not use a hammer to drive home the sprocket,* as the gear teeth on the other end of the shaft would then be burred. The end play should be either .001 of an inch, or .002 of an inch, before tightening the set screw. Finally, pull down the stripper plate into the proper position and tighten the set screw.

SERVICING LOWER SPROCKET

In servicing or replacing the lower feed sprocket the same procedure, as explained above, should be followed for the upper feed sprocket. The only exception to the above is that an *offset screwdriver* must be used to get in properly at the set screw, and that the stripper plate must be pulled down away from the lower sprocket.

In case the upper feed sprocket pad roller needs replacement, loosen the set screw on the roller stud and then lower this roller from the sprocket. When doing this, use pliers to hold the screw on the roller stud assembly, then pull outward to bring it out together with the pad roller stud. This will release the pad roller arm assembly, which then can be removed. Care must be taken when pulling out the assembly that the upper feed sprocket is not damaged.

The pad roller can be taken off the arm by turning loose the set screw on the shaft, then the shaft can be taken off the arm. Wipe clean the inside of the new pad roller and oil slightly. Put the new roller on the shaft, making sure that this shaft is clean and in good condition before placing it in the pad roller arm. Before tightening the set screw on the shaft make sure that there is end play of about .007 of an inch.

After doing this, insert the complete assembly in the head, making sure that the stud hole in it properly lines up with the stud hole in the frame of the head. Then put in the stud through the arm and fasten it to the frame, again checking the end play to make sure that there is no binding in the movement of the arm.

REPLACING LOWER SPROCKET

In replacing the lower sprocket pad rollers, first, remove the side cover plate, which is at the lower right hand corner of

the head, by removing the three screws holding it to the frame. Then take off the tube shield on the main shaft and pull up the pad rollers from the sprocket by removing the screw directly above the main drive shaft tubular shield. In this operation it will be noted that the hole in the stud is straight up and down and that there is a flat portion out at the bottom in order to clear the shield. Proceed to take off the stud fastening screw and remove the stud itself with pliers. At this point the pad roller arm assembly can be taken off the head. By releasing the set screws on the shaft the rollers can be removed, as well as the shafts from the arm. Before putting on the new rollers, check the shaft and clean thoroughly all parts and oil them a little.

Put on the shafts in the arm and tighten the set screws, making sure that there is an end play of about .007 of an inch.

Installing the Assembly

To install the assembly on the head, put the stud in the roller arm all the way, then hold the stud steady, *with the flat portion at the bottom,* all the while inserting it in the frame and pushing this stud and arm slowly inward until the spring in the lower pad roller is reached. To force back this spring for clearance of the arm, use a long thin screwdriver; then push the stud and arm all the way in, and put in the stud screw and tighten it.

In case it is hard to keep the hole at the top of the stud in a vertical position, put in a drive pin, or similarly shaped object, to hold it steady while tightening the screw. For obtaining the proper pad roller clearance adjustment with the sprockets, both the upper and lower rollers can be adjusted by just loosening the locknuts and turning the adjustment screws, one at the top of the head, the other near the shutter adjustment stop screw on the operating side.

Making Shutter Adjustment

For these adjustments a very thin end wrench should be used with a 11/32-inch opening. The clearance adjustment should be about .015 of an inch, which is equivalent to about two thicknesses of standard 35-mm. film. *Make sure that this clearance is to the left roller of the lower pad roller and at the end of the arm,* no matter which roller was replaced. When the adjustments are made and the clearances checked carefully, the lock nuts can be tightened on the adjusting screws.

UPPER SPROCKET GEAR

Sometimes the upper feed sprocket gear must be replaced or serviced. In such case, the top cover plate must be removed by first taking off the upper film magazine, and then removing the four screws in the top of the cover plate. The two small screws located near the oil tube do not have to be removed; however, on the non-operating side of the head, take off the screw at the front on the top left side of the head,

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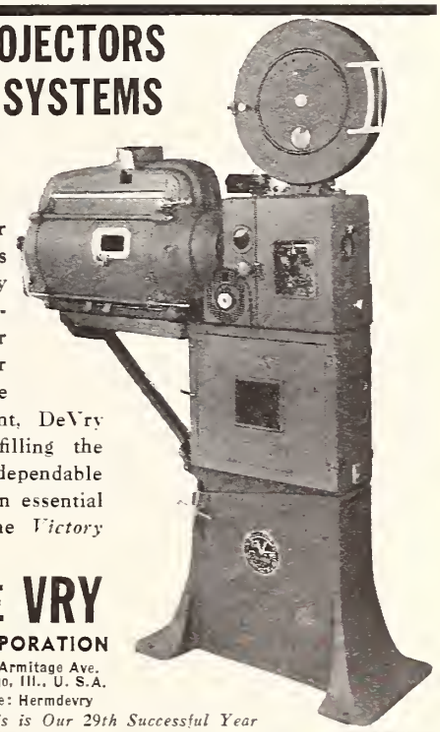
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MAINTENANCE INQUIRIES

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and also the other screw near the top right side. Then remove the screw which acts as a door stop at the top center of the head on the non-operating side. Revolve the head with the hand on the knob of the driver motor until the fastening screw in the gear is reached from the top without any great difficulty.

For removing this screw, use a good fitting screwdriver that is magnetized so that this screw will stick to the pont of the screwdriver. Release the stripper plate on the upper feed sprocket, following the procedure explained for the replacement of this sprocket. With the stripper plate pulled out of the way, pull out the sprocket and shaft, but make sure that one hand is holding the gear, which then can be removed by lifting it upward and somewhat to the left side of the head.

Before putting on the new gear on the shaft, make sure that the fit is perfect, otherwise there might be difficulty in assembling the head. When installing this new gear and shaft into the head do just the reverse of what was done in removing them. To adjust the end play of the shaft use the film sprocket set screw on the operatng side of the head.

In tackling the servicing or replacement of parts, make sure *beforehand* that the proper tools, such as screwdriver, end wrench, pliers, "feeler" gauges, oil can with proper oil, clean rags, etc., are on hand so that the work can be done with both precision and without waste of time.

¶ Paint—to Keep Up Appearance and Conserve

DURING THESE TIMES when all of us must conserve and more zealously maintain equipment, parts and material, it is a good idea to check systematically the theatre both inside and outside, to see that little odds and ends are touched up and repaired before serious defects develop. One part of the theatre that needs regular attention is the auditorium in order to keep it is a neat appearance and conserve the materials as long as possible. The application of paints to both old and new surfaces will do wonders in enriching the general appearance of the lobby and foyer and rest rooms as well. Some knowledge of the make-up of paints, their uses and application, should be had before doing any painting. Improperly done, painting is a waste of time and money.

A FEW FACTS ABOUT PAINT

An example of carelessness in painting was noticed just recently in a new theatre where the paint was applied on apparently fresh plaster walls and in a short time the lime in the plaster attacked the fresh paint. These "lime stains" can be noticed in many cases even on old painted walls. When plastered walls are painted they should first be washed with a solution of alum. This consists of about 2 pounds of pure hard soap for each gallon of water, and a pound of alum for each gallon of water. When the application is dry, it should be lightly sponged off with plain water, then left to dry again, after which linseed oil should be applied. Then the surface is ready to be painted.

There are several classes of paint on the market—enamel, which consists of varnish; calcimine or other cold water paints, consisting of casein, albumen and glue or some other binder. The oil paints consist of white lead and white zinc, or as commonly called, white pigments. These pigments are used in mixed paints. The white lead can be used anywhere, but it has a tendency to turn slightly yellowish in color in time, especially when applied to walls in darkened areas. White zinc is very white in color and should be used only for inside work.

Mixed paints can be had in what is known as chrome yellow, ultra-marine or Prussian blue, or chrome green, which is a mixture of chrome yellow and Prussian blue. Dull yellow paints are called ochres or limonites, the bright reds coal tar colors; the dull reds or browns consist of oxides of iron. Black paints are made up of lamp-black, bone-black or drop-black, which have carbon as a base.

Using Linseed Oil

The linseed oil used in the mixture of paints can be either raw or boiled, but if raw, it should be allowed to settle and then be filtered clean and clear. The advantage of using boiled linseed oil is that it dries quicker than raw oil because it contains certain compounds and oxides. However, both oils, when not in use, should be covered air-tight, as a tough leathery film forms at the top when they are exposed to the air. To make the paints dry more rapidly, drying compounds are dissolved in the oil and then thinned as desired with turpentine or benzine.

Care in Using Driers

Extreme care should be taken that too much of these driers are not mixed with the paint, as the excess will tend to shorten its useful life. Only about 10% by volume should be added to the oil. Another thing to be sure of is that these driers do not contain rosin (this rosin should not be con-

fused with resin, as varnish resins are used quite a lot in driers).

When new work or old work scraped clean is to be painted, a priming coat should first be applied, consisting of an equivalent mixture of one gallon of paint thinned with one gallon of linseed oil. All defects, nail holes, etc., should be puttied smooth after the first or priming coat is applied. If the wood work has knots or pitch and resinous areas they should be touched-up with shellac varnish before the priming coat of paint. When yellow pine is to be painted, mix equal parts of turpentine with the linseed oil and apply the mixture before the first coat, and then two parts of red lead to one part of white lead can be used for the priming coat.

PREPARING SURFACES

Care must be taken when putty is applied to fine woodwork that a flexible wooden knife or spatula is used instead of a steel one as the surface may be scratched or marred by steel.

In case the second coat of paint is desired to be a dull finish instead of a glossy surface, equal parts of turpentine and linseed oil should be used in the mixture. The final coat can be an ordinary oil paint, and if the glossy finish is not desired it can be made dull by rubbing with pumice and water. Enamel paint can be readily applied over the oil paint if a harder and finer finish is wanted. Sometimes the final coat can be made of enamel paint mixed with varnish and white lead or zinc, with very little linseed oil used in this case. However, only a good grade of spar-varnish should be used, never a quick-drying varnish, as it will soon crack the finished surface.

When the open-grained woodwork in the lobby, foyer or standee rail is to be varnished, it should first receive a coat of paste filler. This paste filler is better than the liquid filler, as it provides a good base for finish work and dries quicker, due to its particular ingredients. This paste filler should be rubbed on the grain of the wood with a stiff haired brush, and after it sets a rough cloth should be used, rubbed across the grain to remove the excess filler

STAINING AND VARNISHING

In case the woodwork is to be stained, the oil stain should be mixed with the paste filler. When close grained woodwork is to be stained the paste filler can be omitted, but the oil stain should be thinned with turpentine or benzine to the desired color, then applied as a wash. In about two days after the first application of the filler, the first coat of varnish should be put on, and then after five days the surface should be rubbed with fine No. 00 sandpaper to provide a proper base for the next coat to stick to. Then at intervals of five days the succeeding coats of varnish should be applied, with each coat sanded well before the next is put on. Generally five such coats give a very substantial finish, with the fifth coat and final left with a glossy finish.

Outside lobby or vestibule doors, jambs,

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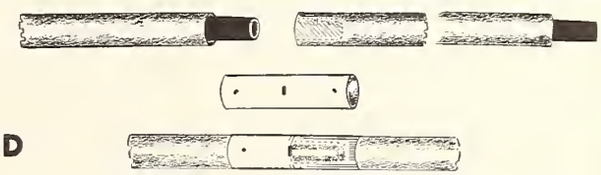
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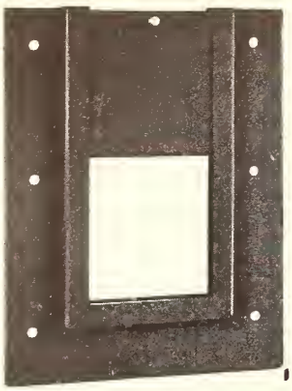
Planning Service

¶ Better Theatres is glad to answer the questions of exhibitors concerning theatre remodeling possible during the war—and much can be done to rehabilitate a theatre without violating either the rules or the spirit of the national effort.

¶ In order that questions may be dealt with effectively, they should be specific, and all conditions bearing upon them should be clearly given. Often a rough sketch is helpful. It is of course understood that this service is in no way intended to supplant that of licensed architects and Better Theatres cannot supply working plans, design sketches, etc., which must be procured from a licensed architect.

¶ Although Better Theatres' Service Department has leading specialists regularly available for consultation when and as an inquiry may advise this, all inquiries are answered by this department and should be addressed to it, as follows:

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NEXT ISSUE OF BETTER THEATRES

Spring BUYERS NUMBER

•

with the BUYERS INDEX and special market data for guidance in wartime buying

•

the issue of MAY 2nd

exterior window sills or wooden display cases and other wood surfaces exposed to the weather and sunlight should be varnished with a good grade of spar-varnish and left with a glossy finish. In case shellac is used, the same method should be followed as explained above, but at least six coats should be applied for proper durability. When the front or the outside of the theatre is partly or wholly of brick, or one or more of the sides of the theatre is also of brick and exposed to the street, in many cases an unsightly white powdry crust appears over the surface. This is known as "efflorescence" and appears quite frequently on brickwork in damp places and moist climates. In a lot of cases it spreads over large areas of the brick work and it may originate from the bricks themselves as well as in the mortar joints. This peculiar "efflorescence" may be the result of water mixed with the mortar, saturated in the bricks and then evaporated to the outside, leaving the white powdry crusts. As a retarder to this staining of the brick work, the projections and exposed top surfaces of the brick work should be waterproofed. The roof, cornice and rain gutters should be made water-tight to prevent the penetration of rain or moisture into the brickwork.

Correcting Brick Stains

One method of overcoming this white staining of the brick work is by applying hot paraffin to the stained surface. This method is quite expensive. There are also various patented waterproofing mixtures on the market that do a good job. A very old but effective method of protecting brick walls is by dissolving one pound of alum per gallon of water, and 2 1/5 pounds of pure hard soap per gallon of water.

Before this wash is applied the walls should be clean and perfectly dry and not colder than about 50° Fahrenheit. The soap solution is applied boiling hot to the wall, while the alum solution is put on at about 70°. A second wash is put on a day after the first. A good substitute for the alum used in the wash is aluminum sulphate, which is cheaper and gives just as good if not better results in rendering brick walls impervious to water.

Know Your Fire Extinguishers And What Each Type Can Do

By SAMUEL BRAVERMAN

There are five different ways of combatting fire in the average theatre, as follows:

(1) *Sprinkler system* and *standpipe.*

(2) *Soda and acid* type extinguisher (most common). Generally this extinguisher contains 2½ gallons of water plus one pound of bicarbonate of soda and a small amount of sulphuric acid. When the extinguisher is put into use the action of the acid and soda causes a sort of fermentation which builds up pressure and in that way water is forced through the nozzle at very high pressure.

This type extinguisher is to be used on a rubbish fire, such as of paper, small piles of rags, wood, etc., but not to be used where there may be materials that can be soiled by the combination of acid and soda. For example, never use it for any furniture in lounges. In saying this I, of course do not mean to let the theatre burn rather than use this type if there is nothing else available.

(3) The *carbon tetrachloride* extinguisher. This contains chemically pure carbon tetrachloride and can be used on small fires that are caused by oil, grease, paints, etc. Carbon tetrachloride remains available for fire extinguisher use.

This type of extinguisher is never to be used on a fire where there is any amount of metal that has become extremely hot. The reason for this being is that when carbon tetrachloride comes in contact with extremely hot metal it generates phosgene gas, which is deadly, and it does not give any warning.

(4) The *foam type* of extinguisher. This is very similar in appearance and use to the soda and acid type, except that this can be used on gasoline, paints, etc., and the other exception being that this type leaves a frozen blanket resembling snow or powder on the substance burning, thereby blanketing it and not permitting any oxygen to remain at the base of the fire. This also cannot be used on fabrics and other perishable materials.

(5) *Carbon dioxide.* Not very many theatres have this particular type of extinguisher due to the cost. This can be used on all types of fires, but is best suited to oil fires, also electrical fires where a stream of any other substance may cause damage to materials.

EXTINGUISHER MAINTENANCE

Fire extinguishers such as soda and acid, carbon tetrachloride, and foam types can be filled on the premises by a member of the theatre staff, or they can be sent to a fire house in some communities to be refilled at a small charge. Carbon dioxide extinguishers must be refilled at the factory.

It is advisable to check nozzles and hose connections of all extinguishers frequently to see that they have not become congealed at the point of ejection, or that the hose is not cracked and cannot stand the pressure.

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A LINE O' LAW OR TWO



Ignorance of Law In Liability Suits

By RUDOLPH ALLEN
Member, New York Bar

IT IS AN amazing fact that the average citizen has a wrong conception as to the rights of a person to recover damages for injuries sustained. Most people believe that whenever an accident happens somebody should be compelled to pay the damages. The idea of negligence or contributory negligence never enters into their calculations. As a result of this state of mind, the courts are subjected to considerable litigation. These law suits are not brought because people are naturally litigious or because they are trying to put anything over on the landlord or theatre owner. They bring these law suits because they sincerely believe that since they suffered personal injuries they should be permitted to recover compensation therefor. This attitude is so prevalent that it has infiltrated to a considerable extent in the minds of juries as well as judges.

As a result of this unusual situation, it often becomes necessary for the owner of a motion picture theatre when he is sued for personal injuries to take his case to the highest court before he can vindicate himself and at the same time obtain relief from the burden placed upon him by a sympathetic and confused jury.

RESPONSIBILITY IGNORED

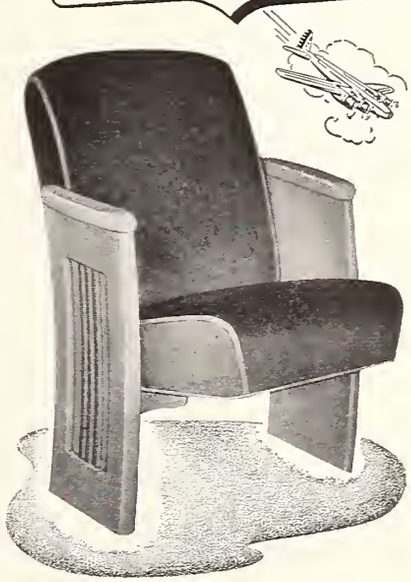
An excellent illustration of the refusal of jury and court to understand the legal responsibility in a given situation is best illustrated in the case of Friedman vs. Clinton Court Corp., reported in 279 N. Y. (Court of Appeals 736).

In this case, a patron in a theatre while descending a balcony on her way out, slipped on the landing of said balcony and sustained various personal injuries. The stairway was about 12 ft. wide, about 30 steps, was divided in the center by a hand rail. The treads were of smooth marble uncovered by mats or carpets. The only carpet extended from the entrance of the theatre to the foot of the stairway. On the day of the accident it had been snowing continuously. About 7,000 persons had been in the theatre and had brought in with them a goodly portion of snow and slush. The testimony showed that during the entire day the theatre employed a porter

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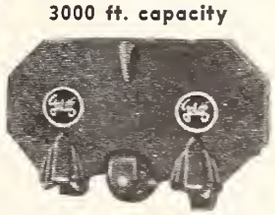
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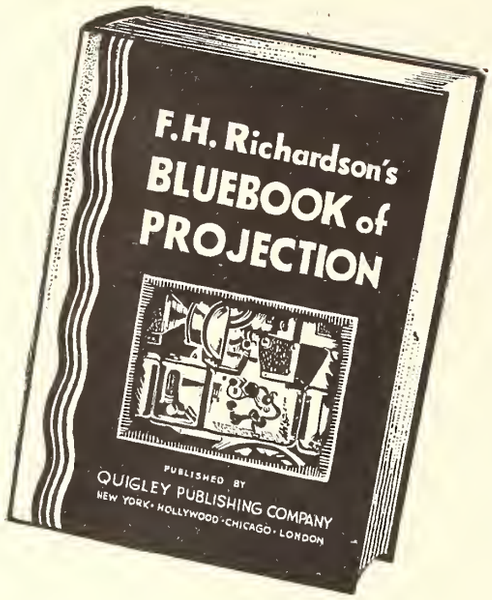


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who continuously used a dry mop in an effort to keep the stairway in a dry condition.

The patron brought an action against the owner of the theatre. She claimed that the owner was negligent in that he failed to keep the stairway dry. That in addition thereto, he failed to give her sufficient notice of the dangerous condition of the stairway. The jury decided in her favor and the judge refused to set the verdict aside.

The case was appealed to an intermediate court which affirmed the judgment but in this court there were two dissenting opinions. The defendant then appealed the case to the Court of Appeals which is our highest court and this court in its contempt for the poor judgment of the lower courts not only reversed the judgment of the lower courts but refrained from writing an opinion, merely stating that it found no evidence of any negligence whatsoever.

It is the writer's opinion that the judge in the lower court should have set aside the verdict of the jury. Here was clearly a case where a person sustained personal injuries by reason of her own negligence and carelessness. She knew when she was descending that stairway that it had been snowing all day. She knew that the stairway had no mats or covering of any kind and that therefore there was a strong possibility that snow or water would have remained on the steps and that it was impossible for the owner of the theatre to keep the stairway dry in the face of the weather conditions. She, therefore, should have proceeded down those steps with the utmost of caution. She elected to be careless and was injured. Certainly, therefore, she cannot charge the owner of the theatre with her own culpability.

CARE UP TO PATRON, TOO

It must always be remembered that the law expects from the patron the same responsibility to be free from contributory negligence as it does from the theatre owner to be free from negligence.

The principle as indicated above is best set forth in a dissenting opinion of Mr. Justice Crapser in the case of Richmond vs. Stanley Marks Strand Inc., 269 N. Y. Supp. 970 In this case he said:

"It was the duty of the defendants to take reasonable care that the patrons of the theatre should not be exposed to danger or injury through conditions in the theatre or at the entrance; they could not prevent the wet weather and the mud being brought into the entranceway on a rainy day and they were not responsible for injuries caused thereby. When there is no proof that the construction of the theatre or stairway were inherently dangerous or that they failed to use care to remedy conditions which had become dangerous. The floors of the kind used here were in use in theatres and public places. They are slippery when wet, but the use of such materials is not in itself negligent and if people fall because the surface is hard and smooth, there is no liability for injuries so suffered."

F. H. RICHARDSON'S

COMMENT on PROJECTION

Threading to Ensure A Smooth Changeover

JOHN M. JONES, JR. of Thomason, Ga., writes:

"It seems that quite an issue has been raised over the proper practice of changeovers with the attendant cues, motor pick-up speeds, etc. Thirstly Fred Walls of North Dakota comes in late, which is all right by me if he wants to get himself confused. Perhaps I came into the argument late myself and don't know what is going on, either. H. K. Whitaker of Iowa sounds off on the practice of threading and 'running down' with attendant and gear wear. Both of these gentlemen are very correct in what they say. The trouble is their thoughts, are not coordinated.



F. H. R.

"Secondly, let us take up fast starting motors—slow acceleration. Various methods and means are advanced. Personally, I like the fly-wheel idea where application is feasible, because while exerting a steadying influence when running, it plays a big part in slowing the projector.

"Brother Whitaker complains of projectionists adding extra gear strain during threading procedure by 'inching' the motor along in 'running down' the film. The whole idea of slowstarting motors was, it seems to me, to take the strain off the projection machinery, gears and associated parts. I stood in the projection room of a theatre in North Carolina some years ago and watched a projectionist make a 'change.' Believe me, the hind legs of his Powers 6-B raised a quarter of an inch off the floor when the motor was started. Did you ever kick a goat in the tail and see both his hind legs come off the ground? Well, do it some time and you'll realize just how that Powers looked.

"No operator, projectionist, engineer or lover of machinery could bear to see some of the projectors started today. No, I for one could not stand the torture of it! Really, it is a beautiful sight to see a heavily fly-wheeled projector take off, accelerating slowly, then as it reaches full speed take its load and hold it. After the reel has been run and the motor switch pulled, it coasts to an easy stop.

"Those men who thread on 10, 11 and 'Start' don't really know the strain they place on their projectors. Projectionists are not responsible for poor design; that is the fault of the manufacturers' engineers; but the projectionist can do much to overcome these things.

"It is to be presumed that all sound systems today are pulling the film through the projectors at the rate of 90 feet per minute, and assuming that the cues are those of the S.R. print, we may find by common arithmetic that the end of the film will pass the aperture of the outgoing projector exactly eight seconds after the motor cues appear on the screen. That is fact and should obtain in any projection room, anywhere. Thus, then, we have eight seconds or less in which to get our incoming projector started and a chaneover made.

"The best way to determine the time of speed pick-up is with a stop-watch. S.R.P. leaders are numbered. Thread the first time on, say, footage No. 4. It is all a matter of trial and error. Time the stop watch from the flip of the motor switch until the first frame of the picture appears on the screen. In other words, determine how much blank leader is to be run off during the period of, say, 7 seconds, which makes allowances for the human element, that is, eye to brain to hand.

"I thread my own projectors on No. 6, and they require 7 seconds to come up to speed. I do not subscribe to the theory of threading on 'Start' and 'run down' the film or 'paddle' the flywheels.

"Brother Wall is correct when he says that 'proper starting points must be determined for each installation.' Entirely too many men think they must thread on the 'start' mark, and when their changeovers are not right, they grab a punch or chana marking pencil and, boy, do they go to town on inserting their own cues!—some even 75 and 100 feet from the end of the reel.

"In summation: First, install a flywheel on every projector motor in America and save the gear trains, intermittent movements and, last but not least, the film. Secondly, have projector acceleration determined for each situation, and the proper starting frame or footage number arrived at.

"I would say that far too little information regarding proper changeovers has been disseminated. I feel that projectionists as a whole are ready and willing to learn. Many put in long hours of study and work."

Many thanks for your ideas, Brother Jones. They are soundly thought out.

Removing Copper from The Negative Carbon

WE ARE ALL becoming war conscious, and with this consciousness comes the knowledge that we really do have to conserve on many things. In the March 7th edition of BETTER THEATRES the National Carbon Company reminds us that projectionists can give material aid to

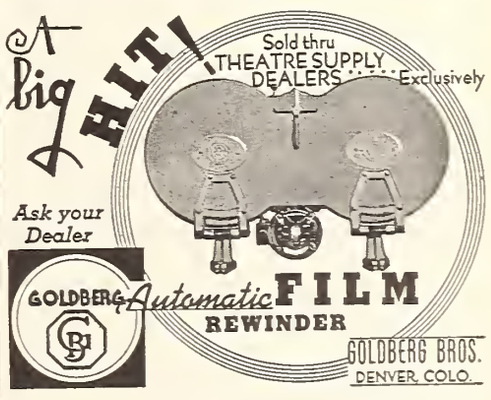


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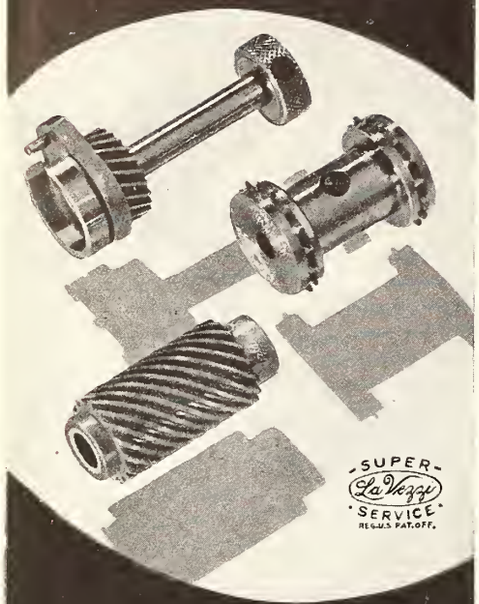
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the nation's war effort by salvaging the copper from stubs of used copper coated projector carbons, and the copper drippings in projector lamphouses. Lester Van Buskirk of the Maltz theatre in Alpena, Mich., now writes in to tell us an easy way he has found to strip the copper from the negative carbon. He says:

"National Carbon shows us a fairly easy way to strip the positive carbon of its copper, but I had difficulty in getting it from the negative until I took a pair of tin snips, which are very sharp, and cut just the end from the part which has not been burned. Then I took my knife and started from that end and peeled the copper off.

"I would like to know why the carbon itself is not being conserved, for I believe that the carbon could also be used over again. Why not send all the carbon stubs in to the National Carbon Company?"

Thanks for the tip on removing negative carbon copper. As to salvaging the unused carbon itself, there would be no point in that. Carbon is plentiful—more so now than ever, perhaps. And anyway, the salvaged carbon would be contaminated with core chemicals.

Time Out from War For Advice on Cueing

SO MANY OF our younger projectionists are now in the service of Uncle Sam that it almost seems as though we should title this department something like "Wartime Projectionists." I feel it a decided compliment to myself and to the industry that these men of the projection room in the armed forces can take time out to remember the profession they have left temporarily behind. It is up to those of us who remain at our regular posts to see that when they do return, they come back to conditions as good as those they left.

One of the latest letters to arrive comes from Private Frank R. McLean, former supervisor of projection for Sparta Theatres, Inc., Sparta, Ill., who is now in the 3rd Bomber Command, MacDill Field, Tampa, Fla. He says:

"My environment has changed considerably since I last wrote you, for Uncle Sam decided he needed me; but you can bet that when we get the Axis mopped up I will be right back in the groove pitching for Better Projection. I still receive BETTER THEATRES every month, and the Journal of the SMPE, so I am keeping up with the theatre situation.

"I see the old controversy on cue-making has not altogether died out. My views on the subject have not changed since my last letter which you were kind enough to publish. In the September 20th issue of BETTER THEATRES my name was again brought into the discussion. Glad to know that the 'unknown projectionist' thinks so highly of my ability—but he guessed wrong on my reasons for cueing a print.

"Missing footage between S.M. and C.O. cues definitely does not constitute sufficient cause for cue marking, as long as the time between the cues is as much as, or greater than, the time required for the incoming projector to reach operating speed. It merely means that the projectionist must use his head a bit and work a little faster than usual on the changeover. Now evidently the projectionist in question is not familiar with the proper technique for such a case (no reflection on his ability).

Explaining His System

"I'll explain further (figures given are for one of the theatres at which I had charge of projection, the Roxy at Coulterville, Ill.): For a perfect changeover, cues normal, the projectors were threaded so that the footage number '10' appeared in the middle of the lower loop (Simplex mechanism—quick acceleration). There are 10½ feet of film between S.M. and C.O. cues on a new print properly used. If 2 feet of film were removed from the end of a reel between cues, there would be only 8½ feet left. This condition will be located if the film is properly inspected. In this case a note is made on a paper sticker on the start of the leader of the *next reel* (or in a grease pencil on the film) as follows—'Run down to 8 feet.' When threading, the projectionist accordingly places the footage number 8 in the lower loop, in place of the usual 10; result, a perfect changeover, made in 5 2/3 seconds instead of 7 seconds. That may be ABC to most projectionists, but I fear that many of them fail to practice it.

"One more thing—the sticker referred to is placed at the very beginning of the leader, where it is attached to the takeup reel, not further into the leader, where it might lodge in the mechanism. I have made changeovers in as little as 2 seconds with this method.

"As for the short leader question, wherever a leader is so short as to make proper changeovers impossible, it is definitely the duty of the projectionist to correct this condition. Extra rewinding may be necessary, but there is no excuse for a sloppy changeover.

"In regard to the rewinding, my own projection routine requires that all film be projected from first-class projection room reels, used in both feed and takeup magazines. After the last projection the film must be rewound anyway to place it on the exchange reels. Yes, it takes more work, but it also prevents stopping the show because of a bent reel. Take your choice.

"Now, about *running down*. Personally, I always thread on the first section of the leader showing frame lines, then run down to the predetermined starting point. Why? Because it serves as a check on the threading, providing in effect an actual running test of the projector on every reel.

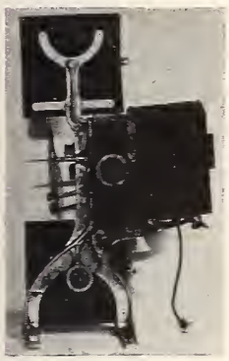
"Say, Dad, what's the matter with all these fellows who have the finest of new projection lamps and still cannot keep a decent light on the screen? High intensity did not seem so tricky to me, so I'd like to know why, when these fellows get rid of low intensity, they start having trouble. 'Muddy yellow' may not be the right color, but neither is the light that changes from orange to purple and back every two or three minutes. Could it be just plain indifference?"

Yes, Brother McLean, it could be and

very often is just plain indifference. If I were to name all the various reasons for improper light on the screen I could fill pages, as you no doubt know; but given proper equipment, which includes good carbons, a steady source of white light and a clean screen, the man who doesn't get a good image isn't trying to get one.

Can You Identify This Early Projector?

HENRY B. BABBETT of Purdue University, Lafayette, Ind., sends in a letter and picture of an old projector which he wants identified, thinking it may be a piece for the museum there.



The projector has no name or date, and I regret to say I cannot identify it. If anyone looking at the picture can do so, either write to me direct, or to Mr. Babbett at the university.

Apparently the mechanism has an incandescent light source, and from what I can make out of the picture, the shutter is a three-winged affair. This I believe would place it somewhere in the vicinity of 1900-1910, during the years when hundreds of makes were produced by would-be inventors, some for home use and some for theatres, most of which gained no recognition whatever.

Elements of Proper Motor-Generator Care

A YOUNG MAN from the Middle West who signs himself "A Green Projectionist," wants to know what I can tell him about the care of motor-generators. Since the purpose of this department is to help those who want to learn—the beginners as well as older men—I feel space should be given this subject, though most of you will consider it "child stuff." Maybe it is, maybe it isn't, but I'll bet you a hat that fully half of you do not give the generator the attention it should have, even if you do know how!

The main thing is to see that the motor-generator set is kept scrupulously clean. If dirt is allowed to accumulate, sparking will be the result, with disastrous loss of life to the commutator and brushes. Dirt will cause arcing of the commutators and thus heat will be created and an unnecessary amount of pitting will occur. If the contacing surface of each commutator brush is regularly examined and cleaned the commutator life will be greatly prolonged.

It is essential that great care be taken when a concrete floor which holds the generator is cleaned. Sweeping can easily cause small particles of dust and dirt to rise and lodge in the bearings.

Don't forget to flush out and refill bearing housings at least once in six months (over oiling is just as detrimental as neglect, so take care), and remember that oil of proper kind and grade is an economy to use. If a ball bearing motor has been out of use for any length of time, do not attempt to use it until the bearing covers have been removed, the old grease cleaned out and new put in.

Check all connections on ballast rheostats to make sure they are not loose and proper contacts are made. Also, now and then remove cover from rheostat and check the connections to the resistor material. While doing the latter, great care must be used not to gum things up. A careless hand or tool can do much damage.

If these instructions are followed I venture to say years will be added to the useful life of a generator. And, brothers, in these days especially, the utmost must be procured from every piece of equipment used.

Lest We Forget That "Print Reversal" Issue

NESTOR R. SCOHY, projectionist of Sisterville, W. Va., wants to know what has happened to that once live subject, *reversal of prints*. He writes:

"I have just completed reading your latest issue of the Bluebook, and I must say that every page surely has plenty of food

Brother— ARE WE HAPPY!



. . . happy to be helping knock the lights out of the Japs and the Nazis (we refuse to recognize that other big bum).

The material that used to go into the fine projection lamps that light your screens is now going into important things that will soon make the axis say "uncle".

Even though we may not be able to supply you with lamps, we are maintaining a service department and making every effort to take care of your parts requirements. Do not hesitate to call on us regarding any difficulties resulting from present restrictions.

Harry N. Strong

speaking in behalf of the boys at

THE STRONG ELECTRIC CORP.
TOLEDO, OHIO

IT'S

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AND

MOTIOGRAPH AND MIRROPHONIC

are two of the words heard most frequently among exhibitors who are mobilizing to the end that they can do their big part in upbuilding and maintaining the public morale in these times of stress and anxiety.

THE WORLD'S FINEST SOUND IS NOW WITHIN THE REACH OF EVERY THEATRE

MOTIOGRAPH MIRROPHONIC SOUND SYSTEMS

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- Give the most natural, lifelike reproduction ever heard, with heretofore unobtainable delicate shadings of voice, and musical qualities never before approached.
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- Are as immune to wear as a sound system can be.

★ ★ ★

The famous **MOTIOGRAPH** *DeLuxe* **PROJECTOR**

ASSURES—

- ***Minimum operating cost.***
- ***Rock-steady flickerless projection.***
- ***Absolutely silent operation.***

See your Independent Theatre Supply Dealer for a free demonstration, or write

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SUPER-LITE LENSES
PRO-JEX SOUND UNITS

It pays to install the best—
Your patrons will appreciate it!



A TRY-OUT WILL CONVINCE YOU

PROJECTION OPTICS CO. INC.

330 LYELL AVE., ROCHESTER, N.Y., U.S.A.

for thought. I hope that I can spend many profitable hours on the subject matter in the future.

"I am very much interested in knowing what happened to the agitation for reversal of prints. It seems to have died down, and without having had the benefit of even any opposition, unless you know of some. I think that the up-to-date projectionist inspects his films, and in my travels I have found just a few houses where the 'operator' was simply too lazy to look over his wares—or didn't know enough to do so.

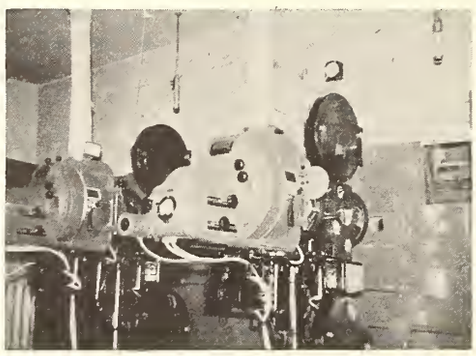
"Just think how much time and wear that extra rewinding would save in a month's time, with no second rewinding! Must we start this campaign all over again?"

Well, many exchanges are "agin it," while not enough projectionists and their bosses are definitely for it. Maybe it should be gone into further. How's about it, men?

Evidence Sleepy Eye Is Very Wide Awake

WALL FORSTER of the Pix theatre in Sleepy Eye, Minn., which has a population of only 3,000, writes us a note on a letterhead which calls the Pix "The Best Theatre in the Heart of Brown County, Minn." Apparently there are no sleepy heads in Sleepy Eye. Brother Forster writes:

"I have been a reader of MOTION PICTURE HERALD and BETTER THEATRES for many years, though I have never contributed to your columns before. Now I



send you a picture of a part of our projection room and a description of the equipment, hoping you will find a space for it in your columns.

"Our projectors are Simplex E-7s with front and rear shutters. The lamps are Cyclex, sound Western Electric. The throw in this nice little 450-seat theatre is 110 feet. The projection room itself is 12x15 feet and it contains four large windows. I have been projectionist here for sixteen years."

The description sounds okay as far as it goes with the exception of those four large windows, which under ordinary circumstances would be objectionable in a projection room, for they would let in so much light as to make it impossible for the projectionist to get a clear view of the screen while the picture is running. I have always advocated having as little light as feasible.

An industry text book that you need!

MOTION PICTURE SOUND ENGINEERING

Every Practical Method and Process in Present-Day Sound Engineering

Straight from the workshops of the greatest studios in Hollywood, this book brings you the most complete and authentic information on the most up-to-date technique in motion picture sound engineering. Leading engineers in the great companies explain every phase of this subject thoroughly and clearly—presenting every detail of apparatus and its arrangement, with hundreds of diagrams, tables, charts, graphs and illustrations. This complete and comprehensive manual is indispensable to everyone working with sound equipment.

547 pages • Illustrated
Cloth bound • $6.50

QUIGLEY BOOKSHOP

ROCKEFELLER CENTER
NEW YORK CITY

about People of the Theatre

NEWS OF THEIR ACTIVITIES REPORTED FROM ALL SECTIONS AND BRIEFLY TOLD

The Clemson and Co-Ed theatres, Brevard, N. C., long among the most modern in western North Carolina, have been sold by F. D. and VERNE CLEMENT to C. B. CARTER, H. B. SHIFLET and others, of Morganton, N. C.

The Rockwood Amusement Company, Inc., has announced plans for a motion picture theatre in Rockwood, Tenn. WALTER HOWARD of the company states that plans call for adapting an existing building, extending it some twenty feet and also raising the roof.

DAVID P. CALLAHAN, theatre operator in Waxahachie, Tex., is the new president of the local Chamber of Commerce.

Fire said to have started in a rest room, caused damage estimated at $75,000 to the Colony theatre in Portsmouth, Va. The Levine Theatre Corporation, owner and operator of the Colony, plans to rebuild the structure in the near future, according to Robert Levine, secretary-treasurer.

Employes of the Rex, Little Rock, Ark., and the Liberty, North Little Rock, Ark., have pledged to use 5% of their weekly salaries to buy defense savings stamps and bonds. Both theatres are owned and managed by C. C. MUNDO.

JOSEPH BOYLE, former manager of Loew's, Syracuse, is now managing the recently renovated and reopened Loew-Poli, Norwich, Conn. The theatre was formerly operated as the Broadway by Warmerly Warners' Broadway.

ROY HANSON, formerly with theatres in the middle west, is assistant at the Loew-Poli, Springfield, replacing Michael Peccerrello, now in the army.

JOHN DANZ, Seattle, has reopened his Queen Anne theatre, suburban second-run house situated in the Queen Anne business and residential district. The theatre was formerly operated as a foreign film theatre, but has been dark for some time. While closed, the theatre was completely reseated, redecorated and a modern foyer and marquee constructed.

CLARENCE FARRELL, Ellensburg, Wash., has taken over management of the Liberty and Pix theatres there and will operate them in conjunction with the Audian and Mid-State. The Liberty and Pix had been operated by P. J. D. Theatres, Inc., under a lease agreement.

S. M. GRENGS, Spooner, Wis., theatre owner and partner in a family firm which owns a circuit of houses in small Wisconsin towns, has announced plans for the opening of a new theatre in Wausau, Wis., to seat between 700 and 800.

HYMAN RODMAN and HENRY R. TOBIN have completed renovating Keith's at North Fairhaven, Mass., which they acquired recently. New American seats and new decorations were installed.

A new $60,000 theatre to be called the Colvin will be erected just across Buffalo city line in the Village of Kenmore. The house will have 1,000 seats. Ground has been broken by Basil Enterprises, Inc. The theatre is expected to open about July 1st.

DON GRAN, owner of the Avery theatre at Garner, Ia., has installed new projectors in his theatre. NORMAN HORNER, projectionist at the Avery for some time, is leaving for the West Coast, and Ben Peterson is taking his place.

BURTON JONES has purchased the La Mesa theatre, La Mesa, Calif., from MRS. JANE CAHN.

George Borden, Jr., well-known theatre operator of Blaine, Wash., has taken over the theatre in Burlington, Wash., which White Merwin has been operating. The house will be modernized by the new owner.

O. M. Durham, for many years operator-owner of numerous Pacific Northwest theatres, has re-entered the theatre field and taken over the Empire theatre, Anacortes, Wash. He will renovate the house.

The old Auditorium theatre, Kansas City, has been sold to P. H. Smith, who plans to remodel and open it as a film house, seating 2,500, next June.

DON WERNLI, operator of the Palace theatre at Alton, Ia., has opened the new Tulip theatre at Orange City, and will manage both houses.

A. M. BOWLES, Northern California manager of Fox West Coast Theatres, has been elected a director of the Market Street Association in San Francisco.

R. A. MOORE, who has been acting manager of the Times theatre at Davenport,

CINE-MAID 1942

■ Usherettes these days may be more newsworthy than cashiers, but never more important to the box office—and not, necessarily, more photogenic. Therefore, the third of our series of cinemaid snapshots gives you a cashier, an auburn-haired daughter of Erin's sons, Miss Florence Monaghan, whose smile guarantees a box-office attraction every day at the Linden theatre in a Long Island section of New York City. Her manager is Nat Levinson.



CATALOG BUREAU

Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflactor
106—Lamps, incand. flood
107—Lettars, changeable
108—Marquees
109—Raflectors, roundal type
110—Signs, theatra name
111—Naon transformars

AIR SUPPLY
201—Air Claanars, alactrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfar)
205—Compressors
206—Control aquipmant
207—Cooling towars
208—Diffusers
209—Filters
210—Furnacas & boilers
211—Grilles, ornamantal
212—Haaters, gas unit
213—Humidifiars
214—Insulation
215—Motors
216—Oil burners
217—Ozone genarators
218—Radiators
219—Stokers
220—Tamperatura indicators
221—Well watar pumps

ARCHIT'RE & DECORATION
301—Decorating sarvice
302—Drapes
303—Fabric, wall
304—Fibre boards & tilas
305—Glass blocks & tilas
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain anamel
312—Roofing
313—Terrazzo
314—Wood vaneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detargents
405—Disinfectants
406—Gum ramovar
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow malting crystals
412—Soap, liquid
413—Vacuum claanars

FLOOR COVERINGS
501—Asphalt tile
502—Carpating
503—Carpat, fluorescent
504—Carpat lining
505—Concrata paint
506—Linolaum
507—Mats, rubber

LIGHTING
601—Black-light aquipment
602—Cove strips & reflectors
603—Dimmars
604—Downlighting equipment
605—Fluorascent lamps
606—Lumilina lamps
607—Luminaires
(Saa also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmatic tablas, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systams
802—Communicating systems

PROJECTION
901—Acoustic matarials
902—Acoustic sarvica
903—Amplifiars
904—Amplifiar tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinats, film
908—Changeovers
909—Condenser lensas
910—Effect projectors
911—Exciter lamps
912—Fire extinguishars
913—Fire shutters
914—Hearing aids
915—Lamps, projaction arc
916—Microphonas
917—Mirror guards
918—Motor-generators
919—Photoelectric calls
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, raar
924—Public addrass systams
925—Rectifiers
926—Reel and alarms
927—Reels
928—Raflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devicas, projactor
933—Screens
934—Spaakars & horns
935—Splicers
936—Soundhaads
937—Steraopticons
938—Tablas
939—Voltages regulators
940—Wasta cans, salf-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair rafinishing
1005—Expansion bolts
1006—Fastaning camant
1007—Latax cushions
1008—Upholstaring fabrics

SERVICE & TRAFFIC
1101—Diractional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting aquipment
1205—Rigging & hardware
1206—Scenary
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubas
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensars
1403—Paper towels
1404—Soap dispensers
(Sea also Maintenance)

VENDING
1501—Beverage Dispansars
1502—Candy countars
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

BETTER THEATRES CATALOG BUREAU COUPON

Mail to Better Theatres, Rockefeller Center, New York. Write in numbers.

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Name ..... Theatre .....

Address .....

Ia., has been made permanent manager of the Uptown theatre there, owned by JULIUS GEERTZ.

J. W. BREWER of the B. & B. Amusement Company, Harriman, Tenn., has opened his new theatre in Rockwood, Tenn.

BLANCHE SWANSON, operator of the Ossian theatre, Ossian, Ia., has sold it to JAMES FELIX.

WILLIAM LEEFERS, operator of the Mode theatre at Cresco, Ia., has closed the theatre and entered the army.

DOW ROWE has been named manager of the new Kessler theatre on Clinton Street in Dallas. The new house, opened early in March, cost $50,000.

Fishman Theatres, Inc., has closed the 950-seat Rivoli theatre, West Haven, Conn., for six to eight weeks, during which time the house will be completely modernized. BEN SCHLANGER of New York is the architect.

Joseph Graham Post, American Legion, Gulfport, Miss., has opened the Legion theatre in that city with 600 seats. EDWARD P. ORTTE, well-known exhibitor of the Mississippi Gulf Coast and owner of the Ortte at Bay St. Louis, supervised the construction of the house, which opened early in March.

I. GAY has opened the Gay theatre in Dallas, Tex. The theatre has 500 seats. Mr. Gay formerly operated the Mesquite in Dallas.

The new Adams theatre, Dorchester, Mass., was recently opened with Acting Mayor Thomas M. Linehan of Boston present. W. H. BRADLEY is manager; OWEN F. FARLEY is owner.

ROY L. SMART of Charlotte, N. C., associated with North Carolina Theatres, Inc., in an executive capacity, has been named a member of the Charlotte school board.

ANDREW JACKSON STAIR, 77, who supervised the construction of many motion picture theatres in the Southeastern States for more than 30 years, died recently at his home in Knoxville, Tenn. He is survived by his widow, a daughter, three sons.

WILLIAM GOLDMAN, Philadelphia independent circuit operator, has acquired the Bandbox theatre, Philadelphia, which he had operated on a lease.

FRED QUATRANO, WILLIAM SIRICA and ROBERT SCHWARTZ of Waterbury, Conn., have purchased the 658-seat Hamilton theatre there from FRED VAN DOREN, who operated the house for the last 15 years. Another theatre, the Bethel, is under construction. New seats will be installed in the Hamilton, also other improvements.

The old Majestic theatre in the Mission district, San Francisco, has been opened as the Tower theatre by the Nassar Brothers' circuit after a $50,000 remodelling and redecorating job. FRED WADE is manager.

The Brentwood and Merry Widow theatres, St. Louis, owned by SAM KOMM, have been opened. Both are 700-seat theatres.

L. F. Haven, owner of the Imperial at Forrest City, Ark., plans to remodel the Hamrick building at Wynne, Ark., into a 900-seat house.

The Bakersfield Amusement Corporation has been incorporated at Bakersfield, Calif., with a capital stock of $25,000, by HOWARD NICHOLS, JOE SMITH and C. E. PEAVY.

JACK C. JOHNSON has been made manager of the Oaks theatre, Berkeley, Calif., for Blumenfeld Theatres. He joined this organization several years ago as assistant manager of the American theatre in Oakland, and later was made manager of the Roxie theatre there. Before coming to California he was successively usher, assistant manager, chief of service, floor manager and treasurer of Loew's-Midland in Kansas City, Mo.

EDWARD D. KEIL, co-ordinator of theatre defense, San Francisco, recently announced that every theatre exchange manager in San Francisco, had completed a special Red Cross first-aid course, along with 60 women executives in the theatre business and such male staff members as stage hands and janitors. Two Red Cross first-aid courses for usherettes are underway.

M. C. MOORE, manager of the Riverside theatre, Jacksonville, Fla., and a member of the District Welfare Board, has announced his candidacy for the House of Representatives.

Fire of unknon origin virtually destroyed the State theatre, Gainesville, Fla., March 14th. The house was owned by Florida State Theatres, Inc., and was managed by W. E. ROBERTS.

JOHN DANZ has completed renovating the Beacon theatre in Seattle.

The National Theatre Supply Company office at Des Moines, Iowa, managed by A. C. SCHYLER, has been moved from 1115 to 1102 High Street.

JOSEPH A. TANNEY, president of the S.O.S. Cinema Supply Corporation, New York, has been appointed Director of First Aid Disaster Relief for the precinct in which his home is located. The precinct takes in Coney Island, Brighton Beach and Manhattan Beach areas of Brooklyn.

BILL ROSS, newscaster, and BOB CARSON, announcer of radio station KBIZ, Ottumwa, Ia., have leased the Milton theatre at Milton, Ia. The theatre was remodeled last December and has been closed since. They will operate the theatre four nights a week and Saturday and Sunday afternoons.

Allan Banks, owner of the Vogue theatre, Remsen, Ia., has purchased the Grand theatre there from FRED KOCH.

FRANCIS HASSLER has taken over the management of the Arbuckle theatre, Arbuckle, Calif.

E. B. WAGNON has purchased the Folsome theatre at Folsome, Calif., and will reopen it following remodeling.

GEORGE M. BARNES has purchased the Williams theatre, Williams, Calif.

H. LISLE KREIGHBAUM, manager of the Char-Bell, Rochester, Ind., has changed the name to the Times theatre. The house was estabilshed as the Char-Bell 17 years ago.

EUGENE BOURNE is the new manager of the Old Trail, Indianapolis suburban house.

All activities in the Tri-States Theatres and the 55 Central States theatres in Iowa. Nebraska and Illinois, were suspended for two minutes at 1 p. m., March 23, in respect for the late Sidney R. Kent, and the executives offices of the circuits at Des Moines were closed from 1 to 2 p. m.

Conserve Every Material Necessary To Our Nation's Victory

THOSE THEATRES WHICH INSTALLED

Simplex Hi-Lite

One-Kilowatt Projection Arc Lamps

KNOW THE MEANING OF TRUE ECONOMY.

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You may be unable to procure new lamps during the war, however.

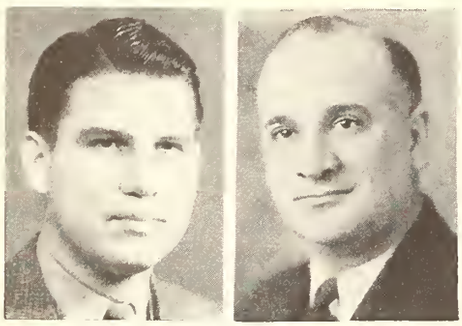
SERVING THE NATION
NATIONAL THEATRE SUPPLY COMPANY
GOLD ★ SERVICED ★ GUARANTEED

will continue to offer the best possible parts and repair service and will gladly help solve any of your equipment problems.

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"THERE'S A BRANCH NEAR YOU"

about People of the Theatre (continued)



Although Tappahannock, Va., has a population of only 500, George C. Clanton (shown above at left) believed it could support a good theatre. Harry L. Moller has proved that he was right.

THE HOUSE AN EDITOR BUILT WITH AN IDEA: TO AID HIS LITTLE TOWN

FEW towns under 1,000 population have a motion picture theatre of any kind. Fewer still have one even approaching the kind that Tappahannock, Va., has. Yet Tappahannock can't claim much more than 500 people.

It was in the fall of 1938 that the publisher of the local paper, young George C. Clanton, saw the need of a better playhouse in his little town. He told himself that a well-built, well-equipped and well-kept theatre showing reasonably up-to-date pictures was just as important to his community—and to him—as his newspaper. It would draw farmers to town, they would trade with the merchants, and the merchants would spend more money for advertising in his paper.

So George Clanton reasoned, and he went to the owner of the theatre about it. The answer he got was to the effect that Tappahannock could not support anything better than the theatre it had. Editor Clanton went back to his office and wrote an editorial; under the title, "Our Town Needs a Theatre," he described how a good motion picture theatre is important to its community. Within ten days three business men came to Mr. Clanton to tell him that they were planning to build a $30,000 theatre in Tappahannock.

Some folk doubted that the idea would ever be realized; others expected the theatre to fail even if it did get built. Both groups were wrong. The theatre was constructed in due time—built of brick and cinder block, providing about 400 upholstered seats, 160 of them in a balcony for colored people; equipped for modern projection and sound. It was named the Daw.

"Well," relates Mr. Clanton, "the old theatre continued to run after the Daw opened, but only about a year. Another party reopened it, but operated it only a few months. Several weeks ago the equipment was moved to another town."

The going was not easy for the Daw at first, however. Says Editor Clanton:

"After several months of operation at a loss, the need was seen for an experienced manager, and the operators of the Daw were fortunate in obtaining the services of Harry L. Moller, who had been in the theatre business for 20 years and was a first-class promotion man. Mr. Moller was so sure the theatre could be made to succeed that he offered to manage it on a percentage basis.

"The first thing he did was to get in with the people. He liked to talk to the people and always greeted every person with a smile. He was popular with the children. All the kids in town know him and nearly break their necks trying to speak to him wherever they see him. He takes part in all civic affairs, is organizer and first president of the Lions Club; he sings for the church, recently led a campaign to raise a purse for a local preacher in order to give him a much-needed vacation.

"Mr. Moller is a trusted friend of the colored people, too, and has built the colored patronage to a point where at least two or three nights of each week a large number of colored people have to wait, sometimes for 30 or 40 minutes, before they can get seats. When he took over the management the colored patronage was next to nothing, due to misunderstanding with the manager. Incidentally, the Daw operates Sunday nights—*after* church."

Last January the owners offered to sell the house to Mr. Clanton, whose idea it had been to build the theatre in the first place. Mr. Clanton bought it. He says owning a country newspaper and a small-town theatre is an excellent combination and he is well satisfied with what his theatre is now earning. Called "Tidewater Virginia's Most Modern Theatre," the Daw has enjoyed an increase in patronage every month for over a year now. As for Editor-Showman Clanton himself—he has joined the Navy.



Tiny Tappahannock's Daw theatre.

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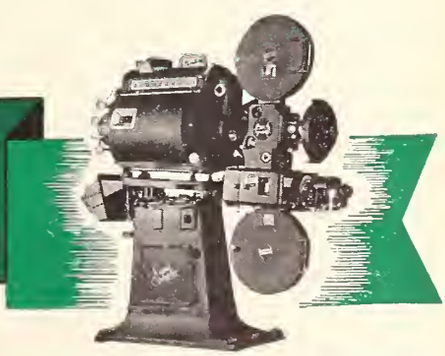
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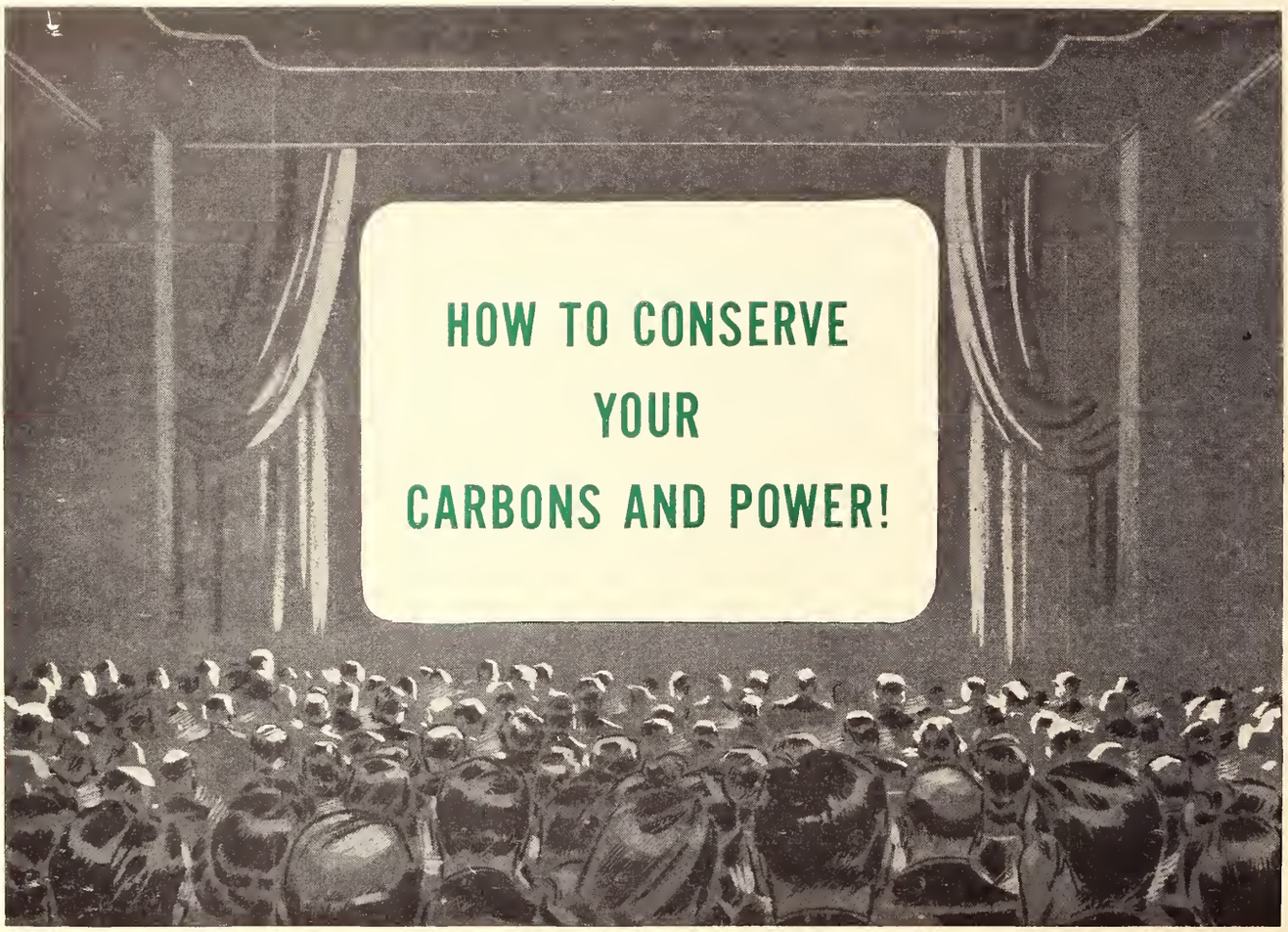
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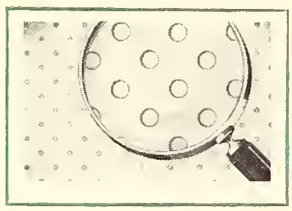
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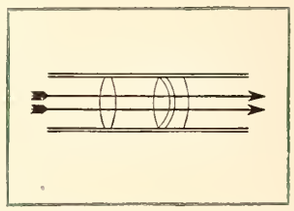


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REVIEWS

(In Product Digest)

In This Our Life
One of Our Aircraft Is Missing
Shepherd of the Ozarks
I Was Framed
Juke Girl
Murder in the Big House
Mystery of Marie Roget
Unpublished Story
Sunset on the Desert
Lady Gangster
The Pasha's Wives
Let the People Sing

Exhibitor Groups Speed Approval of Industry's New 'Unity' Selling Plan

U. S. is Sending Hollywood Films with a 'Message' to South American Politicos

Exhibition is Recruiting Women in Large Numbers for Key Theatre War Posts

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REDBOOK'S PICTURE OF THE MONTH

SELECTED BY

Douglas W. Churchill

TORTILLA FLAT



Spencer Tracy as *Pilon*, Hedy Lamarr as *Dolores* and John Garfield as *Danny* turn the MGM version of John Steinbeck's "Tortilla Flat" into a hilarious comedy.

THE *paisanos* of central California, descendants for the most part of early Mexican stock, are a breed that is unknown to Easterners. Few Westerners, even, understand them; and John Steinbeck, who wrote about them in "Tortilla Flat," has blamed himself for exposing them to the patronizing amusement of their economic superiors. Complacent readers of "Tortilla Flat" who described the *paisanos* as "quaint" were his major hate.

But he had violent fears, too, about what Hollywood would do to his gentle, courteous *paisano* friends, even though two previous adaptations of his works, "The Grapes of Wrath" and "Of Mice and Men," had demonstrated that the cinema has integrity. Nothing like the *paisanos* had ever been seen on the screen.

People who go to movies should be deeply grateful that his fears did not prevent the making of the picture, because the film "Tortilla Flat," with Spencer Tracy, Hedy Lamarr and John Garfield, is as warm and delightful a comedy as the most ardent admirer of the printed "Tortilla Flat" could have wanted. It is the sort of comedy that will keep you grinning to yourself in the dark of a movie theater out of friendship for the wayward characters on the screen. Every once in a while you will chuckle enviously And sometimes—when Spencer Tracy as *Pilon* is full of wine and makes up a song about fat Mrs. Morales, who will give away plump chickens to young men—you will throw back your head and roar with good humor.

The picture utilizes two of Steinbeck's episodes to create a story. They are the inheritance by *Danny Alvarez* (John Garfield) of two houses, and the efforts of the *Pirate* (Frank Morgan) to earn and keep enough quarters to buy a gold candlestick for St. Francis of Assisi. The good saint once cured a sick dog at the *Pirate's* behest, and even though the dog was later run over and killed, the *Pirate* is determined to fulfill the bargain he made.

A conventional love-story between *Danny* and *Dolores Ramirez* (Hedy Lamarr), who is usually called "Sweets" in the picture, has been skillfully contrived so that it does not interfere with the essential quality of the film. Instead of the broken neck which was *Danny's* end in the book, his fate in the picture is marriage to *Sweets*, with the prospect of a respectable life of hard work. To the *paisano* way of thinking, the broken neck is probably the lesser evil, even though the American movie-goer will not agree when he looks at Miss Lamarr. At any rate *Danny*, married, is just as dead to his friends *Pilon*, *Pablo* (Akim Tamiroff), *Jesús Maria Corcoran* (John Qualen) and *Portagee Joe* (Allen Jenkins), as if he had been killed.

Pilon is the dominating character of the (*continued above*)

piece. He tries his hardest to save *Danny* from respectability. He warns him about women "who creep around on their stomachs after a husband—like cats after quail." He gives the boy fatherly advice about the horrors of parenthood. He cites horrible examples to prove that *Sweets* will grow fat with age. He even shelters *Danny* from the cares of property-owning by inadvertently burning down the boy's two houses.

Yet this same *Pilon* guards the *Pirate's* naïve treasure-hoard with savage loyalty, and sees to it that the simple dog-owner accomplishes his devout purpose. And when a cynic calls *Danny* a fool, *Pilon* makes the cynic "spit it back from his mouth," because *Danny* is his friend.

Unquestionably, the quality of the film lies in its characterizations. Tracy, always a good stylist, plays *Pilon* with a benevolent lassitude which accents the pitiless wisdom and acute logic of the character. Garfield, as the simple, good-looking *Danny*, radiates lazy vitality Miss Lamarr's sultry beauty is more than sufficient explanation for *Danny's* foolishness. Akim Tamiroff as *Pablo*, and Frank Morgan as the *Pirate*, are so successful that one forgets their usual screen identity Henry O'Neill and Donald Meek add their skill as a priest and as a lawyer.

But the flavor of the picture is contributed by John Qualen, Allen Jenkins, Mercedes Ruffino, Harry Burns, Sheldon Leonard, Connie Gilchrist, Tito Rinaldo, Betty Wells and Nina Campana. They are the friends of *Pilon* and *Danny* and the others, the *paisanos* who live in the pavementless Tortilla Flat, where the town of Monterey meets the pine forest on the hills that overlook the bay Their houses are two-room wooden dwellings, saved from squalor by flower gardens planted in the half-buried bodies of worn-out Model-T Fords, in old tires, in anything that will stop erosion.

The *paisanos* have been native Americans for generations; yet they have acquired no part of the Anglo-Saxon's respectable organized greed. Some would call them lazy, improvident, dishonest. Others would say they are generous, friendly and childlike. But either judgment is an expression of sentimentalism and the *paisanos* are realists who ignore such criticism.

Viewed objectively, as they should be, and as they are in the picture, they become a delightfully entertaining crew. More than anything else the photoplay is a comedy, to be laughed at. But it is never a caricature John Lee Mahin, who adapted Steinbeck's story to the screen, has never lost the flavor of the original. And Victor Fleming, the director, and Sam Zimbalist, the producer, have translated Mahin's scenario into action with flawless craftsmanship.

The evidence of Mahin's accomplishment is that Steinbeck approved. Mahin and Zimbalist went to Monterey to get background color while they were preparing the script. Steinbeck lives there, but they knew how he felt about their project, and they kept away from him. On the night the script was finished, they decided to relax; they went to a waterfront bar where the fishermen and soldiers drink.

The bartender told them Steinbeck was there. Taking a chance. they went over to him and introduced themselves. He looked at their Hollywood clothes and said. "I thought you were the guys. What are you doing to my story?" They said: "We've butched it up plenty" Then they sat down and had a drink, with the result that they stayed until two in the morning, talking. Steinbeck told them he didn't see how anything but a series of disconnected blackouts could be derived from his book Finally they offered to show him the script He took it away and read it, and, to their astonishment, when he brought it back he said. "It's all right."

He should be no less relieved when he sees the picture itself. Besides the performances and direction, the physical reproduction of Monterey and Tortilla Flat is splendid. The problem of accents, always a difficult one, is solved so well that one forgets to think about it Technically, the method of speaking employed by the American players in the cast involves slightly abnormal intonation and emphasis, rather than actual distortion of sounds.

Altogether the picture will make you like the *paisanos*, no matter how funny they seem. But best of all, it will leave you with a glow of pleasure, because it truthfully tells about happy human beings.



Pilon (Spencer Tracy), who hates marriage and all that goes with it, begs *Dolores* not to marry his friend *Danny*.



Danny (John Garfield) would like to follow the stern philosophy of *Pilon*, but he cannot resist *Dolores'* beauty.

To:

GEORGE KAUFMAN
HOWARD HAWKS
SAM WOOD
HERMAN SHUMLIN
JACK BENNY
MARK HELLINGER
NORMAN KRASNA
LEWIS MILESTONE
VINTON FREEDLEY

to



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20th CENTURY FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 147, No. 2 — April 11, 1942

THE WAR SHORTS
in Exhibition

WITH war-and-defense shorts, also called "Victory Films", the motion picture has been, and is, making sincere endeavour at furtherance and support of the great national cause.

The pictures which have so far contributed to that program of high effort have been made, in the main, under several sorts of stresses, including the factor of time. Some of them have gone out and done their job, in a hurry, and others are working, in the continuing flow.

Examination of a cross section of the product up to now brings one up with the same answer to be had about the general war effort—could be, must be, better.

Up to this time the theatre acceptance of this line of patriotic product has been based preponderantly on the patriotic pressures, internal and external. One picture, Donald Duck in "The New Spirit", a dissertation on how to be willing to pay income taxes, addressed at the lower brackets, could be said to carry box-office appeal, meaning genuine audience acceptance. Another snappy, merry, one is "Any Bonds Today?" Other products in this category have been made with a curious seeming dependence on names, some of them of no screen relevancy at all, and such screen names as appeared showing by name and voice only. These voices have been recorded in long, solemn, sonorous orations, filled with the fervour of the orators, in their own words or prepared scripts, but expressing rather the feeling of the speakers or writers than compelling the emotions of the audience. These talk tracks are accompanied by scenes of a decidedly miscellaneous library character or, when specially made, photographed with no relation to the oratorical and un-cinematographic treatment. The result is not motion picture.

The truth is that a sudden demand for important pictures of an expository nature, films of fact and pith and swift penetration, has fallen upon a mechanism not experienced in or attuned to that order of expression.

THE competent short picture is not just a short piece of film. The difference between the capable film short and the feature productions in which the American screen and its Hollywood so excel is as broad as the difference in tempo and timbre between a true short story and a novel.

This basic difference shines clearly when the dramatic motion picture producer, filled with feature techniques, sets out to do something in ten minutes of screen time. The time is up before the emotional stage is set and the punch delivered.

The overwhelmingly important need of the wartime screen is for messages of information and fact that really arrive. Who does it, who says it, do not matter at all compared with what is said and shown. Credit titles are of trivial interest to the audience alongside the facts. A lot less who and a lot more what is indicated.

The techniques of the films of fact, the newsreels, the related March of Time method and other derivative documentary evolutions of the say-it-quick-and-now school are profoundly more capable for the jobs that the nation's cause has for the theatre screen. The job is for the staccato photography and editing that has been telling the news of the world on the screen these many years, a fife-and-drum score, not something to be artfully done with the 'cello and harp of the drama stages.

It is further to be observed that, if these pictures in the war cause are to find their place on the important screens of the land, there must be in the making of them some cognizance of the company in which they are to appear on the program. If such pictures are not to be abrupt invasions of the show, they must in a degree be attuned to it. It is necessary that they should be of high photographic quality, that they carry sound recording of the highest standard, that their musical components be as carefully conceived and applied as in any feature picture, and that they shall have the same level of quality over-all as the pictures on which the superiority of the American industry has been established.

Problems of exhibition of some of these pictures have already arisen because of just such considerations. Nothing can be gained for any aspect of the cause by intruding with screen material which in effect breaks up the show.

ONE is inescapably reminded of the observation of Mr. John Grierson, in charge of Canadian government film affairs, who remarked the other day that propaganda pictures to be of real value must be good enough to be sold.

[*Continued on following page*]

NEW UNITY PLAN

WITH the arrival of the United Motion Picture Industry conferences at the "new Unity selling plan", presented in Motion Picture Herald last week, it is to be fairly observed that the term and name Unity has been verified and documented.

As recorded on the stone over Alkali Ike on Boot Hill: "He done his damndest; Angels could do no more."

One must know that is so when the Unity session delivering the plan, which is now going to the field for ratification, found unanimity between all the divergent factions and factors of interest.

When one finds such divergent figures, and sectors of interest, as those represented by Mr. William F. Rodgers, Colonel H. A. Cole, Mr. Ed Kuykendall, Mr. Max Cohen, Mr. Jack Kirsch and Mr. Robert Poole, in common agreement, something near to miracle has arrived.

It is perhaps an evidence that the motion picture industry, beset by pressures of war, social and political changes, external and internal, had inherently a capacity for tending to its own business, for itself, and for the common good.

Certainly, anyway, the Unity Plan of today represents the best that sincere leaders and accredited representatives of the various parties at interest have been able to do—and, they say, all they can do.

Their proposal then must warrant the most patient, careful consideration that can be given by the exhibitors of the land as it goes out for ratification.

This Week

in the News

Construction Stopped

NEW THEATRE construction, which started to taper off last fall, and practically ceased right after Pearl Harbor, last December, was suddenly frozen Wednesday, by the War Production Board at Washington, in orders much stiffer than those issued on October 9th by the Supply Priorities and Allocations Board, which held that no priority assistance would be given non-essential construction involving more than a nominal cost without the SPAB's authorization.

Meanwhile, in Washington, also on Wednesday, the WPB disclosed that there was no immediate intention of closing theatres. —see page 23.

Under the new order, no residential construction other than maintenance and repair work may be started without official permission if the estimated cost is $500 or more and no other non-agricultural construction, including specifically recreational projects, may be initiated without authority if the cost of the project amounts to $5,000 or more.

Although the order applies only to construction not yet started, projects already under way are being carefully examined by the board and may be stopped if scarce materials to be used in them can be put to more effective use in the war program.

The Board emphasized that the order would not affect ordinary maintenance and repair work involving no changes in design.

Another order expected to be issued within the next 48 hours will prohibit the use of iron and steel in hundreds of metal products which will be listed. That order not only is expected to halt the use of steel for many purposes in the film industry, but to bar the use of all metals and certain scarce plastics.

The Rooster Crows

RKO PATHE NEWS, the pioneer newsreel, is this week celebrating a third of a century of its existence.

This mile-stone, incidentally, follows shortly the removal of the company into new and more spacious quarters at 625 Madison Avenue in New York City.

A third of a century in the newsreel business is a ripe old age when it is remembered that the motion picture on the screen dates from 1896. Established by Charles Pathe in 1910, the idea of a newsreel caught the public imagination immediately. From practically a hole-in-the-wall organization, Pathe Weekly, as it was then known, developed until today, as RKO Pathe News, it has its camera reporters scattered over the world.

EXHIBITORS speed acceptance of new Unity selling plan Pages 12, 13

WHITNEY-ROCKEFELLER unit aims U. S. films at South American leaders Page 14

WOMEN take key posts in exhibition as war depletes staffs Pages 18–20

PROFIT OR PATRIOTISM issue in Britain on Government films Page 22

WASHINGTON breaks a date with films on priorities Pages 23–26

EXHIBITORS, distributors even on awards at 200th arbitration case Page 27

DISTRIBUTORS stymied on 1942-43 convention planning Page 35

CANADIAN exhibitors start attendance drive to overcome ceiling Page 45

SERVICE DEPARTMENTS

Asides and Interludes Page 34

Hollywood Scene Page 37

Managers' Round Table Page 51

What the Picture Did for Me Page 48

PRODUCT DIGEST, including Reviews and Release Chart Page 59

THE WAR SHORTS

[*Continued from preceding page*]

The Victory Films certainly can be made good enough for the exhibitor to demand them as a showman, and not merely accept them as a patriot.

When that level of competence is reached, there will be an automatic solution of some of the problems of promulgation which have arisen as the swift ardors of the Pearl Harbor excitement have cooled. And no matter what may be the will of the exhibitor showman, he cannot overrule the emotional reactions of his audiences with success, for any purpose whatsoever. The job has to be done on the screen in terms of motion picture. Nothing else can avail.

The motion picture industry has evidenced enough of its willingness in terms of effort and in contributions of talent. There are available the biggest story in the world to tell and the best story tellers in the world to do it. But the facilities and materials have yet to be aligned to the job.

Just an incidental, but a conspicuous, aspect of these war films is the typographical treatment, which has achieved a brutal ineptness that could not have been designed. The titles, credit titles and tags are of that school of design exemplified by the stencils which shipping clerks use on packing boxes. They would seem to imply a resentment and scorn for literacy and the printed word. This is not a unique manifestation peculiar to these pictures. It is rather common to the screen, but it flowers in all perfection in these releases.

A better job can be, and doubtless will be, done. The time is about now.

The problem of profit or patriotism is still unsolved in England, after thirty months of collaboration between Government and the motion picture industry. Mr. Aubrey Flanagan, writing in the news pages this week, reports that exhibitor protests are reaching a crescendo on preferred treatment given circuits and first runs on top grossing Ministry of Information pictures.

△ △ △

ABOUT "DR. KILDARE"

MR. WILLIAM F. RODGERS, of Metro-Goldwyn-Mayer, galluped his own poll over the weekend and decided that the eruption of protests against the pictures in which Mr. Lew Ayres appears, arising because Mr. Ayres went off to a conscientious objectors' camp, was far from a national expression. So Mr. Rodgers suggested to exhibitors that they await patrons' opinions. It should be remembered, and probably is among the many, that the pictures present other personalities, including notably Mr. Lionel Barrymore. Probably not so many will be holding that they should be penalized because another personality stands before the bar of public opinion. The box-office public of its own motion is not headlong. It likes to be fair. The "Dr. Kildare" pictures are not on trial.

—*Terry Ramsaye*

Brazil is Happy

THE contention, by Dean Carl W. Ackerman of the Columbia University School of Journalism, that the U. S. was paying too much attention to cultural missions to Latin America was disputed sharply by a Brazilian envoy in Hollywood Tuesday night. Dr. Assis Figueiredo, assistant director of the Department of Press and Propaganda in Brazil, speaking at a dinner tendered him at RKO studio by the Motion Picture Society for the Americas said:

"I do not concur with the American educator who recently asserted that there has been too much attention given to cultural missions. I do not agree that such work is not in keeping with the traditional dignity and stature of the United States. To our people there cannot be anything undignified about gestures of friendship or about social overtures.

"To us the United States is not merely a military power. It is also a friendly neighbor with whom we like to exchange all that is good in our respective arts and cultures. There can be no solidarity without understanding."

The Case for War

THE FIRST war feature to be made by the U. S. under the auspices of the Coordinator of Government Films, Lowell Mellett, will be a 60-minute review of the events leading up to the war, according to reports from Washington. Arch Mercey, Mr. Mellett's aide, is supervising its production by the OEM film unit headed by Philip Martin. The unit has produced a number of shorts and trailers. This is its first full length venture.

Newsreels, documentaries and existing government footage will be assembled around a story now being written by Samuel Spewack, playwright and author of screenplays for MGM, RKO and others. The work is being done at the OEM office in New York. Theatrical distribution will be sought through a regular commercial channel. Failing this the government will ask the War Activities Committee to handle the picture, or may even undertake direct distribution itself.

An Eye Toward the Axe

GOVERNMENT film makers kept an apprehensive eye over their shoulders this week as word spread through Washington, and to their offices in New York, that a big shakeup was soon to come. In whispered confidence, government "information directors," "statisticians," "executive assistants" and others of the publicity legion passed along reports to each other that the Great White Father himself had ordered drastic wartime curtailment of information budgets. Film activities by half a dozen agencies were said to be included.

At his Friday press conference the President confirmed that his plan makers were busy drafting a consolidation of all war publicity into a single agency. Up to then, however, he said a completely satisfactory formula had not been reached. According to one authoritative source a favored proposal from Judge Samuel Rosenman, of the inner circle of plan makers, suggested Elmer Davis, news analyst of the Columbia Broadcasting System, former *New York Times* man and Rhodes scholar, as head of the new information agency.

Mr. Davis, or whoever is named, the report said, would supervise all Government newspaper, radio and film activities, with broad powers to consolidate currently unrelated and often conflicting programs. Lowell Mellett, coordinator of Government films and head of the Office of Government Reports, and poet Archibald MacLeish of the Office of Facts and Figures would step "upstairs" it was predicted.

Information agencies slated for reorganization were said to include Nelson Rockfeller's Office of Inter-American Affairs, the Coordinator of Information, the Office of Emergency Management, Office of Facts and Figures, U. S. Information Service and Office of Government Reports. Film programs are conducted by the Rockefeller office, the OEM under Robert Horton, and by Mr. Mellett through Arch Mercey, formerly of the U. S. Film Service.

Stars for U. S.

RONALD REAGAN, voted fifth place by exhibitors in MOTION PICTURE HERALDS' *Stars of Tomorrow* Poll, reports for active duty as a second lieutenant in the United States' Cavalry on April 19th.

His call to active duty necessitates a rearrangement of the shooting schedule on his current picture, "Desperate Journey," in which he is co-starred with Errol Flynn.

Jeffrey Lynn, voted seventh place in the same poll, has been in service for a month.

Tyrone Power, Twentieth Century-Fox star, on Tuesday enlisted in the Navy while on a visit to New York. He will become a chief petty officer in the morale division, and is expected to be sworn in after he finishes "The Black Swan" for 20th-Fox.

The latest player to leave the Paramount lot is Kenneth Griffith, who has just completed a role in "The Forest Rangers," starring Fred MacMurray and Paulette Goddard.

PICTURES ADVERTISED THIS WEEK

"Tortilla Flat," MGM, 2nd cover, Page 3
"This Above All," 20th-Fox, Page 6
"To the Shores of Tripoli," 20th-Fox, Pages 16, 17
"The Male Animal," Warners, Page 21
"The Spoilers," Universal, Pages 32, 33
"The Wife Takes a Flyer," Columbia, 4th cover

Zanuck a Candidate

THE PRESIDENCY of Twentieth Century-Fox Film Corporation, left vacant by the death March 19th of Sidney R. Kent, is said to have been offered to Darryl Francis Zanuck, vice-president in charge of production, by the Chase National Bank, through its president, H. Donald Campbell, and by the chairman of the Chase board, Winthrop Williams Aldrich. Chase is No. 1 Fox stockholder. None of the principals were available late Wednesday. Earlier in the day Mr. Zanuck had checked in at New York's Sherry Netherlands from California.

On Thursday he was scheduled to screen new Army training films, produced in Hollywood, for the War Department at Washington. Among them are: "Combat-Counter-Intelligence" and "Personnel Placement in the Army."

Previously mentioned as candidates for the Fox presidency were Spyros Skouras, who presides over National Theatres Circuit for Chase-Fox, and Hermann G. Place, Chase executive in Fox, among others. Broadway has even heard mentioned the name of ex-Postmaster General James Aloysius Farley.

The selection will formally take place on April 21st, in New York, at a meeting of the board which is to follow the annual meeting of stockholders. Proxies mailed this week to stockholders proposed the election of John P. Edmondson, 20th-Fox home office attorney, to the directorate, and the reelection of all other board members.

The Last Radio

RADIO number 17,991,547, the last civilian receiver to be produced for the duration by RCA, rolled off the assembly line at Camden, N. J., at 4:15 P. M. Monday. The plant converted to full war production three weeks ahead of the April 22nd Government deadline for the manufacture of civilian sets. Conversion of other plants to 100 per cent war work, including the Indianapolis factory which manufactures film reproducing equipment is reported almost complete. Replacement parts and a limited amount of film equipment will continue to be available.

The radio set number 17,991,547 represents the number of radio and phonograph sets which RCA has manufactured in its 40 years of operations.

Writers at Peak

EMPLOYMENT of writers by major studios in Hollywood this week reached a three-year peak, according to the latest figures released by the Screen Writers' Guild.

One hundred and twenty-seven writers are at present employed by Metro-Goldwyn-Mayer, 58 by Columbia, and 43 by Universal, totals of other studios running on down from there.

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This Week

. . . the Camera observes



TRIPLE threat actress, newspaper columnist and radio commentator Hedda Hopper brings her work with her to New York on vacation from Hollywood. She appears as well as comments on the screen. Currently she is in "Reap the Wild Wind" and three Paramount shorts.



By Staff Photographer

STAR of the burlesque circuit, Margie Hart, signs a film contract at New York with Monogram while Steve Broidy, general sales manager, watches. She will play the lure in "Lure of The Islands" which starts production in early May.



By Staff Photographer

AS legislative contact for the MPPDA, Jack Bryson, shown in his Manhattan office, will divide his time between Washington and New York.



CHICAGO exhibitors on board a Chicago and Northwestern "400" train on which they saw Hal Roach's streamliner comedies "Hayfoot" and "Brooklyn Orchid". They are Reuben Schoenstadt, Jack Rose, Al Raymer, Ben Eisenberg, Elmer Balaban, Sam Meyers, Harry Balaban, and seated in chair: Arthur Schoenstadt, on table, James Booth. Represented are the Schoenstadt, Indiana-Illinois, Essaness and B & K circuits.



By Staff Photographer

SIDNEY DENEAU, head booker for the Fabian Theatres, was honored by the circuit at a dinner in New York last week before leaving for service in the Army. Here, on the dais at Toots Shors, are Si Fabian, Mr. Deneau, former Governor Harold Hoffman of New Jersey, Harry Black, David A. Levy and Sam Rosen.



CINEMA LODGE of B'nai B'rith presents a 16mm Bell & Howell camera and 2,000 feet of Kodachrome to the Navy. The presentation is being made by A. W. Schwalberg, second from left, vice-president of Vitagraph and honorary president of the Lodge. Receiving it is Chaplain Ernest R. Barnes, U.S.N. Watching are Chaplain Joshua L. Goldberg and Rabbi William Rosenblum.

JACK WARNER receives a medal in recognition of his patriotic services from Disabled American Veterans of the World War. Presenting it is Wayne Castle, departmental adjutant of the unit.



By Metropolitan

SALES MEETING by telephone. Ned E. Depinet, vice-president of RKO, tells 1,000 district managers on a nation-wide hook-up from the New York home offices that the Depinet sales drive has been extended from May 8th to June 19th. Standing are Harry Gittleson, Robert Mochrie, Harry Michalson, A. W. Smith, Jr., Walter Branson, Nat Levy, Frank Drumm.



By Staff Photographer



By Staff Photographer

VOLUNTEER publicity work for the War Activities Committee has been undertaken by Aileen St. John Brenon of the Paramount home office publicity staff.

WESLEY GREEN, distribution head of the Canadian National Film Board, in New York last week told the press that all 16mm outlets in Canada, comprising hundreds of localities not covered by regular theatres, have been utilized by the board's mobile units.



EXHIBITORS SPEED APPROVAL OF UNITY SELLING PLAN

Delegates Go Home to Campaign for Acceptance; Quick Vote Expected

Exhibition this week was speeding approval of the Unity selling plan for the motion picture industry. Action on the blocks-of-twelve formula, approved at New York last week by the United Motion Picture Industry, appeared likely to come swiftly as delegates headed back to regional organizations with the final draft of the plan, and some organization votes of acceptance were forthcoming immediately.

Unity-action meetings of most of the exhibitor organizations were scheduled for the next two weeks. By midweek some units, and the directors and officers of several others had already signified approval of the plan. Many delegates to the New York conferences were campaigning actively for its adoption.

The formula agreed upon at New York last Wednesday provides for quarterly sales in blocks of 12; cancellation for small exhibitors from seven of the 12 pictures; identification of product; advance allocation of rental designation.

The United Motion Picture Theatre Owners of eastern Pennsylvania, southern New Jersey and Delaware and the Virginia Motion Picture Theatre Owners were the first organizations to report. Both registered appoval of the plan last Friday.

Tuesday Ed Kuykendall, national president of the MPTOA reported from his home in Mississippi that James Shanklin, head of the West Virginia MPTO and Morris Loewenthal, chief of the MPTO of Oklahoma had sent their organizations' approvals to MPTOA headquarters.

Kuykendall Accepts Plan

Mr. Kuykendall, who represented the MPTOA at the trade practices committee sessions, said he had "accepted whole heartedly the entire program" before leaving New York for Mississippi, and indicated that his personal endorsement accompanied the plan when it was submitted to MPTOA units. The national board of directors of the Motion Picture Theatre Owners are being polled by mail.

Local MPTOA units will also act on the plan individually. It will be submitted to general membership meetings as well as to boards of directors in several instances.

Significantly, at midweek, no voice of disapproval or specific rejection had been registered against the UMPI sales plan. Numerous protests greeted the initial proposal. Observers consider the lack of dissent a sign that exhibitors are agreed that the blocks of 12 plan is the best possible substitute for the decree selling system. Distributors have indicated that if the UMPI plan is rejected they will continue to sell under the blocks of five plan, rather than utilize the decree's "escape clause" on June 1st.

Trustees of the Pacific Coast Conference of Independent Theatre Owners meanwhile were summoned to a meeting at San Francisco on April 14th to pass on the UMPI proposals. Delegates to the New York meetings expressed themselves as confident, in advance of the coast gathering that the UMPI plan will work to the decided advantage of the small exhibitor. They declared themselves particularly pleased with the identification, cancellation and allocation provisions of the proposal.

Leaders of unaffiliated exhibitor organizations conferred Friday at Chicago on the plan but continued to their constituent organizations without making any statements. It was reported that all would urge approval of the plan however.

Allied Board to Meet

Robert White of Oregon, ITO, Hugh Bruen of Los Angeles and Robert Poole of the California ITO units and John Rugar of the Inter Mountain Association before leaving Chicago indicated they would seek approval from their organizations.

The board of directors of National Allied meanwhile was summoned to a session at Chicago on April 14th to approve or reject the UMPI plan.

M. A. Rosenberg of Pittsburgh, national president of Allied, in summoning the meeting of the directors for Chicago accompanied the call with a vigorous bulletin calling on the motion picture industry to "unite now" in the interest of national morale and "lest the supreme national need be affected or hurt." In the face of war there is no justification for internal strife within any industry, he indicated.

"Wake up, Industry," Mr. Rosenberg's message demanded. "Our industry, because it always has been and is now, more than ever, a great force for national unity, security and coordination must not make itself ineffectual through internal dissension and disunity. To do so would be evidence of a lack of wisdom as well as a lack of patriotism.

"Subordinate Differences"

"Differences exist," he continued. "That is only natural. But these must now be subordinated; or better still, be settled immediately in a spirit of fairness and honest compromise, lest the supreme national need be affected or hurt.

"Of what avail will an advantage gained by one group in our midst over another be if our national objective should fail?" Mr. Rosenberg asked. "Remember our industry can survive only if our nation survives.

"Let us bestir ourselves not only in the production, distribution and exhibition of entertainment for our immediate interest, but let us also bend our efforts to a breaking point to contribute to production, distribution and exhibition towards increased morale building. We may think that we have been doing this, but we haven't as yet scratched the surface in our efforts toward this objective.

"Let us discard and repudiate any and all who show interest only because it brings them to the foreground. Let us cut red tape and get down to doing the job for our country and our cause. And let's stop worrying as to who should get credit for doing what and when," he urged.

Other Meetings Called

The ITPA of Wisconsin and Upper Michigan directors monthly meeting was postponed Friday until April 10th when they will meet at a regional session of the organization in Waukesha to decide on the Unity measure.

W. L. Ainsworth, president and H. H. Perlewitz, business manager, who attended the New York conference will report on the new selling plan.

Additional meetings to act on the Unity plan were scheduled for the end of the week by the Independent Theatre Owners Association of New York, and the Allied Theatre Owners of New York.

Directors of Allied of New Jersey met at New York during the week to hear the report of Sidney Samuelson, their delegate to UMPI, but took no formal action on the sales plan. Harry Lowenstein, president, was instructed to attend the national allied board meeting at Chicago, however.

A meeting of the Allied of Illinois, headed

(Continued on opposite page)

THE UNITY PLAN

The selling formula agreed upon by the UMPI committee offers exhibitors, in essence, the following:

(1) Blocks of 12, sold quarterly. Five pictures trade shown, seven identified.

(2) Cancellation of two of the seven pictures for exhibitors paying up to $100, of one for those paying $100 to $200 average rental.

(3) Identification of all pictures by trade show, or synopsis, star or story.

(4) A new cancellation formula will be negotiated for any company whose total production is reduced by 20 per cent or more.

(5) Allocation of prices at the time of booking or notice of availability.

(6) Special features and roadshows continue as defined in the consent decree.

(7) Cancelled features are not to be included in future blocks.

(8) Westerns may be sold six at a time, unscreened, but identified by star.

The complete text of the plan appeared on page 13 of last week's Motion Picture Herald.

Action awaits Approval by Exhibitor Units

(Continued from opposite page)

by Jack Kirsch, chairman of the UMPI trade practice committee, was deferred for 10 days to two weeks when Mr. Kirsch, who has been ill, left last weekend for Florida to recuperate.

At Washington the Department of Justice continued to maintain the silence which it has preserved throughout the Unity sessions. It was indicated that the government had received no official word of the new selling system and intended to withhold all comment, public or unofficial, until it had been approved by exhibition. Then Unity is expected to present the proposals to the Department and ask for their substitution for the consent decree system.

Swift Action Urged

It is understood that leaders of the Unity session are urging exhibitors to take swift action on the new plan. Only a few months remain before the present system would expire under the plan and much must yet be done before it is finally approved by the New York court and inserted officially into the consent decree. Also time will be required for the companies to revamp their selling procedures and to schedule new season production for first a block of 12, to be sold in September.

8 Year Term for Circella

Federal Judge Henry W. Goddard, in New York Tuesday, handed a sentence of eight years in jail and a $10,000 fine to Nick Circella, alias Nick Dean, Chicago collector for Willie Bioff, and considered by many to have been Bioff's real boss. Dean's severe sentence, despite a plea of guilty to the charge that he had coerced film producers into paying in excess of $1,000,000, was handed down after U. S. Attorney Mathias F. Correa called him a "gangster, pure and simple" and taxed the defendant for refusing to help the Government in its investigation.

Mr. Correa said that there were others beside Dean, Bioff and George E. Browne who had conspired to milk the film industry by threatening widespread strikes of the IATSE. "The defendant's plea of guilty is a typical gangster maneuver which is calculated to block further investigation," the prosecutor asserted. Dean was taking orders from a higher-up when he entered a guilty plea, Mr. Correa continued, so that the present investigation before the federal grand jury would be hampered.

Thousands of dollars were paid by Chicago exhibitors to Dean at his Colony Club, Mr. Correa declared. Dean also lent a hand in Bioff's extortions from New York producers, he added. For these purposes, both Dean and Bioff "literally kidnapped a union," the prosecutor said. Dean's sentence compares with one of ten years for Bioff and eight years for Browne. Dean goes to Atlanta.

Judge Goddard granted a further delay until May of the trial of Louis Kaufman, business agent of the Newark local and co-defendant with Dean in the indictment.

Unity Tax Committee Heads Form Six New State Units

Six more UMPI Tax Protective Committees have now been completely organized, according to Leon J. Bamberger, executive secretary of the United Motion Picture Industry, who is directing this activity. This brings the total number of local committees organized to 31 throughout the United States, with 54 as the ultimate goal. A total of 79 committee members were listed in 19 other states, on page 15 of Motion Picture Herald *for March 28th. The new committees are as follows:*

KANSAS: R. R. Biechele, chairman, Kansas-Missouri Theatre Association; Howard Jameyson, Fox Mid-West Theatres, Wichita; Frank C. Hensler, Metro-Goldwyn-Mayer, Kansas City.

LOUISIANA: Gordon Ogden, Chimes Theatre, Baton Rouge; Rodney Toups, Loew's State Theatre, New Orleans; Page Baker, RKO Radio, New Orleans.

MISSISSIPPI: H. J. Williams, Granada Theatre, Granada; W. A. Prewitt, Jr., Associated Theatres, Bay St. Louis; L. C. Connor, Vitagraph, New Orleans.

NEW JERSEY: George Gold, Rivoli Theatre, Newark; Bob Paskob, Warner Brothers Theatres, Newark; Albert Gebhardt, Paramount, New York.

NORTH DAKOTA: F. E. Wetzstein, Palace Theatre, Mandan; Edward Kraus, Fargo Theatre, Fargo; F. R. Anderson, Paramount, Minot.

OKLAHOMA: I. M. Loewenstein, Majestic Theatre, Oklahoma City; Frank Roberts, J. H. Coopera circuit, Oklahoma City; Charles W. Clark, 20th Century-Fox, Oklahoma City.

The following chairmen have been elected for committees previously reported:

OHIO NORTHERN: M. S. Fine, Associated Theatres, Cleveland.

MISSOURI WESTERN: Elmer C. Rhoden, Fox Mid-West Theatres, Kansas City.

INDIANA: Don Rossiter, Associated Theatre Owners of Indiana, Indianapolis.

UTAH: John Rugar, Egyptian Theatre, Park City.

NEW YORK: Henry Randel, Paramount Pictures.

WASHINGTON: Frank Newman, Sr., Evergreen Theatres Corp., Seattle.

Fred Wehrenberg, chairman of the Eastern Missouri committee, also has been elected state chairman for Missouri.

In Southern California, an added member to the committee is James C. Quinn, representing the Allied States Association of Motion Picture Exhibitors of California, Arizona and Nevada.

Arthur Lucas will not serve on the Georgia Committee. The representative for circuit operations on that committee will be announced later.

RKO Designates KAO Directors

Two new directors were named to the board of Keith-Albee-Orpheum Corp. at the annual stockholders' meeting in New York Wednesday. They were Hugh Robertson, a director of Rockefeller Center, Inc., and Gordon Youngman, general counsel and vice-president of RKO. They replaced D. K. David and John J. McCaffrey, preferred stockholder representatives. The election marked the first time in nearly 10 years that the parent company, RKO, had voting control over the theatre subsidiary.

Other directors are George J. Schaefer, N. Peter Rathvon, Malcolm Kingsberg, Monroe Goldwater and Lunsford P. Yandell.

Carlyle Ellis Dies

Carlyle Ellis, 51, newspaperman, motion picture producer, writer and director, died early Tuesday at Palmdale, Calif., following a long illness. Mr. Ellis at one time produced films for Tiffany and Fine Arts and was one of the first to produce pictures for Governmental agencies. He was art and drama critic of the old *New York World* in 1909 and had filled various editorial posts on *Pictorial Review, Ladies Home Journal, Cosmopolitan* and other magazines.

Jacocks Heads Unit

The Connecticut Motion Picture Theatre Owners Tuesday in New Haven elected Irving Jacocks, Jr., president; Adolph Johnson, vice-president; George Wilkinson, treasurer; Herman Levy, executive secretary.

Mexican Trade Pact Studies

Reduction of import duties on Mexican films, to be incorporated in a pending reciprocal trade pact, if granted, may be used by distributors to obtain concessions from the Mexican Government, Washington observers reported this week. They added that that Government's treatment of Hollywood films would be explored at hearings by the Committee for Reciprocity Information, beginning May 8th.

The State Department disclosed over the weekend that film concessions would be a factor in negotiating the pact. Some official spokesmen commented, however, that they saw no reason, in any event, why rates on Mexican films should not be cut.

The present duty is two cents per linear foot for undeveloped, and three cents for developed negatives; and one cent for positives. Under laws applying to reciprocal agreements, the rates may be cut not more than 50 per cent.

Germany and Italy, sending 135,000 feet of film to South America between December 1st, 1940, and May 31st, 1941, used thus 11.6 per cent of the total cargo of the Italian Latin Line, between Europe and Brazil. The figures are from hearings before the Truman Congressional committee, investigating war production.

Brazil, increasingly friendly, last week lifted its ban on United Artists' Charles Chaplin picture, "The Great Dictator." The company said in New York the film will be pre-released May 15th in Sao Paulo and Rio de Janeiro; and probably will have day and date release June 1st in other key cities.

U. S. AND ROCKEFELLER AIM FILMS AT LATIN LEADERS

16-mm. Prints of Features Stressing American Way Shipped to Embassies

Latin America's political and economic leaders soon will see top Hollywood films with a "message", at private screenings in U. S. embassies and ministries throughout South and Central America.

Pictures with "vigorous statements" on the democratic way, or with American historical backgrounds are being prepared in 16-mm versions for exhibition through diplomatic channels to the leaders of the American republics, it was learned this week. Nelson Rockefeller, Coordinator of Inter-American affairs, will ship the pictures by air to U. S. diplomats in South America.

Letters from John Hay Whitney, head of the motion picture section of the Rockefeller office, have been sent to the heads of major production companies asking for permission to circulate approximately a dozen titles through the embassies. Other requests will follow, it was indicated. All requests to the distributors have been met and prints of the first pictures are already in preparation.

The Government request for 16mm versions of recent Hollywood product originated, it is reported, in U. S. embassies in Latin America where cultural attaches were said to have found films among the best emissaries between the American Republic. The special versions of the Hollywood pictures, most with a definite political import in behalf of "the American way," will be shown, it was indicated, at social gatherings of diplomats and political leaders in U. S. Embassies.

U. S. Pays for Prints

The Government is paying for the manufacture of the 16 mm prints and will circulate them through diplomatic pouches. The program is described as entirely separate from the Whitney-Rockefeller project for the inter-American exchange of non-theatrical pictures and from the regular commercial distribution of American screen product.

Several of the films selected (listed in the box on this page) were banned in some Latin American countries during their commercial distribution. Pro-German agents and newspapers were credited with successfully keeping "Confessions of a Nazi Spy," "Escape" and "The Mortal Storm" from the screen in several countries. In others Axis-inspired demonstrations and picketing marked the pictures' exhibition at principal theatres.

Now, however, it is reported from South America that audiences are anxious to see any pictures revealing the threat of the Nazi system and expounding the democratic way of life. The cultural attaches of U. S. embassies are said to be taking advantage of this sentiment and plan to show the special 16-mm prints to political and economic leaders.

One print of each picture is being manufactured by the Coordinator's motion picture section in New York. It will be in the original English without the addition of Spanish or Portuguese sound tracks or titles.

One print will be rushed to each embassy in South America and then the pictures will be rotated through the "diplomatic circuit." Ranking American diplomatic agents will arrange regular screenings in the embassies for specially invited guests. The pictures will be fitted into the "white tie" social programs of the diplomatic agents.

Projection equipment is already available in most of the U. S. missions. Thirty 16-mm sound projectors purchased last year by the Rockefeller Office for the exhibition of its non-theatrical 16-mm cultural subjects in South America are in the hands of cultural attaches at the U. S. embassies. These will be available for the screening of the special pictures.

Reports Favorable

First reports on the exhibition of non-theatrical subjects prepared under the direction of Mr. Whitney, and Kenneth MacGowan, head of his documentary unit, meanwhile are returning, through various channels, from South America. In general it is said that the two dozen titles already in circulation throughout Latin America are meeting with a warm response.

Cultural attaches at the U. S. missions and local South American committees which arrange the exhibition of the non-theatrical 16-mm pictures fill out elaborate reports on each showing. They are required to list attendance, type of audience, place of screening and audience reaction on films which are forwarded to the Coordinator's film office in New York.

Phil Reisman, in charge of distribution for Mr. Whitney, and spokesman at the motion picture section's office declined to reveal details of the screenings and exact totals and locations of audiences.

From reports from regular film circles in South America, Latin Americans now in this country, and Washington sources it is estimated that 13,000 persons have seen the first half dozen pictures shipped southward. Exhibitions have been arranged at schools, educational societies, military colleges, libraries, hospitals and clubs. Also, medical, dental and health films prepared by the Whitney office have received wide circulation among Latin American medical colleges and societies. They have been cited in a number of medical journals.

To Expand Distribution

Numerous return engagements before groups which saw the original Whitney office pictures are reported, principally from Brazil, Argentina, Chile, Peru and Ecuador. Circulation of the pictures is said to be improving rapidly and an expanded distribution system, to relieve cultural attaches of the physical problems of arranging screenings is projected, Mr. Reisman revealed recently.

Among titles now in circulation, as reported in MOTION PICTURE HERALD on December 27 and March 14 are pictures on the defense forces, aluminum, North American colleges, science, tuberculosis, health, basketball, the Army, Navy and Air force.

The Rockefeller office will be a supervising agency for the distribution of the films using existing channels of 16 mm exhibition, according to current plans. The pictures will be distributed without charge for free showings only. University, educational, library and commercial 16-mm film repositories which handle the films will do so without charge to the Government.

Maroney Named to Post

Although the distribution organization is being set up primarily for the Rockefeller agency, it is understood that Lowell Mellett, Coordinator of Government Films, has instructed it to handle all 16-mm circulation in the U. S. of war emergency films made by the Government. Arch Mercey, Mr. Mellett's aide, last week conferred with Mr. Whitney's staff at New York on plans to put Office of Emergency Management films into early circulation through the medium.

Robert Maroney has been named executive officer under Phil Reisman, adviser on distribution, and will supervise the showings from New York. Nominees for two of the four regional offices contemplated by the Whitney office were also revealed this week.

Charles R. Reagan, chairman of the standing advisory committee of 16-mm distributors, reportedly will head the Dallas and Southwestern territory. Paul Reed, director of radio and visual education in the Rochester, N. Y., school system, has asked for leave to represent the Rockefeller committee in Chicago. Appointments for New York and Denver are expected soon.

13 TITLES SELECTED FOR DIPLOMATS

Titles requested by the Whitney office in behalf of the State Department agents in Latin America include, to date:

"Confessions of a Nazi Spy", Warners, 1939.
"The Mortal Storm", MGM, 1940.
"Escape", MGM, 1940.
"Young Tom Edison" and "Edison, the Man", MGM, 1940.
"Young Mr. Lincoln", 20th-Fox, 1939.
"Abe Lincoln in Illinois", RKO, 1940.
"Manhunt", 20th-Fox, 1941.
"Night Train", 20th-Fox, 1940.
"Lives of a Bengal Lancer", Paramount, 1935.
"100 Men and a Girl", Universal, 1937.
"The Life of Emile Zola", Warners, 1937.
"Sergeant York", Warners, 1942.

Lecturer Calls 'Good Neighbor' Films Failure

Hollywood's Latin policy was characterized as a "failure," with the good-neighbor films making more enemies than friends for this country, according to Julien Bryan, globe-trotter and film producer, who brought his own film, "Brazil," to the Forum audience last week at the Academy of Music in Philadelphia.

"On the whole, South Americans like us —and our movies. But they resent Hollywood's inaccuracies and bad taste in representing their countries in the movies," said the lecturer, who has lived in South American countries for many years, and whose aid was enlisted by the U. S. Government to promote the good-neighbor policy.

"Give them good all-out American movies, light operettas, torrid love stories, technicolor romances — and they'll whoop with joy from Brazil to Chile. But also give them a break," pleaded Mr. Bryan.

One of the greatest handicaps to inter-American good-will by means of motion pictures, according to Mr. Bryan, is the fact that all Hollywood films are offered to South Americans in English. "Walt Disney is the only film maker who goes to the trouble of dubbing his movies with both Spanish and Portuguese dialogue," he said. "That's why Disney's South American popularity is tremendous."

The worst sin committed by Hollywood, according to the lecturer, is the use of snatches of Spanish in films about Brazil, where the national language is Portuguese. "They get hopping mad and no wonder. How can you make friends with a guy if you don't even know what language he speaks?"

Films About U. S. Wanted

Two cardinal reasons are given by Mr. Bryan why Hollywood must not make movies about South Americans for South Americans. First of all, he claims, they're not wanted. Secondly, Hollywood couldn't make them even if they tried.

South Americans, says Mr. Bryan, are fascinated by their North American neighbors. They want to know more about them, their sports, their pleasures, their problems—in short, South Americans want Hollywood movies about the North Americans.

Mr. Bryan is particularly concerned over Hollywood's announced plan for film biographies of such South American heroes as Simon Bolivar and San Martin. "It's one thing to tell North Americans about these famous heroes. It's another to recreate them for the people to whom they have long been heroes."

Paramount Partners Convene

Paramount theatre partners from throughout the country are meeting this week and next at New York for conferences with Leonard Goldenson, Sam Dembow and Leon Netter, theatre heads. Early arrivals included G. Ralph Branton, Myron Blank, Joseph Dietch of Tri-States circuit, Des Moines, Fred Kent and Fred Rogers, Florida State Theatres, Julius Gordon, Beaumont, Tex., and Vincent McFaul of Buffalo.

Columbia Broadcasting Lists $4,804,733 Net

The Columbia Broadcasting Company reported a net profit for 1941 of $4,804,733, after all deductions, on Tuesday. It compares with $5,006,663 for 1940. Provision of $220,000 for contingencies reduced the 1941 margin. The figure represents the approximate profit on the sale of artist management subsidiaries. Earned surplus at the end of 1941 rose to $11,874,594 from $10,502,414 in 1940.

Income from sale of time, talent, records and other services during 1941 increased to $59,456,304 compared with $50,912,063 in 1940. Net income after time discounts, agency commissions and other deductions was $42,378,991 compared with $36,043,356 in 1940. William S. Paley, president, scored the FCC network regulations in his report.

Reagan Again Heads Visual Dealers

C. R. Reagan, Austin, Tex., was reelected president of the National Association of Visual Education Dealers at the third annual meeting, held in Chicago, March 28th.

Other officers are Olson Anderson, Bay City, Mich., vice-president; D. T. Davis, Lexington, Ky., secretary-treasurer. The board of directors consists of Frank Bangs, Kansas City, Mo.; Harry Barr, Morgantown, West Va.; J. E. Foss, Pittsburgh; Richard F. O'Neil, Boston; Keith H. South, Minneapolis; J. M. Stackhouse, Richmond, Va., and Louis H. Hill, Portland, Ore.

E. C. Waggoner, director of Science and Visual Education, Elgin, Ill., and L. C. Larson, Extension Division, Indiana University, Bloomington, Ind., appeared on the program, which was attended by more than 50 visual education dealers, manufacturers and producers.

Governor Lehman In Tax Film

To acquaint the public with the 25 per cent state income tax reduction Governor Herbert Lehman of New York is appearing in a film short, being shown throughout the state. The short, made by the State Department of Health, shows Governor Lehman explaining to a housewife and her husband the tax cut, not disclosed on the income-tax forms.

Zoning Plan Defeated

Oklahoma City residents fighting a proposed $40,000 neighborhood theatre drew a four-to-four tie before the City Planning Commission on a compromise zoning plan. The vote defeated a measure which would have permitted C. Y. Semple to take additional space, but he retained permission to build a theatre.

Negro Film Released

"The Devil's Daughter," with an all-Negro cast, will be released by Sack Amusement Enterprises on April 1st, according to the announcement from the company's office in Dallas last week. The feature was directed by Arthur H. Leonard and features Nina Mae McKinney and Hamtree Harrington.

Seidenberg Joins Colors

Hal Seidenberg, manager of Warners' Earle in Philadelphia, has entered military service. Mr. Seidenberg, who has been associated with presentation house management for the past 18 years, was given a farewell party by the local entertainment fraternity.

Garland-Grayson Film

Metro-Goldwyn-Mayer has announced that Joseph Pasternak will produce "American Symphony," featuring Judy Garland and Kathryn Grayson.

Committee of Six Meets on Coast

Three Eastern members of the Lawyers' Committee of Six, J. Robert Rubin, vice-president and general counsel of MGM; Austin C. Keough, general counsel for Paramount, and Joseph Hazen of Warner Bros., left New York for Hollywood on Sunday to continue conferences with the West Coast members of the group.

The committee of industry lawyers has been working for several weeks on plans to "streamline" and improve industry relations within the industry and with the public, press and labor. Mendel Silberberg, Herbert Freston and Maurice Benjamin, the Hollywood members, were in New York some time ago to confer on setting up the industry's new policy and procedure.

The Committee's conferences on the Coast this week will concern the over-all place of the motion picture industry in the war activity and how it can best serve in that connection. Organizing the industry for that purpose will be the objective of the meeting, it was reported. Conferring with the committee in some of the sessions was Lowell Mellett, Coordinator of Government Films, from Washington.

Meeting in New York

On Monday in New York, a subcommittee of the International Publicity Committee met at MPPDA headquarters to formulate suggestions for an international public relations program to improve the standing of the industry throughout the world. The subcommittee was instructed to look ahead for a year and plan what the International Committee in New York and the Hollywood Foreign Department Committee on the West Coast could do in collaboration for the good of the industry as a whole. The assignment grew out of an interchange of views between the East and West Coast groups. The subcommittee consists of Albert Deane, Paramount, chairman; Leslie F. Whelan, 20th Century-Fox, and Fortunat Baronat, Universal.

William Gordon of the RKO-Radio studios, a member of the Hollywood committee, was a guest at the New York session on Monday. He reported on the successful trip to Ensenada made by a group of screen stars to entertain Mexican soldiers guarding the coast, and on Hollywood's plans for the entertainment of Dr. Assis de Figueirido, assistant to the head of the Department of Press and Propaganda of Brazil.

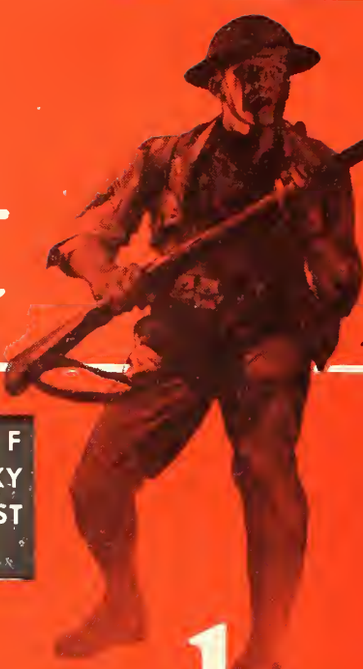
Hays, Coe Arrive on Coast

Charles Francis Coe arrived on the West Coast Wednesday for his first Hollywood visit since he was named general counsel to the MPPDA and executive assistant to Will H. Hays. Mr. Coe's appointment was announced last week. He will be on the coast for several days, conferring with officials of the Production Code Administration and the Association of Motion Picture Producers. He accompanied Mr. Hays westward.

Jack Bryson, MPPDA official in charge of legislative matters, was in New York from Washington last Thursday to confer with Will H. Hays and other MPPDA officials.

OMAHA — NEW ALL-TIME SUNDAY RECORD FOR ORPHEUM WITH "TRIPOLI"! EVEN GOOD FRIDAY OPENING WAS TERRIFIC!

On land or at the



NEW YORK—2ND WEEK OF WORLD PREMIERE RUN AT ROXY IS BIGGER THAN FIRST—AND FIRST WAS BIGGEST IN YEARS!

are the boys



TO THE SHORES OF TRIPOLI

IN TECHNICOLOR

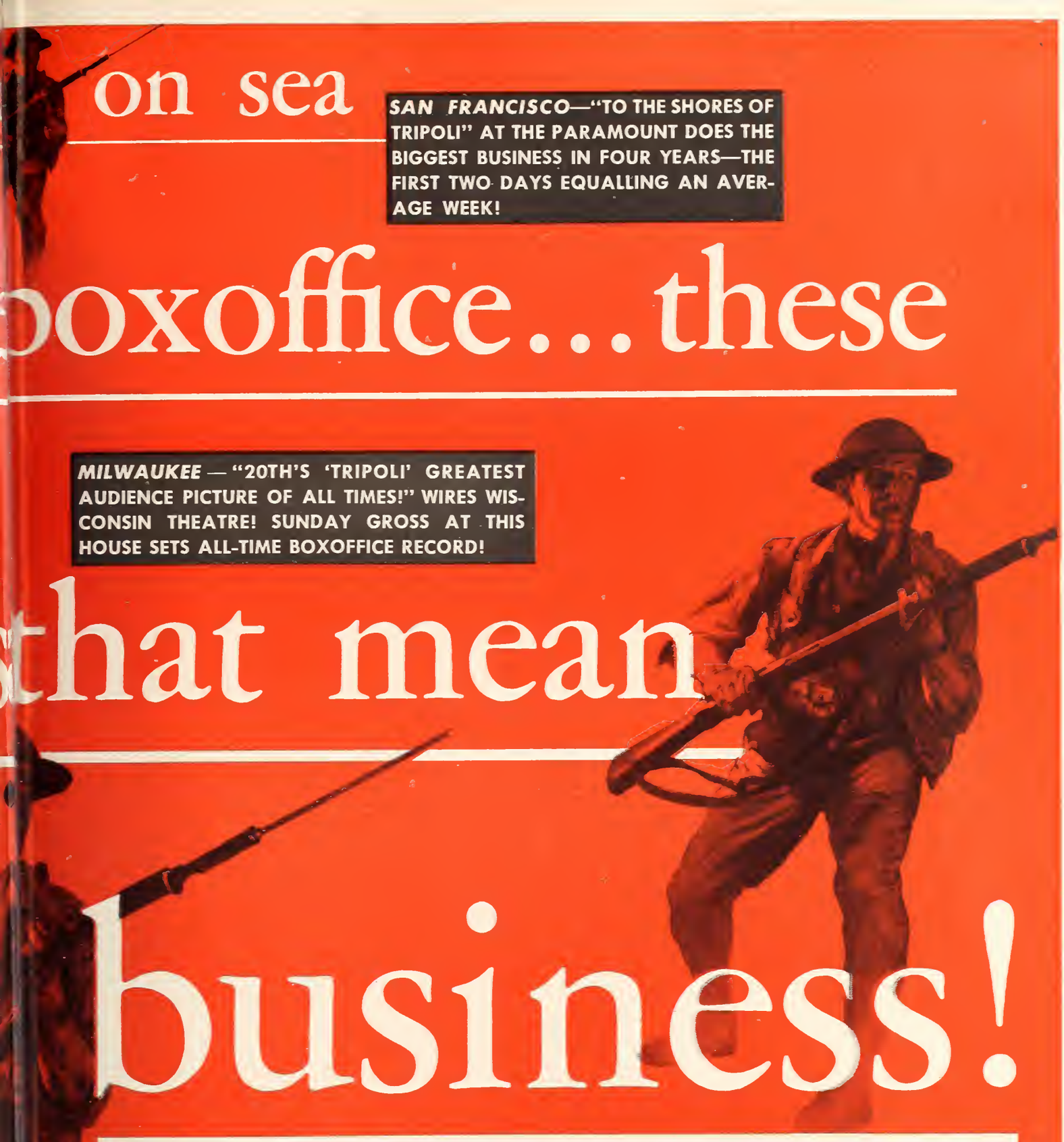
on sea

SAN FRANCISCO—"TO THE SHORES OF TRIPOLI" AT THE PARAMOUNT DOES THE BIGGEST BUSINESS IN FOUR YEARS—THE FIRST TWO DAYS EQUALLING AN AVERAGE WEEK!

oxoffice...these

MILWAUKEE — "20TH'S 'TRIPOLI' GREATEST AUDIENCE PICTURE OF ALL TIMES!" WIRES WISCONSIN THEATRE! SUNDAY GROSS AT THIS HOUSE SETS ALL-TIME BOXOFFICE RECORD!

that mean



business!

SAN DIEGO—DUAL RUN HERE SENSATIONAL AND UNPRECEDENTED! (FIRST TIME IN LOCAL PICTURE HISTORY THAT ANY ATTRACTION HAS BEEN HELD OVER IN TWO THEATRES!)

20th CENTURY FOX

WAR OPENS KEY POSTS IN THEATRE FIELD TO WOMEN

Managerial, Projection Jobs Staffed from Distaff Side; School Started

by JEANNETTE E. SAMUELSON

Tapping of theatre personnel for armed service is sending women to fill the posts in large numbers, to actual theatre operation and management, to service staffs, and even to projection.

That women will be occupying important posts in film exhibition within the year, was the prediction this week by large circuit operators. They agree that with the extension of the Army draft, and the foreshadowing of more men with technical skill switched to actual war effort, replacements by women will take a wide swing within the next months and steadily increase as the war's demands on manpower continue.

In the history of theatre exhibition in this country, this will be the first time that women have actually been called upon for more than usherette or publicity promotional purposes in theatres. In the last world war, 25 years ago, the industry was still growing and had little to teach the rudiments of theatre management to females. With the exception of scattered employment as usherettes, principally in midwestern states, women did not penetrate exhibition as they are doing now. There have been however, scattered instances of women in theatre ownership or management places, usually taking over operations previously handled by husbands.

Promotions in Circuits

With an eye toward future developments, such circuits as Tri-State Theatres, Pioneer Theatres, Dipson and others have broken the solid-male tradition of the theatre and are promoting women employees to managerial and assistant manager posts. In addition, other circuits and independent operators are employing women as ushers, indicating a rapid increase in this direction.

One phase of the war, the continued drafting of women for defense production, has created a falling off of matinee business in Philadelphia theatres, it was reported from that city recently. Thousands of women who have been drawn into factories in and around the city who normally visited downtown and neighborhood houses for matinees, have changed their movie-going habits either to late evening shows or weekends, it was said. The situation is duplicated in other industrial centers throughout the country, according to reports from the field.

Perhaps the most significant innovation for exhibitor consideration in handling the problem of women replacements in key positions of film theatres, is the training school in Atlanta, Ga., which Fred Coleman, operator, launched a few weeks ago and which now has the sponsorship of such Georgia circuits as Lucas & Jenkins, Wilby-Kincey and the W. T. Murray theatres.

NEW TASK FOR USHERETTES

Three theatres in downtown New Orleans — the Saenger, Tudor and Globe — last week inaugurated a checking service for their women patrons which is reported to have aroused enthusiastic support.

Mothers who wish to go shopping, but have no place to leave their children, take the youngsters to the afternoon show at either of the three houses, all of which employ usherettes. The girls take the number of the children's seats and during the performance keep watchful eyes on their charges. When mother returns from her spending spree and calls at the theatre, the usherette gets the child and turns him over to his grateful parent. The service was launched to accommodate pre-Easter shoppers and will continue indefinitely, it is understood.

Mr. Coleman is credited with originating the idea to train women for managerial and projectionist posts. In response to an advertisement explaining the project, 369 women made applications for registry. From these applicants, 175 invitations were sent out to the first session which was an I. Q. test prepared by Dr. H. W. Martin of Emory University's psychology department. Actually, 209 women—high school seniors, housewives and grandmothers whose average age was 35—enrolled for the initial course at the Hangar Theatre located near the city's Airport.

After the test papers were graded, 35 women were selected for the manager's training course and 20 for the projection operator's school. The first of these courses are to be held in a part of the Fox building in downtown Atlanta and the second in the Hangar.

"The job of projectionist isn't difficult for women," Mr. Coleman believes. "It requires no physical strength. There already has been such a demand for skilled mechanics, and apparently there will be a much greater demand in the future. I feel that this is one department that easily can be handled by smart and capable women. That will leave the real mechanics for use by the Government in war production," he said.

Difficulties Pointed Out

Mr. Coleman pointed out that the life of a lady manager would be more complicated than she expected. "She will have to select the films for her theatre, hire and fire the 10 to 14 members of her staff; pay the bills; keep the records and handle advertising and correspondence," in addition to creating exploitation and promotion ideas. She will have to handle patrons who want their money back and others who occasionally cause disturbances. She will have to know how to deal with the woman patron "who brings Junior, aged 2, and iron-lunged, to see the sociological drama of the year." She also must learn to brace herself to deal with children whose spirit for exploration is manifested by their cutting up the upholstery or by putting slugs in the popcorn machine in the lobby.

On the whole, however, Mr. Coleman thinks the "inherent tact, and natural managing instincts of women will be well adapted to theatre operation."

The classes will be conducted by projectionists, exhibitors, theatre managers, and advertising and publicity men.

Wives Chosen First

According to R. B. Wilby, president of the Wilby-Kincey circuit, the promoters of the school have gone to considerable trouble in compiling data upon which to base their courses. They do not at this time make any specific statement as to the length of the course, believing it would be wiser to operate the school for such time as the progress of the students themselves seems to justify.

Contrary to some reports that the school was launched following a misunderstanding between Atlanta neighborhood houses and the operators' union, the school sponsors assert that the idea was advanced principally as evidence that "theatre managers firmly believe the need for skilled mechanics in war work and the inevitable man shortage due to military service makes the training of women for such work a definite public service."

It is understood that first choice for enrollment in the school has been given to wives of theatre employes who expect to be called soon to the armed forces.

First Woman Projectionist

The town of Statesville, N. C., claims the honor of having the first woman motion picture theatre projectionist in the United States. Pert, blue-eyed, 17-year-old Virginia Warren is a projection operator at the Palace Theatre.

According to Major I. C. Holloway, manager of the house, Miss Warren has held the post for more than a month and "rates with the best veterans." The Major says he has been in the business 21 years and has never before seen a girl attempt the job. Her ambition is to become a theatre manager.

While other girls of her age are busy with parties, dances and dates, Miss Warren foregoes the teen-age activities to pursue her course—that of fitting herself for the self-appointed task of learning how to run a motion picture theatre. And her ambition doesn't end in the projection room. After hours, she spends her spare time learning advertising, promotion, finances and other phases of theatre management. She wants to know how and why a theatre operates and is making a good start, accord-

Women Praised for Ability in Exhibition

(*Continued from opposite page*)

ing to the management. Frequently, she dons overalls and rolls up her sleeves to help tackle a problem in the maintenance department.

The skill and intelligence with which this young woman handles her job has inspired Major Holloway to plan training courses for other young girls who eventually may be called upon to fill vacancies left by theatremen off to military service.

Beverly Richards, 22, of Jefferson, Iowa, is one of the newest recruits to the ranks of women theatre operators in that state. She recently was appointed manager of the Iowa and Howard houses at Jefferson by the Pioneer Theatre Corp., and is the first woman the circuit engaged to reign supreme over one of their theatres.

Miss Richards began her motion picture career as cashier at the Howard seven years ago when she was only 15, and has since served in that capacity in both houses. She also was given opportunity to work in the manager's office in her spare time

When Melvin Kinkead, former manager, was called to active duty in the Iowa Home Guard recently, Pioneer decided that Miss Richards was the "logical person" to select as his successor as she "knew the work better than any outside person that could have taken his place."

Warner Circuit Hires Assistants

Some weeks ago, a report from Pittsburgh indicated that Warner Bros. circuit there was considering hiring women as managers and assistant managers. In the Warner houses in Ambridge, Pa., and Morgantown, W. Va., for instance, women are now holding assistant manager posts. Meanwhile, the Casino and the new J. P. Harris houses in Pittsburgh have engaged girl ushers and the owner of the former theatre reports that the girls have been well received by audiences. He also expressed the opinion that women helped to maintain order better than boy ushers.

In that same city, Morris A. Rosenberg of the Allied Motion Picture Theatre Owners of America declared, "There is no doubt that the near future will bring women into our business, particularly as assistant managers and ushers. Women may even be handling some theatre projection booths in the future."

Comerford circuit officials in Pennsylvania report that for the present they will continue to maintain male personnel. With the exception of a few houses among the 120 it operates, Comerford employs boys chiefly in the pre-draft age, 16 to 18, as ushers. Currently there are about 100 boys thus working in the circuit's city theatres with about 250 in the region.

Usherettes will be employed at the new Surf Theatre in Chicago, operated by Harry and Elmer Balaban. The Surf is the old Dearborn which was remodeled. Originally, the owners intended to engage a crew of male ushers but the shortage of young men for the jobs, due to the draft, necessitated the change.

C. E. Potter, manager of the Mayfair Theatre of the Wometco circuit in Miami, announced a short time ago that he had engaged girl ushers. His is the first theatre in the area to make the change, it was reported.

In Buffalo, at Dipson's Amherst, a neighborhood house, Dorothy Moore, former secretary to Andrew Gibson, general manager of the circuit, was appointed manager. She succeeded John Finley who enlisted in the Marine Corps. Miss Moore is the first woman to hold such a post in the circuit.

Margaretha Hudgell, formerly with Esquire in Davenport, Iowa, operated by Tri-States Theatre Corp., was promoted to the post of assistant manager of the Rocket, at Rock Island, Ill., a Tri-State house.

Pioneer Theatre Corp. of Minneapolis recently appointed Beverly Richards, 22, as manager of the Iowa and Howard Theatres in Jefferson, Iowa, to succeed Melvin Kinkead who resigned to enter military service. Miss Richards is the first woman given such a post by the circuit, which operates theatres in Iowa and Minnesota.

Ruth Jet, formerly associated with advertising agencies and department stores in exploitation work, is the first woman press agent to crash into the Cleveland film theatre field, it was learned recently. She was appointed publicity director of the RKO Palace by Clem Pope, division manager, to succeed George Mitchell.

The A. G. Constant circuit in Ohio, named Janet Burt house manager of the Palace in Canton to succeed Ralph Russell who enlisted in the Navy. George A. Delis, district manager for Constant, announced the appointment and pointed out that Miss Burt was the first girl to hold an executive post in a Canton theatre. With her assignment, the Palace is now entirely staffed by women.

Accolade of the first women bookers in Memphis goes to Gerry Clifton of Paramount and Mary Blanche Mobley of Warners. Miss Clifton succeeded Tom Donahue, now in the Army, and Miss Mobley replaced Lonnie Davis.

Jane Goldsmith became manager recently of Welworth's Fifth Avenue Theatre in La Crosse, Wis., succeeding Gene Bender. Miss Goldsmith was with the Welworth management for five years, serving as secretary to Ted Bolnick.

Lady Assistant Manager

Catherine Callahan is the first woman appointed to an executive position in a Springfield, Mass., theatre. She is assistant manager of the Arcade in that city. The theatre also reported it is switching to girl ushers. Miss Callahan formerly had been chief cashier at the Paramount in the same city.

From Atlanta, Ga., reports are that Aubrey Nesbitt, manager of the Fairfax in East Point, is getting ready to turn over the management to his wife. Ashfield Yarbrough, manager of the Sylvan in the same town, is preparing his wife for his job, in the event that military ser-

(*Continued on following page*)

From the Distaff Side





Mrs. Rose Poole, above, president of Klamath Theatres, Inc., owner and operator of five theatres in Klamath Falls, Ore., one of the pioneer women in the field of theatre exhibition in the United States, who began her career in 1917, is an exemplary inspiration to two young newcomers.

Beverly Richards, 22, above right, of Jefferson, Iowa, recently appointed manager by Pioneer Theatres Corp. of the Iowa and Howard theatres in Jefferson.

Virginia Warren, 17, right, said to be the first woman theatre projectionist in the country, of the Palace theatre, Statesville, N. C.



WOMEN FILL THEATRE POSTS

(Continued from preceding page)

vice calls. Doris Brook, a former cashier of the Fairfax, is studying to become a projectionist.

To date, both circuit and independent exhibitors generally have maintained a policy of promotion from the ranks to fill managerial vacancies, which policy, because of the war, will involve women who are being promoted to fill vacancies.

Loew's, for example, has been making a survey of all its women employes, cashiers, usherettes, matrons and others, to determine whether or not they are adaptable for promotions to more important posts.

Loew's Makes Them Managers

For many years, Loew's has given responsible positions to women as theatre managers or assistants. In New York, five Loew houses have women managers: the Astor, with Mrs. Louise Leonard at the helm; the Lexington, manager by Mrs. Grace Niles, the Sheridan Square, which Miss Phyllys Paige operates; the 77th Street Theatre, over which Mrs. Bessie Dove rules, and the Post Road, in the Bronx, managed by Miss Emma Rodgers.

Mrs. Niles has the distinction of being the first woman engaged by the circuit as a theatre manager. She has been in the business for 24 years. She began her career as an usher and later, cashier, of Loew's Ridgewood in Brooklyn. She was cashier at the Broadway theatre in the same borough. When the "Big Parade" opened in New York at the Astor in 1925, Mrs. Niles was cashier and two years later, at the premiere of "Ben Hur," at the Embassy, which MGM leased, became cashier, later promoted as house manager at that house. For seven years, Mrs. Niles has been manager of the Lexington and has "liked every minute of it."

"Nobody can grow old in this business," is her philosophy. "There are too many things happening all the time and you constantly are faced with problems that need immediate solution," she recently told a reporter for MOTION PICTURE HERALD. Theatre audiences, she said, "are fascinating to study." She modestly attributes this study to her continued enthusiasm for her job, but her colleagues point ot that her sense of humor, charm, quiet but efficient manner and "real understanding of people" have endeared her to audiences and staff alike.

Pioneers in the Field

There have been few women theatre owners in the United States. With the development of the industry through the years, wives of operators in many instances, have shouldered management responsibilities with their husbands, later taking over alone.

Mrs. Rose Poole, for example, president of the Klamath Theatres, Inc., operating five houses in Klamath Falls, Ore., started in the theatre business with her husband in 1917 when they opened a 400-seat house called The Liberty in Klamath Falls. In 1924 they purchased the Pine Tree Theatre and in 1929 opened the Pelican which is the largest of the five, seating 1,500. In 1930, they remodeled a building and opened the Rainbow which is the second-run house of the circuit. When Mr. Poole died in 1939, his wife took over complete management of the theatres.

"I see no reason why women cannot operate theatres as well as men," Mrs. Poole recently wrote to MOTION PICTURE HERALD, "and it looks now as if the present conditions will necessitate some women operators, or at least house managers. We are using girl ushers in all our theatres now as the draft made this necessary," she reported.

In Pittsburgh and surrounding areas, for instance, there are nine houses managed by the ladies, including the following: Grand, at Elizabeth, Pa., Mrs. Luise M. Muir; the Dean, Williamsburg, Mrs. R. D. Grossmyer; Rialto, Renovo, Mrs. J. J. McFadden; Tidioute, in Tidioute, Mrs. J. B. Christy; American, Erie, Mrs. E. Hauer; Grand, Philippi, W. Va., Mrs. E. Phillips; Princess, Shinnstown, W. Va., Miss L. B. Monroe; Manningtown, in Manningtown, W. Va., Mrs. B. C. Church, and the Paden City, W. Va., by the Misses Pomeroy and Gagney.

Two central Pennsylvania circuits have women bookers, Miss M. E. Shusley, for the Clearfield Amusement Co. in Clearfield, and Miss C. Walker, for Ideal Amusement Co., Johnstown.

In Cincinnati, where quite a few theatres, particularly the first-runs, have been employing girl ushers for some time, there are but three women theatre operators who have managed houses pior to the war: Mrs. Rose Wienecke, who operates the Western Plaza; Mrs. E. A. Shard, of the Monte Vista, Emery and Shard, and Mrs. Emma L. Shakespeare, operator of the National, a suburban house.

Two Owners in Virginia

Although there are no women managers in Virginia to date, there are two women theatre owners; Mrs. Bertha Gordon, of the Palace and Wythe houses in Newport, and Mrs. F. W. Carper, of the National and Roxy theatres in Martinsville. Both women are active members of the MPTO of this state. The only woman manager in the Connecticut territory is Julia Smith, of the Warner State in Waterbury. Miss Smith has been with the theatre for the past 12 years, originally starting as cashier. Mrs. Albert Smith of the Tower and Colonial, at Walnut Beach, is active with her husband in the operation of these two houses. Mary Vuono, who several years ago leased her interests in Stamford theatres to Edward Peskay, now has retired from active participation in the theatre business. Mrs. Lucy Flack, who operated the Capitol at Milford for many years, recently sold out to Bernard Gordon.

In Indiana, the following women operate theatres: Mrs. Ethel Luckett, who runs three, including the Indiana at Scottsburg; Mrs. Grace Wolfard, the Hamilton, Indianapolis; Mrs. Annette Kuebler, two houses at Jasper; Mrs. Elsie Blessing, the Royal, Danville; Mrs. William J. Haney, Milan, at Milan, and Mrs. Iva Moore, the Orpheum, at Mitchell.

One of the best known woman exhibitors in New England is Mrs. Lillian Couture, manager of the Strand Theatre, a neighborhood house in the Cleghorn section of Fitchburg, Mass. She became manager of the theatre in 1930 when she and her husband purchased it.

Owns Two in Buffalo

In Buffalo, Mrs. A. C. Behling owns and manages the Ellen Terry and also owns the Sylvia, which is managed for her by Mrs. R. M. Gram.

With her husband, George Gammel, Mrs. Dorothy Gammel owns and runs four neighborhood houses in the same city: the Unity, New Ariel, Colonial and Columbia. Mrs. Francis Partyka manages the Sheldon which she took over about a year ago from Percy Knight.

Women in the Pacific Northwest who are managing their own motion picture houses, in addition to Mrs. Rose Poole, president of Klamath Theatres, Inc., are: Mrs. Larson of the Crest Theatre and Mrs. Lockwood of the Irvington, in Portland, and Mrs. Sue Perunko of Tacoma, Wash., who owns the Kay Street and Sunset.

Dean of women operators in Wisconsin is Mrs. A. W. Nagle, owner and manager of the Crescent in Shawano, who has been in the field for about 25 years. Other well known distaff side exhibitors in the state are Sarah Eskin, operator of the Richland and Eskin houses in Richland Center; Harriet Eckhardt, of the Palace, Rapids and Wisconsin in Wisconsin Rapids; Lucille Forbes, operating houses in Prairie du Sac, Merrill and Spring Green; Mrs. Odeal Speaker, De Pere; Miss N. T. Thompson, the Ritz Theatre in Wausau; Ann Clark, Lyric in Tomahawk; Mrs. R. H. Vogel, Empire in Manitowoc, and Mrs. Walter Krusienski, the Douglas in Racine.

Prominent in St. Louis

Probably the most distinguished member of the fair sex who is seen along St. Louis' film row is Mrs. Alpha Hisey of Nashville, Ill., mother of Gradwell Sears, vice-president in charge of distribution of United Artists. Mrs. Hisey is considered by theatremen in the area to be one of the ablest operators particularly for her promotion work and film purchases.

Mrs. I. W. Rodgers of Cairo, Ill., owns a number of theatres in southern Illinois and eastern Missouri. Mrs. George Karch, of the Rolla and Dixon in St. Louis, is another veteran exhibitor.

Others in that same area are: Mrs. Frank Clay Tabler, Ivanhoe; Mrs. Bess Shuler, Roxy and Columbia, who is the wife of Matt Schuler, booking manager for St. Louis-Amusement-Fanchon & Marco, Inc.; Mrs. Bernice Montgomery of Chaffee, Mo.; Mrs. D. W. Williams, who has theatres in Union, Hermann and Ownesville, Mo.; Mrs. Frieda Paul of Carlinville, Ill., and Mrs. R. W. Major of Perry, Mo.

Many in Philadelphia

In Philadelphia, many women figure as part-owners of theatres in partnership with their husbands or relatives, but have taken no active part in the operation of the houses. At the present time, however, only two women are active exhibitors. Last year, Mrs. William Wolf, wife of a Warner theatre manager, took over the Hill Theatre in the Chestnut Hill section, in association with Samuel Singer. And earlier this year, Edna Felt bought the Southern, in the South Philadelphia section, from a member of her family.

Until last month, Rose Hexter was a prominent exhibitor in the city, operating the Dixie, Pastime and Breeze houses, all in South Philadelphia. However, the properties were all part of an estate and the houses were sold to A. M. Ellis, independent circuit head.

Wives Are Managers

Several women in Nebraska and western Iowa are theatre managers and should the war necessitate it, observers in that territory contend that many others could take over to replace present men owners and operators. In a few communities in the Omaha section, husbands own and operate some other enterprise while their wives manage the theatres; Mrs. Henry O. Peterson operates the Grand at Genoa, Neb.; Mrs. C. C. Goodrich manages the Rialto at Stromsburg; Mrs. Fred Schuler runs the Humboldt, at Humboldt; Mrs. A. E. Thacker does most of the managing of the Soo and State houses at South Sioux City; Mrs. Jennie Wickman operates the Lyric at Tekamah; Mrs. Dick Lysinger manages the Paramount at Ansley, and Pearl Hardin manages the Pender, at Pender.

Other women theatre managers include: Virginia Blakeley, Arcade, Arcade, N. Y.; Caroline C. Stuart, Morgan, Grundy, Va., and Mrs. B. W. Dickinson, Hamlet, Hamlet, N. C.

"3RD WEEK at the Boyd, Philly! That's brotherly love! And sisterly, too!"

"2ND WEEK in New York draws best Easter business in eight years! Happy Easter!"

HENRY FONDA

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de HAVILLAND

and

JOAN LESLIE

in

"The MALE ANIMAL"

with

JACK CARSON • EUGENE PALLETTE • HERBERT ANDERSON

Directed by ELLIOTT NUGENT

Screen Play by Julius J. and Philip G. Epstein and Stephen Morehouse Avery • From the Play by James Thurber and Elliott Nugent • Produced by Herman Shumlin



"...e "ANIMAL" chased ...e Bride Came C.O.D." ...ght out of the rec- ...ds in New Haven!"

"And made by WARNERS ...as if anyone else could!"

"A wonderful house-hold pet...try it in your house...it'll hold!"

PROFIT OR PATRIOTISM ISSUE ON BRITISH OFFICIAL FILMS

Exhibitors Protest Clearance, Preferred Runs on Top Drawing Pictures

by AUBREY FLANAGAN
in London

Thirty months of collaboration between the Government and the motion picture industry on the processes and mechanics of propaganda have left more than one problem still unsolved. Not least of these is whether the propaganda itself as it reaches the screen shall be paid for in terms of profit or of patriotism.

Exhibitor protests against the present system involving some free distribution and some commercial sales, are strong but agreement is had that to distribute all of the films of all types free would lead to obligations to show them whether good, bad or indifferent.

Exhibitors who have for nearly two years at every performance given at least five minutes of their screen time gratuitously to the Ministry of Information's propaganda films, as opposed to their newspaper confreres who sell their space at the approved market price, are now increasing objections to the Ministry's methods of trading in their major propaganda pictures, such as "Target for Tonight," "Ferry Pilot" and their ilk. These supposedly more commercial production are not distributed on the general gratuitous basis, but portioned out through the distributors for sale on ordinary commercial percentages or at flat rentals.

Criticism Voiced

The result has been, it is claimed, to deprive the most willing collaborators among the independents of product which goes naturally to the circuits, or at best to the highest bidders.

The matter was raised this month in the CEA General Council and a discussion provoked in which there was sharp criticism, not only of the MOI itself, and of the circuits, but no less of the Association for their official unwillingness to do anything about a change.

From two exhibitor groups came protests against monopoly booking of the MOI's more ambitious productions, suggestions that the Films Division be asked to alter its methods. By a majority vote the question was shelved. The dissatisfaction remains, in some areas it has intensified.

The facts are simple. As already indicated, every exhibitor in the country is under agreement to show a MOI five minute film in every program. The agreement has in general been observed, though probably there have been some defaulters, scattered and occasional. But when the MOI has a higher grade subject, of the calibre of "Target for Tonight" or "Ferry Pilot," the film is passed by rota to a distributor and is marketed in the ordinary way In general the circuits, with their stronger booking power, have had an immediate grip on all such films, and exercise in many areas a virtual monopoly.

Against this situation exhibitors have begun to complain, on the grounds that since they do a daily voluntary service to the Ministry it is unfair that they not be allowed to share in any material advantages which may accrue from the showing of the more box office production. Is this propaganda, they ask, to be motived by patriotism or profit?

If the Government wants the widest circulation for their films, they have suggested, this is not the way to secure it. If profit is to be the arbiter then they should not be expected to screen five minute propaganda films which have little if any entertainment value, which often provoke the derisive intervention of the audience, or sometimes become what are known here as "bar turns."

Exhibitors Urge Clarity

If the prime and ultimate purpose of the MOI is not profit but propaganda only, then the widest possible market should be aimed at, the entire machinery of distribution overhauled and the films placed on an open market without monopolies, clearance, or other preferential treatment. The smaller independent's public should have as easy access as the public of the circuit super. Rentals should be as low as possible, or the films issued free. No exhibitor, so far, seems to have suggested that the picture house, like the newspaper, should be paid for the publicity it supplies, though the picture house reaches a potential public of 20,000,000 weekly.

There is, of course, no compulsion upon exhibitors to do the MOI's propaganda work. The screentime is given gratuitously. But Brendan Bracken has, on at least one occasion in the Commons, said if he could not be assured that MOI films would continue to be shown under the existing arrangements he would be ready to consider other measures.

Already some exhibitor circles are looking askance upon the propaganda in newsreels, whose function, they contend, is to supply news and not propaganda, have even questioned whether the service was being paid for.

None the less, some more cautious spirits in CEA circles seem happy that there has been no attempt to dictate to the MOI, are satisfied that the present system of voluntary screenings is confined to five minute subjects. Otherwise, they suggest, it might be incumbent upon the exhibitor to show all manner of dubious and uncommercial matter with question or redress.

Distributor circles, too, take the view that the relatively competitive method acts as a spur to entertainment quality, keeps the Crown Film Unit and its associated production groups with one eye on the box office. The increasingly box office quality of some of the MOI's production would seem evidence for this thesis.

Meanwhile, as reported in MOTION PICTURE HERALD, conversations are on between the MOI and the Board of Trade regarding the classification for Quota of certain MOI production which would normally be outside the category on the score of their production cost being too low. Action is expected in this regard.

Whether the exhibitor discontent will jell into further action against the existing distribution system remains to be seen. The current discussions will at least have been helpful in clearing the air.

BRITAIN MAY NAME U. S. FILM EMISSARY

The British Government is understood to have given consideration to the idea of appointing a British Government representative to Washington, charged with supervising film affairs as they concern England.

It is thought probable in London that such work would chiefly concern propaganda film matters and the distribution of British films in which the British Government is interested.

Official confirmation of the reports cannot be obtained. Among those of the industry reportedly mentioned for such a post is Sidney Bernstein, chairman of the Granada Theatres and Bernstein Theatres, Ltd., and well known industry executive.

Mexico Has Government Technical Adviser

by LUIS BECERRA CELIS
in Mexico City

Producers now have a free Government service which should prove most valuable to them. Foreign Minister Ezequiel Padilla, who is also a well known author and recognized historian and folklore authority, now in Washington negotiating a $50,000,000 loan for the Mexican mining industry, is serving free as counsellor regarding regional history, customs and costumes. He is particularly well posted on the romantic Mexican southwest, his native country.

Sr. Padilla offered his services when a congressional committee, of which Congressman Mario Lasso is chairman, advised the Government to take steps to assure the authenticity of Mexican pictures when they dealt with regional history, customs and costumes.

▽

One of Mexico's top cameramen, Agustin Jimenez, is going to war with his camera. He is the first Mexican cameraman to get such an assignment, given by the Royal Advertising Agency of Cuba. Sr. Jimenez is to start for Canada late in April and then go to England to make war pictures.

WASHINGTON BREAKS DATE WITH FILMS ON PRIORITIES

WPB Meeting Postponed, or Ignored; Plans for Theatre Closings Denied

There's not a branch of motion pictures that hasn't been awaiting word for weeks from Washington on where it stood on priorities in the war. This week the motion picture business came the closest yet to learning its position in the United States Government's pattern for allotting materials.

Washington, unofficially, did reveal that, contrary to reports, the Government has no immediate intention of arbitrarily closing some theatres, and that, as of present intention, all can continue in operation as long as the allotted equipment and materials may be available.

The motion picture's position in America's war effort has already been established as it concerns the delivery of finished product for the bolstering of morale of both public and the armed forces, and for the training of those armed forces. It was so established by repeated public utterances heard since Pearl Harbor from high military and Governmental places, even from the President, himself.

Still to be established, however, is the industry's war position in securing the necessary tools for delivering that finished product.

Industry chieftains had requested, some two weeks ago, and had been granted, an appointment to talk about priorities with designated representatives of the War Production Board. That date was set for 2:30 P. M., Tuesday, and was verified by WPB authorities as late as Monday night, in long distance conversation initiated by motion picture leaders who had assembled in New York for the purpose of going to Washington, from Hollywood and Broadway.

Arriving Tuesday at the meeting place, on the third floor, second wing, of WPB Temporary Building E, at 5th and D Streets, Northwest, where WPB's M. D. Moore was to preside, the industry executives learned, with no little surprise, that it was all a mistake, that there was no formal appointment; or, if there had been one, it had been called off for reasons not to be made public.

Rodgers Headed Delegation

The War Activities Committee in New York had heard nothing in advance of any postponement. Some pointed out that industry representatives had planed and trained in from Hollywood for the conference. Barney Balaban, Paramount president, was to have led the delegation. He was ill and William F. Rodgers, vice president and general manager of Loew-MGM, went in his place.

At first, Washington sources disclaimed any knowledge of "an April 7th date with the film business." Later it was explained that, perhaps there had been an appointment, but it had been postponed in order to give industry representatives time in which to prepare themselves for a later formal discussion of the priority orders which the War Production Board proposes to issue—orders which speculation has variously predicted would result in as much as a 50 per cent slash in production and a 33 1-3 per cent closing of theatres.

On Wednesday, officials of the WPB in charge of motion picture allotments, said no consideration had been given to the closing of theatres. On the contrary, it was said, efforts are being directed toward keeping all presently-operated houses open. They added, however, that, eventually, it might be necessary for some exhibitors to close because of material shortages which would make maintenance of their equipment impossible. "But that is something not of immediate concern and may never occur," Washington reported.

Exhibitors' Advisory Committee

Meanwhile, the WPB discloses that an exhibitors' Advisory Committee will be formed, similar to the producers' advisory committee named by the Board last week, and which producers' group had the date with the WPB on Tuesday. The exhibitors' committee also is expected to consult with WPB officials, on matters relating to exhibition, prior to the Board's issuing priority orders for theatre operations.

The WPB in Washington, later on Wednesday, further discussed the original Tuesday conference postponement by explaining that those industry members who had gone to Washington did have informal discussions with WPB officials at which they were apprised of the most important matters with which they should prepare to deal. As one WPB official put it, they had a "dress rehearsal" of the conference that is to come.

One industry official, in New York, disagreed, declaring "It certainly did not seem like any 'dress rehearsal' to me."

WPB's Mr. Moore, it was said, requested that those attending the informal discussions, "pledge to silence." It was explained that any and all information for news and trade press consumption was to come only from the Moore office.

Washington further explained that while no specific date was set for the actual meeting on production priorities, it is unlikely that any curtailment orders will be issued beforehand.

Of possible relation to the position of the motion picture business in materials allotted, is the fact that Mr. Moore, in charge of arrangements for film material allotments, acts in the capacity of Director of the WPB's Consumers' Durable Goods Division. Sometime between that Monday night telephone call from New York by industry leaders seeking verification of their Tuesday conference, and the next morning, Mr. Moore's superior, Donald M. Nelson, chief of the War Production Board, issued a statement to the public press announcing that production of almost all "consumer durable goods" would halt within three months.

Conjecture on Nelson Order

There were some in Washington who observed that, perhaps as a result of Mr. Nelson's pronouncement, the WPB's Consumers' Durable Goods Division which has been drafting priority allotments for the motion picture business thought it advisable first to discover if there was any possible relation between the new Nelson order and films before talking with film leaders.

On the industry committee which was supposed to have met the WPB officials Tuesday were: Mr. Rodgers, substituting for Mr. Balaban, Harvey Briggs, Warners; L. H. Buell, Paramount; Frank Cahill, Warners; Arthur Greenblatt, Producers Releasing; Donald E. Hyndman, of Eastman Kodak and the War Activities Committee: John J. O'Connor, Universal; George Smith, Columbia; William Spencer, Loew's; Steve Broidy and Lindsley Parsons, Monogram; George P. Ulcigan and Thomas E. Mahaffy, Soundies Distributing Corp., and Alex Kelly, 20th Century-Fox.

Also, Richard De Rochemont, March of Time; Fred Schmidt, Erpi; Barton Kreuzer, RCA; Ned Depinet, RKO; I. E. Chadwick.

EXCHANGES SAVING VITAL MATERIALS

Conservation of materials essential to war production is being followed in film exchanges throughout the country which are cooperating 100 per cent to meet the present emergency, it was reported last week by A. W. Schwalberg, exchange supervisor of Warner Bros. to Ben Kalmenson, general sales manager. Mr. Schwalberg returned from a three-week tour of all key centers.

To keep all employes constantly aware of the necessity for strict conservation, the Warner home office this week began sending a special "Conservation Bulletin" to its branches every few days, detailing information about saving everything from shipping cases, reels, tin cans and rewind parts to paper clips and stationery.

Theatres Continue Raid Precautions

In the rest of the nation, localities continue preparations for air raids, with blackouts taking precedence in interest, now that theatre instructions have in almost every instance been perfected.

Nassau County, New York, is to have further blackouts next week, with actual air raids simulated. Westchester County, same state, had

(Continued on following page)

STARS AID SERVICE FUNDS

(*Continued from preceding page*)

an hour and 19 minute unscheduled blackout Tuesday night.

The New Jersey State Defense Council set a blackout for five counties with a 500,000 population, on Sunday night, affecting 100 theatres. Cities covered will be Newark, Jersey City, Paterson, Elizabeth, Hoboken and Hackensack.

Civilian defense officials in Springfield, Massachusetts, have told theatre men there will be no blackouts without warning, hereafter. They had been apprised that announcements of surprise blackouts impending had affected theatres adversely.

The New Haven film exchange district last week had its first air raid drill since installation of special bell and horn system for fire and air raid alarm, with George Weber, Metro office manager, in charge. Tests were made of the time required to vacate film offices, audibility of sirens, etc.

A 10-week air raid warden course conducted by members of the Cleveland Fire and Police departments has just been concluded by 105 local theatre managers. The course was given daily to small groups assembled in the rooms of the Cleveland Motion Picture Exhibitors Association. Theatre managers start a 10-week course in First Aid Monday. The course will be condensed to three days a week and will be given to larger groups.

Fox Has First Aid Unit

Twentieth Century-Fox is forming a national first aid unit within its ranks. Many exchanges have equipment. The home office, New York, already has a "first aid and protective squad."

After touring properties in Pennsylvania, New York, and Rhode Island, Charles A. Ryan and Tom Comerford, of the Comerford circuit, reported last week that all staffs are prepared.

The Newark Defense Council Theatre Committee under Ben Griefer has issued its first bulletin, a detailed two page classified memorandum, on precautions.

Among many things, it recommends daily inspections of all sections and equipment in the theatre.

The amusement industry division of the Rhode Island State Council of Defense has issued a 14 page manual of protective instructions. It is patterned after the manual from the amusement division of the Massachusetts Committee on Public Safety.

W. E. Spragg is the coordinator for the Rhode Island division; Ed Fay, its deputy coordinator.

Film Stars Tour for Services

About 20 to 30 screen stars will make up a "Hollywood Victory Caravan" and will tour 13 cities across the country, beginning May 1st, playing one-night benefit performances. Proceeds of the tour will be divided equally between the Navy Relief Society and the Army Emergency Fund. Hollywood Victory Committee will supply the talent for the shows, which will be given over a period of two weeks, and the players will not be permitted to participate in any other venture while on the trip. The Navy Relief's share will be added to the current national drive for $5,000,000.

Stanton Griffis, chairman of the executive committee of Paramount, and Clarence Dillon, both representing Navy Relief, and Under Secretary of War Robert P. Patterson, president of Army Relief, will be in charge of arrangements.

Opening spot for the caravan will be in Washington, and the Hollywood players will appear in 12 other cities thereafter, including Boston, Philadelphia, Cleveland, Pittsburgh, Detroit, Chicago, St. Louis, Kansas City, Des Moines, Dallas, Houston and San Francisco.

Names of the stars who will tour and the exact dates will be announced shortly.

Talent To Aid USO

Use of film talent to aid this year's USO war fund drive for $32,000,000, which gets under way May 11th, was decided upon following a series of meetings in New York last week by USO and the Hollywood Victory Committee. Present at the sessions were Kenneth Thomson, executive secretary of the Screen Actors Guild, who is head of the Victory Committee; Abe Lastfogel and Charles Feldman, representing the talent groups, and Jesse Butcher, publicity director of USO.

The campaign will utilize one huge Hollywood radio show, tentatively set for sometime in June, before the drive terminates July 4th, it was learned. Although no details have been set and the show is still in the "discussion" stage, it is understood that the program will be along variety lines. The Hollywood Victory Committee offered to cooperate to the fullest extent to help make the drive a success, Mr. Butcher reported, and pointed out that USO "has never brought pressure and never will" in its efforts to obtain film industry aid for appeal purposes. He declared that it was unfair to expect screen stars to give unreasonably of their time.

Meanwhile, it was announced in New York on Monday that the national advertising committee of USO has drafted copy for 29 newspaper advertisements to be used to promote the campaign. The copy will be supplemented by magazine, poster and billboard ads. Distribution of the material, it was said, will be well in advance of the launching of the war fund drive on May 11th. J. P. Cunningham is chairman of the ad division.

More War and Defense Films

Producers Releasing Corp. has purchased "Corregidor," an original story by George W. Pardy, to be produced as a special on the 1942-43 program. Leon Fromkess, vice-president, made the announcement in New York last week and also said that a deal had been closed with Atlantis Picture Corp. for April production of "The Army Takes Over," by Bart Dutton.

"Main Street on the March," an MGM two-reel, "prize-package" all-shorts anthology, currently playing at the Broadway Theatre, New York, pictures what the United States has accomplished so far in preparing its armed forces and its industries to wage and win a total war. John Nesbitt is the narrator.

John Payne and Randolph Scott, who shared male honors in 20th Century-Fox's "To the Shores of Tripoli," will be re-united in top roles in "Crash Drive," Fox announced this week. This is a story dealing with the training of Navy submarine personnel. It will be produced by Milton Sperling from a script by W. R. Burnett. Most of the action will be filmed at the Navy's submarine school at New London, Conn.

Columbia announced this week it had signed Juan Varro, lifelong friend of Duke Kahanamokuo, to portray a character patterned after the famous Hawaiian in "Submarine Raider," a drama of Pearl Harbor, in which William Wright, John Howard and Marguerite Chapman have the principal spots.

The Treasury Department's sponsored radio show, "Treasury Star Parade," on April 13th, will feature Fredric March playing in that sequence of Columbia's "The Invaders," in which Anton Walbrook excoriates the Nazis and their political and social ideals.

Republic last week announced in Hollywood plans for a production of a film based on the recent Commando raid on St. Nazaire, to be called "Suicide Ship."

Eddie Quillen was added to the cast of "Priorities of 1942," Paramount's war industry musical, which includes Betty Jane Rhodes, Jerry Colonna, Ann Miller and Barbara Jo Allen. Paramount also reported it has revived two war stories, "The Hour Before Dawn" and "Six from Coventry," which were shelved soon after the Pearl Harbor attack.

A film combining the life of the famous band leader, John Philip Sousa, and a cavalcade of the United States Marines, in which all of Sousa's music will be used, is being planned by Albert de Courville, it was learned in Hollywood last week. Murray Silverstone was reported interested in the deal with a release through United Artists contemplated.

Walt Disney's "The Thrifty Pig," made for the Canadian Government drive to encourage savings, has been requested by the Australian Government, RKO announced in New York Monday. The company plans to provide 30 prints of the Technicolor subject, with the permission of Canada, and with special titles, to meet requirements "down under." The deal was handled by RKO's Australian managing director, Ralph Doyle, and Phil Reisman, vice-president in charge of foreign sales.

New Training Films

A series of War Department training films on horsemanship is being produced by Republic for the Research Council of the Academy of Motion Picture Arts and Sciences, Les Orlebeck directing. Equipment and horses for the pictures are being furnished by the 11th Cavalry from Camp Lockett, Calif. Lt. Col. Charles S. Stodter of the Signal Corps is liaison officer, and Lt. Col. Marion Carson of the Cavalry is technical adviser.

Gordon S. Mitchell, manager of the Council, left Hollywood Monday night for Fort Sill, Okla., to attend a showing of two field artillery training films, after which he proceeded to Washington, where he was to join Darryl F. Zanuck for conferences with the Chief Signal Officer on the training film production program.

"U. S. Navy Blasts Marshall Island," a film showing the battle action between Americans and Japanese, and "Russia Stops Hitler," depicting the large-scale Soviet counter-assaults against the Nazis, were announced by Castle Films in New York. Both pictures are available for 8 mm. and 16 mm. projectors.

All Theatres to Sell War Bonds

The sale of defense bonds in Southern California theatres at the suggestion of the Los Angeles Variety Club amounted to $403,970 in the first four weeks, according to Los Angeles Treasury officials. Acting on this evidence of public response to theatre sale of bonds, Secretary of the Treasury Henry Morgenthau, this week invited Adolph Zukor and Joseph Bernhard to Washington to work out plans for applying Southern California sales methods throughout the nation. These include use of sound track for a message during intermission with ushers making sales and the sale of bonds at foyer candy counters.

Following a series of conferences, Joseph

(*Continued on page 26*)

M-G-M TRADE SHOWINGS

CITY	PLACE ADDRESS	DAY, DATE AND HOURS OF SCREENING (A) TARZAN'S NEW YORK ADVENTURE *and* (B) SUNDAY PUNCH	(C) SHIP AHOY *and* (D) TORTILLA FLAT	(E) GRAND CENTRAL MURDER
LBANY	20th-Fox Screen Room 1052 Broodwoy	FRI. 4/17 11 A.M.	THUR. 4/23 11 A.M.	FRI. 4/24 11 A.M.
TLANTA	RKO Screen Room 191 Wolton St., N.W.	THUR. 4/16 10:30 A.M.	THUR. 4/23 10:30 A.M.	FRI. 4/24 10:30 A.M.
OSTON	M-G-M Screen Room 46 Church Street	THUR. 4/16 10 A.M. & 2:15 P.M.	THUR. 4/23 10 A.M. & 2:15 P.M.	FRI. 4/24 10:30 A.M. & 2:30 P.M.
FFALO	20th-Fox Screen Room 290 Fronklin Street	FRI. 4/17 1:30 P.M.	THUR. 4/23 1:30 P.M.	FRI. 4/24 1:30 P.M.
ARLOTTE	20th-Fox Screen Room 308 South Church Street	FRI. 4/17 1:30 P.M.	THUR. 4/23 1:30 P.M.	FRI. 4/24 1:30 P.M.
ICAGO	H. C. Igel's Screen Room 1301 South Wobosh Ave.	THUR. 4/16 1 P.M.	THUR. 4/23 1 P.M.	FRI. 4/24 1 P.M.
NCINNATI	RKO Screen Room Poloce Theotre Bldg. 16 Eost Sixth Street	THUR. 4/16 7 P.M.	THUR. 4/23 7 P.M.	FRI. 4/24 7 P.M.
EVELAND	20th-Fox Screen Room 2219 Poyne Avenue	FRI. 4/17 1 P.M.	THUR. 4/23 1 P.M.	FRI. 4/24 1 P.M.
LLAS	20th-Fox Screen Room 1803 Wood Street	(B) *only* FRI. 4/17 10:30 A.M. (A) *only* FRI. 4/17 2:30 P.M.	(C) *only* THUR. 4/23 10:30 A.M. (D) *only* THUR. 4/23 2:30 P.M.	FRI. 4/24 2:30 P.M.
NVER	Poromount Screen Room 2100 Stout Street	THUR. 4/16 1:15 P.M.	THUR. 4/23 1:15 P.M.	FRI. 4/24 1:15 P.M.
S MOINES	20th-Fox Screen Room 1300 High Street	FRI. 4/17 1 P.M.	THUR. 4/23 1 P.M.	FRI. 4/24 1 P.M.
TROIT	Mox Blumenthol's Sc. Rm. 2310 Coss Avenue	THUR. 4/16 1:30 P.M.	THUR. 4/23 1:30 P.M.	FRI. 4/24 1:30 P.M.
NAPOLIS	20th-Fox Screen Room 326 North Illinois Street	FRI. 4/17 9 A.M.	THUR. 4/23 9 A.M.	FRI. 4/24 9 A.M.
NSAS CITY	Vogue Theotre 3444 Broodwoy	THUR. 4/16 1 P.M.	THUR. 4/23 1 P.M.	FRI. 4/24 1 P.M.
S ANGELES	20th-Fox Screen Room 2019 South Vermont Ave.	(A) *only* FRI. 4/17 10:30 A.M. (B) *only* FRI. 4/17 2:30 P.M.	(C) *only* THUR. 4/23 10:30 A.M. (D) *only* THUR. 4/23 2:30 P.M.	FRI. 4/24 10:30 A.M.
* MPHIS	Poromount Screen Room 362 South Second Street	→ *THUR. 4/16 1 P.M.		
MPHIS	20th-Fox Screen Room 151 Vonce Avenue	→	THUR. 4/23 1 P.M.	→ FRI. 4/24 1 P.M.
WAUKEE	Worner Screen Room 212 W. Wisconsin Ave.	THUR. 4/16 1:30 P.M.	THUR. 4/23 1:30 P.M.	FRI. 4/24 1:30 P.M.
NEAPOLIS	Screen Room Worner Bldg. 1104 Currie Avenue	THUR. 4/16 1 P.M.	THUR. 4/23 1 P.M.	FRI. 4/24 1 P.M.
V HAVEN	20th-Fox Screen Room 40 Whiting Street	FRI. 4/17 10 A.M.	THUR. 4/23 10 A.M.	FRI. 4/24 10 A.M.
V ORLEANS	20th-Fox Screen Room 200 South Liberty	FRI. 4/17 1:30 P.M.	THUR. 4/23 1:30 P.M.	FRI. 4/24 1:30 P.M.
V YORK / V JERSEY	M-G-M Screen Room 630 Ninth Avenue	TUES. 4/14 9:30 A.M. & 1:30 P.M.	(C) *only* THUR. 4/16 1:30 P.M. (D) *and* (E)TUES. 4/21 9:30 A.M. & 1:30 P.M.	(E) *and* (D) TUES. 4/21 9:30 A.M. & 1:30 P.M.
A'MA CITY	20th-Fox Screen Room 10 North Lee Street	FRI. 4/17 10 A.M.	THUR. 4/23 10 A.M.	FRI. 4/24 10 A.M.
AHA	20th-Fox Screen Room 1502 Dovenport	FRI. 4/17 1:15 P.M.	THUR. 4/23 1:15 P.M.	FRI. 4/24 1:15 P.M.
ADELPHIA	M-G-M Screen Room 1233 Summer Street	(A) *only* THUR. 4/16 11 A.M. (B) *only* THUR. 4/16 2 P.M.	(C) *only* THUR. 4/23 11 A.M. (D) *only* THUR. 4/23 2 P.M.	FRI. 4/24 11 A.M.
SBURGH	M-G-M Screen Room 1631 B'lvd of Allies	THUR. 4/16 1 P.M.	THUR. 4/23 1 P.M.	FRI. 4/24 1 P.M.
TLAND	B. F. Sheorer Screen Room 1947 N.W. Keorney Street	THUR. 4/16 1 P.M.	THUR. 4/23 1 P.M.	FRI. 4/24 1 P.M.
OUIS	S'Renco Screen Room 3143 Olive Street	FRI. 4/17 10 A.M.	THUR. 4/23 10 A.M.	FRI. 4/24 1 P.M.
* LAKE CITY	Poromount Screen Room 270 Eost First Street, So.	→ *THUR. 4/16 1 P.M.		
LAKE CITY	20th-Fox Screen Room 216 Eost First Street, So.	→	THUR. 4/23 1 P.M.	→ FRI. 4/24 1 P.M.
ANCISCO	20th-Fox Screen Room 245 Hyde Street	FRI. 4/17 1:30 P.M.	THUR. 4/23 1:30 P.M.	FRI. 4/24 1:30 P.M.
TLE	Jewel Box Preview Theotre 2318 Second Avenue	THUR. 4/16 1 P.M.	THUR. 4/23 1 P.M.	FRI. 4/24 1 P.M.
HINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	FRI. 4/17 1 P.M.	THUR. 4/23 1 P.M.	FRI. 4/24 1 P.M.

"Tarzan's New York Adventure"—*Johnny Weissmuller, Maureen O'Sullivan* • "Grand Central Murder"—*Van Heflin, Patricia Dane*
"Sunday Punch"—*William Lundigan, Jean Rogers, Dan Dailey, Jr., Guy Kibbee, Sam Levene, Leo Gorcey*
"Ship Ahoy"—*Eleanor Powell, Red Skelton, Tommy Dorsey and his Orchestra* • "Tortilla Flat"—*Spencer Tracy, Hedy Lamarr, John Garfield*

BOND CAMPAIGN ORGANIZED

(Continued from page 24)

Bernhard, chairman of the Theatre Division of the War Activities Committee, announced last Tuesday the formation of plans for the active participation of 15,000 theatres in the sale of defense bonds.

"This all-industry effort aimed at selling millions of dollars worth of defense bonds and stamps is being organized in such a fashion that every branch of the industry will participate," Mr. Bernhard said.

The effort is being planned so that in each state exhibitors and other members of the War Activities Committee will work directly with the state heads, representing the United States Treasury.

In planning the ground work, the theatres, news-reel and publicity-advertising divisions are preparing special material and campaign plans which will be sent to every exhibitor in the United States.

A meeting was held with officials of the Hollywood Victory Committee, who promised cooperation.

In conjunction with Metro-Goldwyn-Mayer, the Defense Savings Staff of the Treasury Department will launch a nationwide "Ship Ahoy" Minute Girls' tour Monday to stimulate the sale of defense bonds and stamps. Two starlets from "Ship Ahoy," Jetsy Parker and Dorothy Schoemer, will make the tour.

The tour was planned by Howard Dietz, director of publicity and advertising for MGM, and will be supervised by William R. Ferguson, exploitation manager, in cooperation with Carlton Duffus, chief of motion pictures and special events of the Treasury Department.

The debut Monday will be at the Gridiron Dinner in St. Paul, Minn., before a gathering of more than 600 newspapermen. Dates up to June 1st have been set.

'Victory' Rallies Scheduled

The Oklahoma City Variety Club has prepared a campaign press book on the sale of defense savings stamps and bonds in Oklahoma theatres. The book was prepared by C. B. Akers, a director of the club and assistant general manager of Griffith Theatres. Louis C. Griffith is chief barker of the club.

In the book are suggestions for theatre promotion of the sale of stamps and bonds, including sale at the boxoffice, sale to employees, as prizes, in cooperation with schools, with concessions and the like. There are also suggestions for lobby display material, trailers and special advertising mats.

Three "On to Victory" rallies have been scheduled for Bushnell Memorial Hall and Hartford Auditorium, Hartford, Conn., Monday, with stars of screen and radio appearing to aid sale of defense bonds and stamps. Theatres are cooperating with the Chamber of Commerce and other organizations in publicity and arrangements.

On the amusement committee are Lou Cohen, manager of the Loew-Poli; Walter Lloyd, Allyn; George Sanders, E. M. Loew's; Rudy Frank, State; Walter McCarthy, Strand; Walter Haase, WDCR; Grover Delaney, WTHT; James Clancy, WTIC, and Richard Davis, WNBC.

Ted Gambel, former well known theatre executive, and now special consultant to Secretary Morgenthau, is again covering the western part of the country, to supervise the defense savings bond pledge campaign in some 21 states.

Mr. Gamble was recently named coordinator for Oregon, Washington, California and Texas, and will give special attention to these states, with the help of a score of assistants.

Dorothy Lamour, Paramount star, plans to leave Hollywood on another Defense Bond sales tour for the Treasury Department. She will reach New York April 24th, according to her present plans, and is already scheduled to address a mass war meeting of 20,000 people in Kansas City, and to speak in four Texas cities, Chicago, New York and Washington. She will be on tour a month.

March of Time's Film Class

As part of its participation in the war effort, March of Time has enrolled a second class, made up of members of the armed forces, in its School of Pictorial Journalism. The present class of 27 will be augmented next month by 20 service men, seven of whom will be Army air cadets.

During the six-month course, all phases of military news photography including production, cutting and elementary editing, will be taught by expert personnel of Time. Prior to their graduation, the class will be divided into groups to film, edit and write the commentary for their own experimental film, similar to a March of Time release. It has been tentatively titled, "Navy Medicine."

Upon completion of their training, these men will be returned to their original stations to photograph actual battle scenes, which will serve as part of the documentary history of the present war, according to D. Y. Bradshaw, director of the school.

Signal Corps Enlistments

Darryl F. Zanuck, chairman of the Research Council of the Academy of Motion Picture Arts and Sciences, announced in Hollywood over the weekend, appointment of a Research Council Personnel Committee to cooperate with the War Department and to assist in the procurement of qualified photographic personnel for enlistment in various Signal Corps Reserve units.

Nathan Levinson is chairman of the committee, and Samuel J. Briskin, vice-president. Other members include John Aalberg, Bernard Brown, Hector Dods, Farciot Edouart, E. H. Hansen, John Livadary, C. L. Lootens, Wesley C. Miller, Gordon S. Mitchell, T. T. Moulton, J. M. Nickolaus, Elmer Raguse, Roy Seawright and Douglas Shearer.

The group will function in close cooperation with the War Activities Committee and the Signal Corps. It will insure that motion picture technicians and others interested in joining the Army are assigned to units for which their training best fits them. It also will see to it that the Signal Corps obtains the service of the best trained personnel available.

Plan 'War Program' for Television

A "war-time program" for television was considered this week by officials of the Federal Communications Commission and of television companies and associations.

Faced with a material shortage foreseen practically eliminating expansion of television, the conference was to canvass the possibilities of maintaining maximum operations with such strategic materials available.

There also was a discussion of regulations, which it was generally agreed might be relaxed during the emergency.

Important, it was said, was the requirement for minimum hours of operation, which it was suggested might be relaxed because this was originally designed to develop service experience.

The Federal Communications Commission, operating under the Defense Communications Board policy of confining expansion of broadcasting to necessary instances, has issued its first construction permit. It is to the Allegheny Broadcasting Corporation of Elkins, West Virginia, for a 1,240 kilocycle, 250-watt station.

The FCC has under advisement pleas for new station construction, and power increases from the Sacandaga Broadcasting Corporation, Gloversville; Station WCBS, Springfield, Illinois; and WSOY, Decatur, same state.

The Camden, New Jersey, plant of the RCA Manufacturing Company has established a management-labor committee, to stimulate war production. Its members comprise five representatives of the Local 103, electrical workers' international, led by Joseph E. Mitton, and five agents of the company, led by Robert Shannon, company president.

The committee is the result of the War Production Board recommendations, the object of which has been not merely to speed production, but also to improve morale. It will not deal with pay rates, grievances, or working conditions.

It is described by the company as an extension of its own "Beat the Promise" campaign, established before the war hit this country.

Supreme Court Rules

Failure of Congress to define courts' powers to review Federal Communications Commission actions does not deprive the District of Columbia Appeals Court of the power to stay a commission order pending an appeal, it was the held by Supreme Court this week at Washington.

In a six-to-two decision settling adversely to the commission a point most jealously defended, Associate Justice Frankfurter held that had Congress wished to debar the circuit court, it would not have been hesitant.

"The various enactments in which the staying power is made explicit, as well as the statutes that are silent about it," Justice Frankfurter said, "afford debating points but no reliable aids in construing the act before us. One thing is clear. Where Congress wished to deprive the courts of this historic power, it knew how to use apt words—only once has it done so and in a statute born of the exigencies of war."

The issue was presented in an appeal of Station WCOP, Cincinnati, for stay of a commission order changing the frequency and power of Station WCOL, Columbus, Ohio, to that used by the Cincinnati station.

Scripps-Howard Radio, Inc., licensees of WCOP, sought review, alleging the commission approved the application of WCOL without hearing.

Justice Frankfurter emphasized the court dealt only with the question referred to it, and said: "We merely recognize the existence of the power to grant a stay. We are not concerned here with the criteria which should govern the court in exercising that power. Nor do we in any way imply that a stay would or would not be warranted upon the showing made by the appellant in this case."

Durant Named to UA Product Group

Tim Durant, motion picture executive and former stock exchange figure, this week was named the fifth member of the United Artists' product committee, headed by George Bagnall. Mr. Durant until recently was executive assistant to Edward Small and previously was with Charles Chaplin and King Vidor. Other members of the committee are Arthur W. Kelly, Daniel T. O'Shea and Lloyd Wright. Meanwhile, United Artists executives and partners were conferring in Hollywood on product and policy.

BOTH SIDES BREAK EVEN ON 200 ARBITRATION DECISIONS

49 Awards to Distributors; 46 to Exhibitors; 48 Withdrawn; 57 Pending

The scales of arbitration teetered in almost even balance between distribution and exhibition this week as the docket of motion picture tribunals administered by the American Arbitration Association reached the 200-case mark.

The 200th case, a clearance complaint, was filed from Dallas, Texas, as the arbitration system set up by the New York consent decree entered its fifteenth month.

In that time the five consenting distributors have won 49 awards; exhibitors have won 46 cases. According to records of the AAA 48 complaints have been withdrawn and 57 actions are still pending before field tribunals or the appeal Board.

Majority on Clearance

Clearance complaints under Section VIII of the decree account for 144 out of the 200 actions. Thirty have been some run demands under Section VI while six specific run cases have been filed since September 1st under Section X. Combination cases have accounted for the remaining 20 actions.

According to the AAA figures every tribunal, with the exception of Seattle has had at least one case. New York continues the most active city with 35 complaints followed by Philadelphia with 17, Chicago 16, Buffalo 15, Washington 10, and Boston and Detroit 9 apiece.

The first 100 complaints demanding either some run or clearance relief had been filed by mid-August, 1941, six and a half months after the film tribunals opened in 31 exchange centers. A flood of cases expected in some quarters to follow the institution of blocks of five selling and Specific Run complaint grounds under Section X in September never materialized.

Another six and a half months, in fact, were required for the total of cases to reach 200. The filing of new complaints dropped sharply through October, November and December, but a resurgence of new complaints, chiefly on clearance after the first of the year brought the second half-year rate up to the first six months' average.

Of the 57 pending cases, eight are before the Appeal Board. That "supreme court" of arbitration has already passed on 20 appeals and 2 cases were withdrawn. Eleven of the Appeal Board rulings favored distributors in whole or part, while nine opinions found for the complaining exhibitor. Of late a liberalization of clearance policy, with several reversals of local awards, has been noted in the Appeal Board rulings.

Dallas

The 200th case, and Dallas' sixth was filed April 3rd by Eddie Joseph, operator of the Texas theatre in Bastrop, Tex. A combined clearance and some run action it names MGM, Warners, Paramount and 20th Century-Fox. The J. C. Long circuit's Strand theatre, Bastrop, was named as an interested party. Mr. Joseph asserts that the distributors have refused to sell product for his new house, which opened on March 12th, under the terms of Section VI. He asks that they be directed to license pictures and that a reasonable clearance be established.

Ascertaining that distributors' aggregate revenue from the area would not decrease Mr. Joseph asks that they be directed to sell him product under terms of the decree and that a reasonable clearance be established granting availability comparable to the Strand. He also asks a clearance for the Texas over two new theatres under construction at Bastrop by J. G. Long and Harley Sadler, and by B. C. Gibson, Dallas.

BOX SCORE OF ARBITRATION

The following is a tabulation of the first 200 complaints filed by exhibitors with the motion picture arbitration system:

Clearance cases	144
Some Run	30
Specific Run	6
Combinations	20
Total to April 7th	200

Disposition of the cases before local arbitrators and the Appeal Board was as follows:

Distributor victory (Includes 11 appeal awards)	49
Exhibitor victory (Includes 9 appeal awards)	46
Withdrawals	48
Pending (Eight before Appeal Board)	57

Minneapolis

The fifth Minneapolis complaint, clearance demand by Lyle Karisch and Raymond Lee for the Wayzata theatre, Wayzata, Minn., against MGM was withdrawn on April 2nd. Terms of the settlement were not disclosed.

Detroit

Seasonal clearances for a theatre in Michigan's summer resort section are at issue in the 9th Detroit case, filed last week by Don Gregory operator of the Crystal theatre in Beulah, Mich., against all five and the Garden theatre, Frankfort. Mr. Gregory asserts that the original clearance of the Garden established at seven days when the Crystal was opened last July, was raised to 21 days in November. He asks restoration of the seven days before the start of the summer season.

Albany

An arbitration complaint was shifted from one tribunal to another for the first time this week when the fourth Albany demand, a clearance action against all five by Thornton Theatres Company operating the Orpheum in Saugerties, N. Y., was moved to the New York City tribunal. The action was taken at the request of parties involved. Walter Reade circuit is an intervenor. The case becomes No. 35 on the New York docket.

Chicago

First hearings of the Freeport Theatre, Freeport, Ill., clearance complaint of Bennis Brothers will be held on April 8th. Arthur J. Goldberg, Chicago lawyer, was named as arbitrator by the AAA when the parties could not agree. It is the 15th case.

A declaration of intervention has been filed in the Times Theatre, Danville, Ill., (case No. 16) by Spitz & Adcock, in behalf of the Publix-Great States circuit, operating the Lincoln, Palace and Fisher theatres, Danville.

Cleveland

In the third Cleveland arbitration case Shea Chain, Inc., has intervened and will actively participate in the hearings between the Tuscarawas Amusement Company, complainant, and the five major distributing companies. The Tuscarawas Amusement Company, operating the State Theatre, and the Ohio Theatre, Uhrichsville and the Lincoln, Dennison, filed a complaint under Section VIII asking the distributors to eliminate or modify the 14 days now enjoyed by the competitive Shea Quaker and Union theatres of New Philadelphia and the Shea Bexley and State of Dover.

Cincinnati

Robert A. Black will arbitrate the consolidated complaints of Willis Vance and Louis Wiethe, Cincinnati clearance actions against All Five. They are cases Nos. 5 and 6.

New Orleans

William A. West, Jr., an attorney, will arbitrate the fifth New Orleans complaint, specific run demand of the Glenwood theatre, Shreveport, La. Bert Flanders, Jr., is arbitrator of case No. 6, filed by the Don theatre, Alexandria, La.

Boston

Boston's ninth case, clearance demand of the Art theatre, Springfield, Mass., will be heard by Edward A. Counihan, Jr., an Attorney.

New York

The 32nd New York case, clearance demand of the Kant Amusement Company's Crown theatre in Brooklyn will be arbitrated by John T. McGovern, attorney, sportsman and author.

The clearance complaint of the Savoy theatre, Bloomfield, N. J., No. 33, will be heard by Julius Henry Cohen, general counsel of the New York State Chamber of Commerce.

Los Angeles

John C. Austin is arbitrator of the fifth Los Angeles complaint filed by L. W. Allen for the Southgate theatre.

Forty-five professional men, educators and business men were named to the Cincinnati panel of arbitrators this week by the American Arbitration Association.

The members of the Cincinnati panel are: Joseph Austin, executive, National Life of Vermont; Edward M. Ballard, attorney; Carl E. Basler, attorney; Edwin G. Becker, attorney; Robert Adair Black, attorney; Philip A. Cohen, attorney; Sterling Cramer, first vice-president, The Fifth Third Union Trust Co.; Chase M. Davies, attorney; John C. Dempsey, attorney; Clarence Denning, attorney; Oliver M. Dock, attorney; Otto E. Dreutzer, executive, Alms & Doepke Company; Anthony B. Dunlap, attorney; P. T. Ellsworth, professor of economics, University of Cincinnati; and Gerritt J. Fredriks, attorney.

Alfred J. Friedlander, executive, Benjamin D. Bartlett & Company; Harry H. Friedman, attorney; Frederick W. Garber, architect;

((Continued on page 30)

CECIL B. DeMILLE'S

"REAP THE

IN TE

BRANCH	CITY	PLACE OF SCREENING	TIME
ALBANY	ALBANY, N. Y.	MADISON THEATRE 1032 Madison Avenue	TUES. APRIL 14 10:30 A.M.
ATLANTA	ATLANTA, GA.	PARAMOUNT EXCHANGE 154 Walton Street, N.W.	TUES. APRIL 14 10:30 A.M.
BOSTON	BOSTON, MASS.	ESQUIRE THEATRE Huntington near Massachusetts Avenue	TUES. APRIL 14 10:30 A.M.
BUFFALO	BUFFALO, N. Y.	NIAGARA THEATRE Niagara Street	TUES. APRIL 14 2 P.M.
CHICAGO	CHICAGO, ILL.	PARAMOUNT EXCHANGE 1306 So. Michigan Avenue	TUES. APRIL 14 2 P.M.
CINCINNATI	CINCINNATI, OHIO	FOREST THEATRE 671 Forest Ave., Avondale	TUES. APRIL 14 2 P.M.
CLEVELAND	CLEVELAND, OHIO	PARAMOUNT EXCHANGE 1735 East 23rd Street	TUES. APRIL 14 2 P.M.
DALLAS	DALLAS, TEXAS	PARAMOUNT EXCHANGE 412 South Harwood Street	TUES. APRIL 14 11 A.M.
DENVER	DENVER, COLO.	PARAMOUNT EXCHANGE 2100 Stout Street	WED. APRIL 15 1:15 P.M.
DES MOINES	DES MOINES, IOWA	INGERSOLL THEATRE 37th and Ingersoll	WED. APRIL 15 2 P.M.
DETROIT	DETROIT, MICH.	REGENT THEATRE 7314 Woodward Avenue	TUES. APRIL 14 10 A.M.
INDIANAPOLIS	INDIANAPOLIS, IND.	HAMILTON THEATRE 2116 East Tenth Street	TUES. APRIL 14 1:30 P.M.
KANSAS CITY	KANSAS CITY, MO.	VOGUE THEATRE 3444 Broadway	TUES. APRIL 14 2 P.M.
MEMPHIS	MEMPHIS, TENN.	PARAMOUNT EXCHANGE 362 South 2nd Street	TUES. APRIL 14 11 A.M.

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Exhibitors generally, in
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CTURES INC.)

BRANCH	CITY	PLACE OF SCREENING	TIME
MILWAUKEE	MILWAUKEE, WISC.	TOWER THEATRE 757 North 27th Street	TUES. APRIL 14 1:30 P.M.
MINNEAPOLIS	MINNEAPOLIS, MINN.	RIALTO THEATRE 735 East Lake Street	TUES. APRIL 14 1:30 P.M.
NEW HAVEN	NEW HAVEN, CONN.	PARAMOUNT EXCHANGE 82-88 State Street	TUES. APRIL 14 10:30 A.M.
NEW ORLEANS	NEW ORLEANS, LA.	TUDOR THEATRE 610 Canal Street	TUES. APRIL 14 9 A.M.
OKLAHOMA CITY	OKLA. CITY, OKLA.	PARAMOUNT EXCHANGE 701 Grand Avenue	TUES. APRIL 14 11 A.M.
OMAHA	OMAHA, NEBR.	DUNDEE THEATRE 4952 Dodge Street	TUES. APRIL 14 2 P.M.
PHILADELPHIA	PHILADELPHIA, PA.	PARAMOUNT EXCHANGE 248 North 12th Street	TUES. APRIL 14 11 A.M. and 2 P.M.
PITTSBURGH	PITTSBURGH, PA.	SHADYSIDE THEATRE 5518 Walnut Street	TUES. APRIL 14 2 P.M.
PORTLAND	PORTLAND, ORE.	STAR VIEWING ROOM 925 N.W. 19th Avenue	TUES. APRIL 14 2 P.M.
ST. LOUIS	ST. LOUIS, MO.	WEST END LYRIC THEATRE 4819 Delmar Boulevard	WED. APRIL 15 2 P.M.
SALT LAKE CITY	SALT LAKE CITY, UTAH	STUDIO THEATRE Main Street	TUES. APRIL 14 9:30 A.M.
SAN FRANCISCO	SAN FRANCISCO, CAL.	ALHAMBRA THEATRE 2330 Polk Street	TUES. APRIL 14 2 P.M.
SEATTLE	SEATTLE, WASH.	EGYPTIAN THEATRE University District	TUES. APRIL 14 1:30 P.M.
WASHINGTON	WASHINGTON, D. C.	PARAMOUNT EXCHANGE 306 H Street, N.W.	TUES. APRIL 14 11 A.M. and 2 P.M.

Cincinnati and Pittsburgh AAA Panels

(Continued from page 27)

Thomas M. Geoghegan, insurance executive; Willis D. Gradison, broker; Oris E. Hamilton, attorney; Jacob S. Hermann, attorney; William W. Hewett, professor of economics, University of Cincinnati; Stanley Hittner, Certified Public Accountant; Julius Holzberg, attorney; A. R. Jaqua, editor, The National Underwriter; Herbert F. Koch, vice-president, Guardian Bank & Savings Company; William Jerome Kuertz, attorney; Raymond J. Kunkel, attorney; Bert H. Long, attorney; Peter J. McCarthy, owner, Abstract Company; Harry E. Marble, attorney; Judge Stanley Matthews, Ohio Court of Appeals of Appellate District of Ohio; Edwin S. Morrissey, attorney; Judge Thomas H. Morrow, Ohio Common Pleas Court; Edward P. Moulinior, attorney; Carl W. Rich, prosecuting attorney of Hamilton County; Herbert Shaffer, attorney; Walter M. Shohl, attorney; Chester R. Shook, attorney; Lawrence J. Smith, attorney; Louis J. Stricker, attorney; Charles H. Urban, attorney; Albert V. Walters, architect; George W. Weber, Jr., attorney.

44 Named to Panel

In Pittsburgh 44 business and professional men were named to the motion picture panel. They are: William J. Aiken, attorney; Charles Arbuthnot III, vice-president, Arbuthnot-Stephenson Co.; Charles F. C. Arensberg, attorney; W. C. Arther, chairman, Pittsburgh Academy, advertising; Arthur R. Atwood, executive vice-president, Colonial Trust Company; Horace F. Baker, attorney; Jacob J. Blair, professor of economics, University of Pittsburgh; Dr. A. E. Boer, professor of commerce, University of Pittsburgh; R. G. Bostwick, attorney; Harold K. Brooks, attorney; Kenneth Buffington, attorney; Ralph W. Carson, attorney; Maurice Chaitkin, attorney.

Alvord B. Churchill, attorney; Professor Glen U. Cleeton, head of department of printing, Carnegie Institute of Technology; Henry Ernest Cole, president, Allegheny County Sabbath School Association; J. Wray Connolly, attorney; C. F. Cruciger; Paul B. Dickey, president, West Virginia Lumber Company; Robert D. Ferbuson, attorney; Joseph P. Fife, attorney; Rudolf P. Forsberg, retired railroad executive; William Foster, attorney; James G. Fulton, attorney; David Glick, attorney; Dr. James H. Green, executive vice-president, Chamber of Commerce; Thomas N. Griggs, attorney; Barton Grubbs II, attorney; Dr. Asher Isaacs, professor of economics, University of Pittsburgh; Miles Jones, attorney; Edward J. Leonard, chairman, Allegheny County Housing Authority; A. V. Murray, secretary-treasurer, Scaife Boiler Company; William B. Paul, attorney; Hamilton A. Robinson, attorney; Joseph S. Rosenbaum, attorney; Gerard Rody Scheib, attorney; Kinley J. Tener, attorney; A. Lee Weil, Jr., attorney; Buell Whitehill, Jr., professor, University of Pittsburgh; George D. Wick, attorney; Elverton H. Wicks, attorney; John E. Winner, attorney; Lawrence C. Woods, executive, Edward A. Woods Co., life insurance.

Plan Annual Testimonial

Motion Picture Associates in Philadelphia have decided to sponsor a testimonial affair each year in honor of an outstanding member of the local picture industry. On April 13th, MPA will hold a dinner in honor of Al Davis and Sam Gross in recognition of their work as committee chairmen for the testimonial dinner tendered Jay Emanuel last month.

No 'Phone for Promotion

Charles H. Anderson, sales promoter, has been restrained by a Milwaukee circuit court order from using his private residential telephone for sales solicitation purposes. Mr. Anderson engaged a number of individuals to sell benefit theatre tickets and paid them seven cents for each ticket sold.

Testimony at the hearing disclosed that the charity group involved received 10 per cent, Anderson 25 per cent and the theatre 65 per cent of the price of every ticket turned in at the theatre. If the tickets were not used, Mr. Anderson retained all the money, according to testimony.

Paramount Broadway Corp. Operations

The Paramount Broadway Corporation, which operates the Paramount Theatre and Paramount Building, according to the balance sheet at December 31, 1941, made public in New York this week, showed assets of $10,691,241 and total liabilities of $6,704,187, the latter including rents received in advance from affiliated companies, Paramount Pictures, Inc., and Hercules Theatre Corporation, in the amount of $32,181.16. Cash in banks was $95,822. Capital stock of 2,000 authorized shares without par value and 1,950 shares issued and outstanding amounted to $100,000.

In the profit and loss statement for the year ended December 31st, 1941, the company showed income for operations at $1,031,353, and a net operating loss for the period transferred to the deficit account of $120,863.

Iowa Managerial Changes

Marvin Graybeal, manager of the Tri-States Roosevelt Theatre in Des Moines, has been shifted to the Paramount with the resignation of Harry Holdsberg who joined the Army. Tony Abramovich, manager of the Strand, succeeds him at the Roosevelt, and Edwin Smith of the Garden, will operate the Ingersoll. W. B. Beckley has returned to the Tri-States Circuit after a year's absence, and will manage both the Strand and Garden Theatres.

Jinx Falkenburg on Tour

Jinx Falkenberg, who recently lost a court attempt to legally change her name to Jinx, started a personal appearance tour at the Earle theatre in Philadelphia March 27th, with comedian Lou Parker. Miss Falkenburg and Parker will play at the Chicago theatre, Chicago, beginning April 10th, at the RKO Palace in Cleveland beginning April 24th and at the Metropolitan in Boston beginning May 1st.

New California Circuits

The New Fillmore Theatre Company was incorporated last week by R. J. Nasser, George Nasser, James Nasser, Elias Nasser and Maria B. Dolliver to operate a circuit of California theatres, with headquarters in San Francisco. The Nassers now operate a number of houses there. Also in the bay city, L. S. Hamm, B. E. Kragen and F. E. Cannon have formed a theatre circuit under the name of Benicia Theatre Co.

Ellis Circuit Adds Theatres

A. M. Ellis, Philadelphia independent circuit operator, added to his chain in the territory this week, it was announced, by acquiring operation of the Breeze, Pastime and Dixie theatres, all in the South Philadelphia section. The Breeze will be renovated while the Pastime closes for extensive alterations on March 9th.

Manager Joins Army

William Duggan, Jr., resigned last week from his post as manager of the Monogram branch office in Seattle to enter the Army. Ralph Abbott, formerly of the Monogram Los Angeles office, has succeeded him.

N. Y. Approves Child Actor Law

Passage by the New York Senate of the Ehrlich bill to repeal the state's "blue laws" concerning prohibitions against motion picture acting, theatre exhibitions and radio programs of children under 16 years of age, both professional and non-professional, highlighted last week's calendars.

The Ehrlich bill, amended, passed the Senate unanimously. Its author said he would ask the Assembly to concur in the amendments. The legislature passed the measure last year, but it was vetoed by Governor Lehman.

Senator Frederic Coudert introduced an amendment last week to the Mitchell-Coudert 1940 law which provides that theatre and sporting tickets cannot be resold for more than 75 cents above the printed price. It would except ticket brokers who cannot return tickets unsold.

The legislature will close April 17th, it appears; and anti-industry legislation will not occur, observers said.

Georgia Fights Over Shows

Lucas and Jenkins' Fox Theatre, and Joy's Atlanta Theatre, in Atlanta, have been ordered by the city's police chief, under Mayor George Lyle, to close because they held Saturday midnight shows.

The Lucas and Jenkins' circuit plans a fight. It held no such performance Saturday because of Easter, but plans to resume this Saturday. What the Atlanta Theatre management will do was not known early this week.

Mayor Lyle termed the shows a bad influence on young people.

However, the League of Women Voters, at Athens, same state, is campaigning to lift the ban on Sunday shows.

National Decency Legion Classifies 12 Pictures

Of 12 pictures classified by the National Legion of Decency in its listing for the current week five were approved for general patronage, five were listed as unobjectionable for adults and two were cited as objectionable in part.

Class A-1: Unobjectionable for General Patronage: "Jesse James, Jr," "Mokey," "My Favorite Blonde," "Rolling Down the Great Divide," "Tarzan's New York Adventues." Class A-2, Unobjectionable for Adults: "Affairs of Jimmy Valentine," "Blondie's Blessed Event," "The Jungle Book." "Mexican Spitfire Sees a Ghost," "This Was Paris." Class B, Objectionable in Part: "Tuttles of Tahiti," "Twin Beds."

Fred Jack Leaves Warners; Southern Districts Combined

Ben Kalmenson, general sales manager for Warners, announced in New York, Wednesday, that Fred M. Jack had resigned as southwestern district manager. The southwestern and southeastern districts will be combined into one unit to be known as the southern district and placed under the supervision of Ralph L. McCoy, with headquarters in Atlanta.

Mr. McCoy, who recently has headquartered in New York, will supervise Atlanta, Charlotte, Dallas, Memphis, New Orleans and Oklahoma City.

Campos to Advise Disney

F. Molina Campos, Argentine artist, has arrived in Hollywood to be technical adviser on Walt Disney cartoons which have a South American flavor.

Schine Trust Suit Trial Set to Start May 19th

The Schine suit has been postponed. The Government's field anti-trust case against the circuit and Universal, United Artists, and Columbia, will start May 19th, in Buffalo Federal Court, instead of April 28th, Federal Judge John Knight decided, in that city, Monday.

The delay was granted after an appeal for 60 days, by Willard S. McKay, Schine counsel. Judge Knight warned, however, "We won't sanction another postponement. There will be no further delay unless death or war warrants." He added: "This case has been pending for two years and seven months—and that's long enough."

The moving of the case 11 days from scheduled date was regarded a rejection of the McKay appeal.

In requesting the extension, Mr. McKay sought further answers by the Government to defendants' interrogatories, and modification of its request for certain facts.

At Monday's session, Seymour Simon, assistant U. S. Attorney General, noted he would probably be in the Navy June 15th, and therefore speeding the trial was vital.

He added, "The trial can be concluded in from six weeks to two months, if defendants are willing to cooperate on matters which need no dispute."

Two new Schine counsel were introduced: Herman Weisman, New York; Richard Byrne, Syracuse.

Mr. McKay demanded to know how many witnesses the Government intended calling, asserting one list had 77, another 81; and that 47 had been subpoenaed.

He listed 15 answers by the Government to defendants' interrogatories, and branded them inadequate; and he asserted: "Instead of enlightening us, their (the Government's) answers have made us more confused."

Postpone Hearing

Hearings on the Government petition to compel divorcement of 22 theatres of Twentieth Century-Fox Film Corp. and 16 of Paramount Pictures, Inc. slated to start on April 7th, were again postponed by Federal Judge Henry W. Goddard until April 16th. The court ordered the delay on the request of opposing counsel.

The Government petition charges the two film companies with acquiring the theatres in violation with the provisions of the consent decree.

Final hearing in the anti-trust suit of Harry J. Schad, Reading, Pa., exhibitor, was resumed on Monday in Philadelphia before Judge J. Cullen Ganey in U. S. District Court. Originally filed on August 20, 1941, against Warner Brothers, 20th Century-Fox, Warner theatres and the Wilmer & Vincent circuit, the suit seeks triple damages of $750,000.

Basis of the suit is the charge that the defendants conspired to have 20th Century-Fox give the franchise for 50 per cent of its product, originally held by Schad's Astor Theatre in Reading, to Wilmer & Vincent's Embassy and State theatres there, which already had the other 50 per cent. The conspiracy resulted, it is alleged, as a result of the operation of the Astor returning to Mr. Schad last April after being operated on a lease by the Warner circuit.

The final hearing was begun on January 29th, and during a two-day session, the plaintiffs called up as witnesses Samuel Gross and Alfred J. Davis, branch and sales managers, respectively, of 20th Century-Fox, and Jay Emanuel, who operates Schad's Astor and Strand theatres in Reading on a pooling arrangement with his own Park theatre there.

When the hearing was resumed on Monday, testimony was taken by the plaintiffs from Frank L. McNamee, former RKO branch manager here and now associated with Mr. Emanuel in the operation of his theatres. In his testimony, Mr. McNamee charged that Warner Brothers controlled exhibition in Pennsylvania and that the Wilmer & Vincent houses were already overbought on 20th Century-Fox product when the company sold away the Astor's 50 per cent franchise to the Wilmer & Vincent houses.

According to attorneys, hearings will continue the entire week. In addition to Mr. McNamee, who spent the entire first day on the stand and returned to the stand when the hearing was continued on April 7th, the plaintiffs expect to enter testimony to be taken from Mr. Schad and from Leonard Stallings, manager of the Schad houses, who formerly managed the same theatres for the Warner circuit.

Majors Outline Hardships in Attacking Minnesota Decree

Distributors have lost more under Minnesota's anti-blocks-of-five law than is represented by the exhibitors' 20 per cent cancellation privilege, a facet of that law, Judge Albin Pearson, of Ramsey County Court, St. Paul, was told Monday by Joseph Finley, distributors' counsel.

His arguments were part of the final pleas in two actions. One is by the state against Twentieth Century-Fox, RKO, and Paramount, for criminal violation of the law by sale of films in blocks of five and ten. The other is a civil suit by the five distributors in the decree, and United Artists, to have the law declared unconstitutional.

Mr. Finley charged the law enforced compulsory block booking and that its non-negotiatory cancellation was confiscatory.

The law prohibits relicensing in particular situations of pictures cancelled. It also forbids spot bookings, and split and short deals.

David Shearer, also distributors' counsel, declared the law conferred "advantages exclusively on a small class—the independent exhibitors"; and he added that it violated the due process clause of state and Federal constitutions, proceeding "beyond the limitations of state police powers and legal legislation".

Of cancellation, he remarked: "Every picture is made for a definite purpose, and is of interest to every family."

He also charged the law contravened the copyright, interstate commerce, and anti-trust laws, and the Federal consent decree.

The film industry was developed on a flexible basis, he averred; and the Minnesota law "threatens that flexibility".

Refusing to answer the attacks of Mr. Finley and Mr. Shearer, William Desmond, assistant Ramsey County district attorney, Tuesday commented: "I believe the briefs speak for themselves."

Judge Albin Pearson then began study of voluminous briefs, one by the state covering both actions, and two by the distributors, one for each suit. Decision is not expected within 30 days.

Argentine Academy Award Winners

"The Long Voyage Home" was this week named the best foreign film by the Argentine Academy in Buenos Aires. A special award went also to Walt Disney for "Fantasia". The nominating committee "expressed regret" at not being able to include "The Great Dictator", which has been banned in Argentina, in the judging.

Official announcement of the selections are to be made on April 20 in a ceremony at the National Comedy Theatre. Orson Welles, who is at present in Rio, has been invited to participate in the presentations.

The citation for the best Argentine film went to "Los Martes Orquideas".

Martini, Circuit Head, Passes

Attillio Martini, 74-year-old president of Martini Theatre Enterprises, Galveston, Tex., died at his suite in the Jean Lafitte hotel March 29th after a brief illness.

A native of Italy, Mr. Martini came to the United States in 1889 and to Galveston in 1890. A grocer at first, his first motion picture venture was in 1910 when the opened the Dixie No. 1. He had added a number of other houses by the end of the first World War and in 1924 took over the old Grand Opera House in Galveston, renaming it the Martini.

In 1935 Mr. Martini merged his interests with those of Interstate Circuit, Inc., a local corporation being formed to separately operate the five Galveston shows with Mr. Martini named general manager. The cross of honor was given Mr. Martini in 1925 by the Italian government in recognition of his service to Italian-born citizens and immigrants in this country.

Surviving are a son, Al Martini; three daughters and two brothers, E. Martini of Galveston and G. Martini of Italy.

20th-Fox Personnel

Bill Remington of the Fox Theatre in Detroit, was named last week to succeed Eddie Solomon as 20th Century-Fox's exploitation representative in Chicago. Irving Mills was appointed head booker of the company's Omaha exchange.

Newsreel Theatre Planned

Fox-West Coast Theatres will remodel a portion of the Tapscott Building in Oakland, Calif., for a 560-seat newsreel theatre. The chain is also planning a theatre for Richmond, 10 miles north.

FRANK LLOYD PRODUCTIONS, Inc. Presents

REX BEACH'S

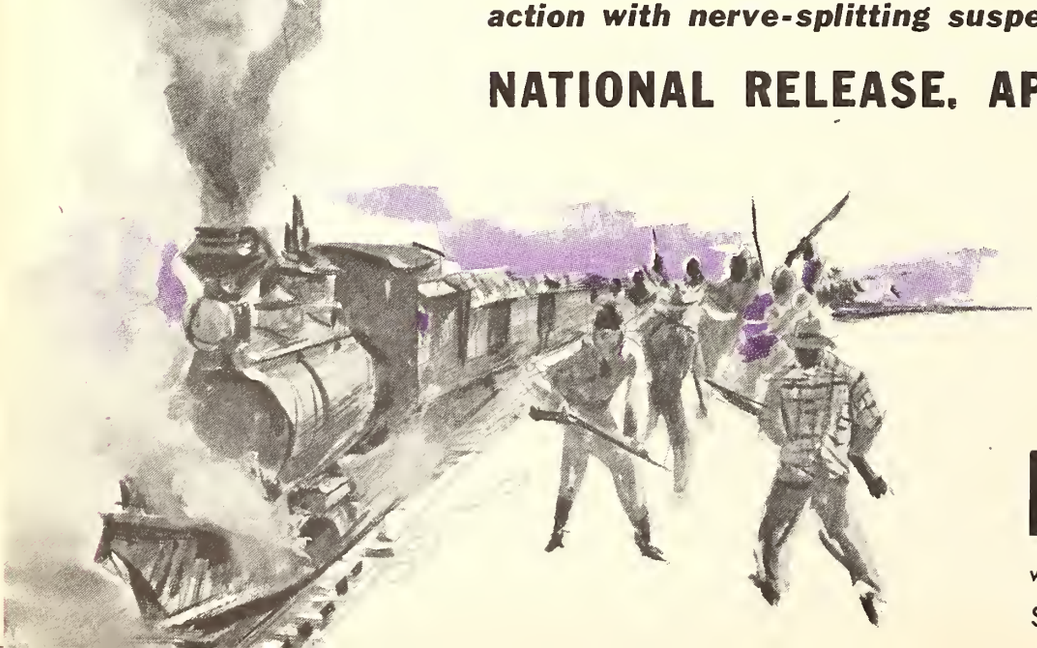
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It's the greatest adventure story ever slashed from frontier annals . . . NOW told in smash action with nerve-splitting suspense!

NATIONAL RELEASE, APRIL 10th!



A Charles K. Feldman Group Product

starring



MARLENE DIETRICH

with **MARGARET LINDSAY • HARRY C**

Screen Play by Lawrence Hazard and Tom



ANDOLPH
COTT

JOHN
WAYNE

ARD BARTHELMESS • WILLIAM FARNUM • GEORGE CLEVELAND

ted by RAY ENRIGHT • Associate Producer, Lee Marcus

Produced by
FRANK LLOYD

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

The last time we saw George Hopkins, that lanky lad who got marooned atop treacherous Devil's Tower, near Rapid City, South Dakota, he was a-visiting our publishing headquarters here in New York, some months ago, in the interest of lining up some public exhibitions for himself in theatres promoting his freak escapade. Apparently his shyness stood in the way, and he went back to his Dakota home. But not to stay there, for now we find him in the United States Army, down at Fort Benning, Georgia, teaching youngsters how to jump out of airplanes and parachute to flat-lands for Uncle Sam.

After Hopkins jumped from that plane over Devil's Tower, he was stranded atop his lofty perch for five days and nights until eight expert mountain climbers could get him down. During his stay up in the clouds, cronies in planes dropped food, blankets and choice warming spirits to comfort him until his rescuers arrived.

The other week, in Washington, Senator Chan Gurney, Republican, of Hopkin's native South Dakota, said that Mr. Hopkins had tried some time back to enlist in the Army in his home state, but was rejected "because he had knocked out most of his teeth in parachute jumps."

"Hopkins then hitchhiked to Washington," Senator Gurney recounted. "He told me he had been a parachute instructor with the Chinese Army, that he was with the British at Dunkerque, and later was a 'chute instructor with them, and that he had made 2,300 jumps."

Senator Gurney said he took the parachutist down to the War Department, and "the Army waived on his lack of teeth and sent him out to Fort Benning when they learned he was not just a stunt jumper."

▽

Greta Garbo and her friend Dr. Gaylord Hauser, expert vegetable-juice squeezer and dietician man in Hollywood, are sinking some surplus shekels into four-family apartment houses which they are building along Milwaukee's north side.

▽

James W. Walsh, a native Swiss refugee with a pronounced Swiss accent—we said James Walsh the Swissman—and Curtis Melnitz, a refugee from Paris, who was with United Artists there for 20 years, are turning the City Theatre, off New York's Union Square, into a newsreel grind house. They were flabbergasted when they viewed the inside of the place, an old bulesque landmark and looked ceiling-ward to count five separate golleries. They're going to put a ceiling over the first gallery, shutting off the other four to their dusty and musty darkness.

▽

Paramount has a tough job on its hands trying to cast some Japs for its new motion picture, "Wake Island," story of the Pacific outpost finally taken by the Japanese after its heroic defense by a handful of United States Marines.

All California Japs to whom Director John Ford has offered the roles have turned them down, on the grounds of leaving bad enough alone. And Chinese actors who in the past have often doubled for sons of Nippon on the screen are indignant at the mere suggestion that they again substitute.

▽

Aside to Paramount, as employer of Dorothy Lamour: Glamour girls of India wear GOLD-ENCRUSTED sarongs.

To do something to relieve these troubled times, the IATSE projectionists' union has dug up from the past of long ago that old-timer entitled "Why Worry?," to wit:

"There are only two reasons for worry. Either you're successful or you're not successful. And if you're successful there's nothing to worry about. If you're not successful there's only two things to worry about—your health is either good, or you're sick.

"And if your health is good, there is nothing to worry about, and if you're sick—there's only two things to worry about. You're either going to get well or you're going to die.

"If you're going to get well, there's nothing to worry about; if you're not going to get well, there's only two things to worry about. You're either going to heaven or you are not going to heaven.

"And if you are going to heaven, there's nothing to worry about; and if you're going to the other place you'll be so doggone busy shaking hands with old friends you won't have time to worry. So, why worry?"

▽

Cliff Robbins is the real name of Cliff Nazarro, movie double-talker. He switched to Nazarro some years ago at the insistence of Nat Nazarro, the agent, who was able to get more for Robbins' services as a singer by passing him off as his son.

▽

National Theotre Supply Company has stacked its main and field branch offices with war, blackout, fire, air-raid and other emergency equipment, all the woy from special radium-activated box office signs for use during blackouts, color hoods for outdoor signs, and fume masks with cannisters, to stirrup pumps, hospital kits and complete asbestos suits for exhibitors picking up incendiary bombs, and including suit, helmet, gloves, shirt, trousers, shoes and helmet.

▽

From Hollywood's "art" circles comes word that comedian Bud Abbott, vaudeville and film partner of Lou Costello, has temporarily abandoned his roughhouse ramblings to "sit for a portrait in oils" before the famous Pittsburgh artist, William Shulgold.

▽

Metro-Goldwyn-Mayer, in New York, announces that it will produce "Tish." O. Dull will make it.

▽

Gaby Little is an advertising agent out in the Hollywood-Los Angeles sector which is better known for gabbing a lot.

▽

Brewers predict that the tire, gas and auto shortage will cause a big boom in home entertainment. Of the "Sweet Adeline" variety, the brewers hope.

▽

Eddie Sullivan, well-known theatre executive who passed on, the other day, is generally accredited with developing the modern style of courteous ushering in movie houses—not to be confused with the stiff United States Marine drillings of ushers which the late S. L. (Roxy) Rothafel injected through that Top-sergeant of Marines Eugene Legendre, whom Roxy specially hired to drill his army of ushers when he opened the Roxy Theatre in New York, back in 1927.

War instructions to "all announcers and reporters" broadcasting over the air-lanes of Columbia Broadcasting System, as set down by Paul White, chief of CBS newscasts: "It is conceivable that an invading plane might carry a receiver purely in the hope that some station would be broadcasting eyewitness reports of the damage inflicted. In that event, any announcer who gave overly specific information regarding damage would be giving information of great value to the enemy. Thus, all announcers and reporters are instructed to bear constantly in mind the dangers of precise descriptive material. It would be far better to withhold one's exact location and say, for instance, 'over to my left a big business building appears to have been hit by a bomb' rather than say 'the First National Bank Building next door to the roof on which I am standing has just been hit' . . ." We assume that under no condition should a reporter or announcer identify the building under the roof on which he is standing and which has just been hit.

▽

If one of your new suits acquired any time from now through the war's duration, cracks or painfully jams into some tender spot, blame it on California timber. Those sturdy ol' Redwood trees of sunny California, so often pictured on the screen, are being mixed, as much as 50 per cent, with wool.

▽

Cecil Blount DeMille did not use all of that old California barn for his first movie-making, as so widely mentioned the other week on the occasion of his 30th anniversary in the film business. DeMille was in one-half and the barn owners' cow wos in the other.

▽

If any of you producers of short subject oddities are interested in a first-class collection of skulls and shrunken heads, get in touch with Mrs. E. Shorrock, of Dorcester, Mass. Her hobby is hunting for heads of cannibal head hunters.

▽

Advertising Age *hears reliable reports that Mayor LaGuardia's recent crackdown on burlesque houses on Broadway was instigated because of service men overstaying their leave in New York.*

▽

Completion of war priority orders for the motion picture business reminds us of the incident, some weeks back, when Washington sent out a call for exhibitors to talk about exhibition priorities, and the authorities mailed an invitation to Sidney Samuelson, addressing him as president of the Motion Picture Theatre Owners of New Jersey. In the first place, Sidney Samuelson is in Pennsylvania, not New Jersey. And he's with Allied States Exhibitors, not Motion Picture Theatre Owners. And there's no Motion Picture Theatre Owners organization in New Jersey anyway.

▽

United Press news headline: No RUBBER FOR HEELS. But there will always be heels.

▽

Thirty-three men were killed, the other day, when dynamite trucks blew up ot that quarry in Pennsylvania.

Paramount, this week, announced the theme of a new motion picture, about the adventures of a truck driver engaged in delivering nitroglycerine to defense works. The title—"You Can't Live Forever."

MAJORS STYMIED ON 1942-43 CONVENTION PLANNING

Republic, Monogram Set Meetings; Unity Plan Delays Big 5 Announcem'ts

The pre-season's first annual sales conventions to establish 1942-43 policies and procedures were set this week by Republic and Monogram. There has been no word as yet on conventions from any of the eight major distributors. And it is not likely any of the Big Five consent decree companies will hold conventions for some time, until they can find out where they're headed under the new selling system being devised by the Unity committee, which would have to be applied to the decree and approved by the Federal courts.

It may be that the Big Five distributors, prevented by the decree from selling a whole season's block, will determine that the annual convention concentrations no longer have any value to them. Before the decree, the entire season's product was outlined to the convention delegates—on paper—and the salesmen were supposed to proceed immediately to the field for consummation of block deals.

Unless an unforeseen emergency occurs, Republic will hold its annual sales convention in Hollywood the first week in June, bringing together British and South American representatives in addition to the staffs of all domestic exchanges, James R. Grainger, company sales chief announced on the west coast last week.

Mr. Grainger, who is in Hollywood conferring on the remainder of this season's product and next year's schedule, said "The Flying Tigers," now in production, would be the company's biggest picture, with a $900,000 budget. Advance bookings for April, May and June indicate a $2,500,000 to $2,750,000 gross to the company, the largest 12-week period in Republic's history, he said.

Monogram announced last week that it had changed its convention date to May 14-16 at the Hollywood Roosevelt Hotel.

Stromberg-UA Deal

Hunt Stromberg, who arrived from Hollywood in New York on Monday, was expected to close a deal with United Artists this week under which he will form his own production company and release through UA on a three-year contract calling for a minimum of six pictures. Consummation of negotiations which were reported set at a conference in Hollywood last week at which Mr. Stromberg, Myron Selznick, his agent, Edward C. Raftery, United Artist president, and George Bagnall, representing the company, were present, was expected shortly after the return of Mr. Raftery from the coast on Tuesday.

While in Hollywood, Mr. Raftery, Mr. Bagnall and Gradwell L. Sears, vice-president in charge of distribution, conferred with UA owner-members and producers over new production plans. It was also reported that the Coast conferences concerned a new deal with Samuel Goldwyn and one with Orson Welles, the latter to release one picture through UA, in which Dolores Del Rio and Franchot Tone would co-star, with Norman Foster directing.

Meanwhile, in Sacramento, Calif., incorporation papers filed this week with the Secretary of State named Barry Brannen, E. McDonald and P. Fingard directors of Hunt Stromberg Productions, Inc.

RKO Radio announced in Hollywood on Monday that it had concluded a two-year contract with Walt Disney under which the company will distribute 26 Disney shorts a year. RKO formerly distributed 18. The additional shorts include Latin American subjects, regarding which Mr. Disney recently visited South America. The Mickey Mouse-Donald Duck creator also will revive the "Silly Symphonies" series discontinued several years ago, it was learned. Distribution of "Bambi," but no other feature-length films, is included in the new two-year pact.

Ned E. Depinet, vice-president in charge

(Continued on following page)

Parcel Post Seen Solution To Film Shipping Problem

Parcel post may be the answer to film delivery problems of tire, truck and gasoline rationing and shortages if and when they curtail the activity of motor film delivery services and express lines.

A supervisor of exchanges for one of the major distributors said this week in New York that Uncle Sam's postmen were handling increasing amounts of film en route to and from theatres. He predicted that mail delivery of screen merchandise and accessories might soon predominate. Currently, about 75 per cent of film deliveries are, on a national average, handled by common carrier trucking firms who contract with exhibitors to pick up and deliver films. Express lines handle between 15 and 20 per cent.

Already 50 per cent of the film shipped to subsequent run theatres in some western exchange areas travels via U. S. mail, the exchange head said. Mail shipments are likewise being extended to other exchange centers where long hauls are involved in reaching small town houses.

While his prediction by no means received general support from exchange supervisors of other companies, they were agreed that the shipment of film would soon be a major problem. The concensus held that the motor carriers had slight hope of receiving priority ratings and tire allotments sufficient to enable them to maintain service at present levels.

The effects of restricted motor haulage will not be felt however for several months. Delivery services say that they will be able to keep operating as usual through the summer and are hopeful of receiving retread rubber to repair worn tires.

Widespread introduction of mail delivery is expected to slow down print circulation considerably. Most exchange men concede that it is practically impossible to avoid a sharp increase in the number of days screen time lost because films are in transit. In few instances, they say, will it be possible for a theatre to mail films in time for showing at a new situation on the subsequent day. It is considered unlikely that the total number of prints can be increased.

The cost of film shipment by parcel post is not expected to be greatly increased. In some instances, the spokesman said, exhibitors would probably save money inasmuch as they would pay regular parcel post zone rates. Special delivery service is possible through the post office, but adds substantially to shipping cost.

Also, he said, new routings can be devised, as his exchanges are doing in certain Rocky mountain and west coast areas, whereby a theatre mails a print to the next theatre rather than back to the exchange. Under this system, he said, his company's pictures are now out of the exchange for two to four weeks, traveling exclusively through the mails.

One objection to the use of parcel post was voiced by another exchange man. Harking back to days of frequent print pirating, he said that when mail was used more frequently "lost" prints were not uncommon. The fact that a handling ticket accompanies all express and truck shipments, requiring receipts at both ends eliminated this, he said.

Bulk shipment of prints from laboratory to exchange is now being handled by railroad freight, another exchange man said. Trade show and censor prints only are rushed to exchange centers by express or air express. The bulk of the prints are sent from Hollywood or New York processing laboratories by railroad freight. With delayed release dates it is possible now to ship these pictures at half cost, although taking twice as long as fast express.

Recent amendments in fire laws and Interstate Commerce Commission regulations permitting shipment of inflammable cellulose nitrate film in cardboard containers is expected to facilitate postal shipment by cutting film weight. The standard single 1,000 foot reel now weighs about 8 pounds, bringing a total program weight to about 100 pounds for single feature houses.

Postal regulations permit shipment of film C.O.D. from exchanges to exhibitors. Theatre men however may not return prints C.O.D. to exchanges according to U. S. postal regulations. (Postal Guide, Para. 76, page 218, July 1941).

RKO Sales Drive Extended to May 9th

(Continued from preceding page)

of distribution of RKO, announced the extension of the Depinet sales drive from May 8th to June 19th, in what probably was the first large-scale long-distance, hook-up film-sales talk ever launched. From his office in New York on Monday, Mr. Depinet spoke to the staffs of RKO's 38 branches in the United States and Canada.

Nat Levy, drive captain, was scheduled to leave the home office on Wednesday for a tour of all branches, accompanied through the East by Robert Mochrie, Eastern division manager, and joined later for the Western tour by Walter E. Branson, Western division manager.

With six productions for current season release awaiting their inspection, W. A. Scully, vice-president and general sales manager of Universal, and W. J. Heineman, assistant, left New York for the company's coast studios last week. Films now ready or almost completed which they will see are: "The Spoilers," with Marlene Dietrich, John Wayne and Randolph Scott; "Saboteur," the Frank Lloyd-Alfred Hitchcock production; Gregory La Cava's production, "Lady in a Jam," starring Irene Dunne; "Broadway," with George Raft and Pat O'Brien sharing star honors, and "Eagle Squadron," Walter Wanger's film depicting American volunteer fliers in the R.A.F.

Warners' Product Meeting

Joseph Bernhard, vice-president and general manager of Warner Bros., and Mort Blumenstock, in charge of advertising and publicity in the East, left New York over the weekend for production conferences at the company's studios in Burbank. They were to be joined later in the week by Ben Kalmenson, general sales manager.

The studio meetings will be held with Harry M. Warner, Jack L. Warner and S. Charles Einfeld and will cover the remainder of the current season's product, plans for the next season, cooperation with the Government's war effort and procedure for meeting any emergency which may arise, it was announced by the company in New York Monday.

Mark Hellinger will return to Warner Bros. where for several years he was associate producer, under terms of an agreement signed at the beginning of the week with Jack L. Warner, it was learned in New York Monday. His first production under the new deal will be "Mississippi Belle," based on the novel by Clements Ripley. Mr. Hellinger is the eighth outstanding producer signed by the company in recent months. Others were George S. Kaufman, Herman Shumlin, Vinton Freedley, all of Broadway, and Sam Wood, Howard Hawks, Lewis Milestone and Norman Krasna.

Christie Named Film Buyer

Frank Christie, head booker for the Hamrick-Evergreen circuit houses in Seattle, Wash., was appointed film buyer for the circuit by General Manager Frank L. Newman.

Harris Circuit Now Has 20 Houses

The Harris Amusement Company of Pittsburgh is now operating 20 theatres with the opening last Saturday of the new J. P. Harris theatre in that city. Nine of the houses are in Pittsburgh and the others are in outlying Tri-State area. The company also operates the Garden, Pittsburgh arena. John H. Harris, manager of the company, also is president of the Variety Clubs of America, and of the Arena Managers Association, which also owns "Icecapades," touring skaters' show.

Third largest downtown film house, the J. P. Harris was named after the founder of Harris Enterprises. Mayor Cornelius D. Scully and Senator Frank J. Harris officiated at the opening of the 2,500 seat house.

Minnesota Amusement and National Screen Sign

Minnesota Amusement Company and National Screen Service last week concluded a deal calling for the servicing of the circuit by NSS with all accessories and abolishment of the theatre company's accessory salvage department.

Jay McFarland, National Screen branch manager in Minneapolis, and Charles W. Winchell, Minnesota Amusement Company advertising and publicity manager, represented their companies in the final transaction, Roy Fleisbein, who has bene in charge of the circuit's salvage department, transfers National Screen to handle accessory service requirements of the circuit.

Kelleher Entering Air Corps in June

"Bill" Kelleher, theatre editor of the *Journal*, Kansas City evening newspaper which suspended publication March 31st, will enter the Air Corps in June. Mr. Kelleher, who is the son of Dan C. Kelleher, city editor of the newspaper, had been theatre editor for the past year, succeeding Bob Lock, who became editor of *Downbeat*.

The *Journal* was the successor of the *Enterprise*, a weekly started in 1854, followed by the *Western Journal of Commerce*, daily, 1857, following which it was renamed the *Journal*. In 1922 the *Journal* and the evening *Post* (previously the *World*) came under a single ownership, which continued morning and evening publication until 1928, when the morning *Journal* was discontinued.

Bates Joins Aniline

Joseph S. Bates has joined the General Aniline and Film Corporation as vice-president in charge of production for the dye division of the company. Mr. Bates, a graduate of Sheffield Scientific School, Yale University, has been in the chemical industry 25 years. Recently, he was head of a chemical branch of the War Production Board as a $1 a year appointee.

Lewis Gets Assignments

David Lewis, who joined Paramount this week as an associate producer, has been given three assignments by B. G. DeSylva, executive producer. They are "Frenchman's Creek," romantic novel by Daphne Du Maurier; "The Hour Before Dawn," a novel by W. Somerset Maugham, and "Storm," December Book-of-the-Month Club selection, written by George Stewart.

Exchange Modernized

The Universal Film Exchange in Chicago is undergoing extensive alterations under the direction of Barney Rose, branch manager. Some $7,500 is being expended on new equipment including sound-proofed ceilings, fluorescent lighting and new office fixtures.

All Universal Heads Reelected

All officers of Universal Pictures Company, Inc., were reelected last Friday, with the exception of Matthew Fox, now on leave of absence with the War Production Board, at a meeting of the company's board of directors in the home office.

Officers reelected include: J. Cheever Cowdin, chairman of the board; N. J. Blumberg, president; W. A. Scully, vice-president; J. H. Seidelman, vice-president; Cliff Work, vice-president; Peyton Gibson, secretary; S. Machnovitch, treasurer and assistant secretary; Edward Muhl, assistant secretary; Anthony Petti, assistant secretary; Adolph Schimel, assistant secretary; Eugene F. Walsh, assistant treasurer and comptroller, and Harold S. Brewster, assistant treasurer at studio.

Shift to Sunday Hour Boosts Allen Show

Cooperative Analysis of Broadcasting, national radio survey, announced this week that Fred Allen's radio program, The Texaco Star Theatre, showed a gain of 10 per cent in the March C.A.B. rating, following the shift from Wednesday to a Sunday night spot. The program, one of the seven 60-minute shows on Columbia Broadcasting System, lifted its rating to 22.7. Its February rating for Wednesday night broadcasts was 20.8.

The Allen show took over the spot vacated by the Ford Sunday Evening Hour, a classical music program, which, according to C.A.B., ended with a rating of 12.8, while the newcoming comedian jumped the hour's popularity to 22.7.

Consolidated Film Officers Re-elected

At a board of directors meeting of Consolidated Film Industries, held in New York last Thursday, officers of the company were re-elected. The meeting followed the annual stockholders' convening. No successor was chosen for J. L. Aller, who recently resigned as vice-president and director.

Officers are: Herbert J. Yates, president; H. J. Yates, Jr., vice-president and treasurer; J. W. Coffman, Ralph I. Poucher, M. J. Siegel, Walter W. Vincent, vice-presidents, and J. E. McMahon, secretary. Mr. Poucher presided at the stockholders' meeting.

Seattle Gets Drive-In

The first drive-in theatre to be built in the Pacific Northwest territory will be located on the Seattle-Tacoma Highway, it was announced last week by J. F. Knute and E. W. Johnson. The Meter-Inn Theatre, as it will be called, will accommodate 500 cars and is scheduled to open the first week in April.

Set Russian Film

"Red Storm," a saga of Russian guerrillas recently arrived in this country from the Soviet Union, will be presented shortly by Joseph Burstyn, foreign film distributor, in association with Artkino Pictures, under the name Luminar Films.

Warners Sign Freedley

Vinton Freedley, Broadway producer of musical comedies, signed with Jack L. Warner, vice-president of Warner Brothers, this week, to produce a musical film at the Burbank studios. The picture, as yet untitled, will star Ann Sheridan, Dennis Morgan, Joan Leslie and Irene Manning.

THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER
Hollywood Editor

ESTEEMED EDITOR:

Exhibitors and others who prosper or perish by their analyses of that market on which Fame is the sole stock in trade must perforce examine with the thoroughness due a major transaction the divorcement of the Brothers Cagney from the Brothers Warner and their establishment of an independent company to produce pictures for distribution through United Artists.

The Fame of James Cagney, as measured in terms of exhibition revenues reflected in the MOTION PICTURE-*Fame* polls of the past several years, is of a stability and constancy to stamp his or anybody's custody of it a matter of industry concern.

In four of the six years preceding 1942 he has been one of the ten Money-Making Stars whose Fame, retailed by exhibitors to their customers, has yielded to the industry a major portion of the income on which it has sustained itself.

The list for 1935 carried him tenth.

He dropped out of the Top Ten to 12th position in 1936 and then fell back among the tail-enders in 1937 and 1938 "whilst preoccupied with lawing and so forth," to quite *Fame's* swift reference to a contractual dispute which interrupted that steady flow of product which time has shown to be a prerequisite of sustained eminence in the poll.

But he rebounded to 9th place in 1939, on resumption of steady delivery of product, moving up to 6th and 1940 and holding 9th place last year.

Rare Achievement

Students of the exhibitor-poll rate it a rarer achievement to regain rank among the Top Ten, having relinquished it for any cause, than to crash that august company the first time. An inevitable tendency toward letdown all along the exploitation line is a handicap assigned only to champions.

At this point in 1942 the star is represented on the screen by "Captains of the Clouds" and, in the ultimate-run situations, by "The Bride Came C.O.D.," last in point of release of the four films he had in exhibition during the period of the last exhibitor poll.

Before the next poll he will have been represented also by "Yankee Doodle Dandy," his last Warner film.

Announcement of the new production company includes declaration of intent to put its first picture on the market November 1, which would make it a factor in the next poll, and to supply two pictures annually thereafter.

To analysts skeptical of his or anybody's ability to maintain Top Ten rating on the strength of only two pictures a year, which is contradictory to the preponderance of poll experience, it is to be pointed out that he achieved his highest position—6th in 1940—on precisely that number of attractions.

William Cagney, who produced the Cagney pictures under the Warner trademark and will continue to do so in the new setup, remarked in a prepared statement that rewards of independent production include "freedom to select stories and casting of our own choosing, to arrange shooting schedules to individual demands and to achieve thereby perhaps a higher standard of box office entertainment."

Analysts versed in the evidence by firsthand experience in marketing the Cagney Brothers' product up to now must conclude that "a higher standard of box office entertainment" will have to be very high indeed.

TITLES GO MARTIAL

What with "I Am an American", "Bombs Over Burma", "Army Surgeon" and "Danger in the Pacific" in the list of pictures started during the week, the trend toward the martial in titles, expected to set in at any moment after December 7th, appears to have started.

The production picture at weekend:

COMPLETED

COLUMBIA
Valley of Lawless Men
Parachute Nurse
MGM
Get Rich Quick Maisie
MONOGRAM
Where Trails End
Corpse Vanishes
PARAMOUNT
Glass Key
ROACH
HITLER'S VALET
UNIVERSAL
Broadway

STARTED

MGM
Cairo
MONOGRAM
I Am an American
PRC
Bombs Over Burma
RKO-RADIO
Army Surgeon
Scattergood Survives a Murder
(Untitled) Darwell-Carlson
TWENTIETH-FOX
Magnificent Jerk
Through Different Eyes
Postman Didn't Ring
UNIVERSAL
Danger in the Pacific
Private Buckaroo

SHOOTING

COLUMBIA
Three's a Crowd
S.O.S. Iceland
He's My Old Man
He Kissed the Bride
GOLDWYN
Pride of the Yankees
MGM
Tulip Time
A Yank at Eton
Apache Trail
Pierre of the Plains
Jackass Mail
(Untitled) Gable
'Til You Return
LOEW-LEWIN
Moon and Sixpence
PARAMOUNT
Major and the Minor
Road to Morocco
Forest Rangers
Priorities of 1942
REPUBLIC
Stardust on the Sage
Remember Pearl Harbor
In Old California
ROACH
Bridget from Brooklyn
TWENTIETH-FOX
Pied Piper
Hunting We Will Go
Thunderbirds
Loves of Edgar Allen Poe
Footlight Serenade
UNIVERSAL
Strictly in the Groove
Destiny
Pardon My Sarong
Eagle Squadron
WARNER
Hard Way
Across the Pacific
Constant Nymph
Desperate Journey

Not all of the perplexities, surprises and situations which complicate the careers of the Messrs. Bud Abbott and Lou Costello are figments of script-writers' imaginations, or even of their own, which are fruitful beyond most.

They are but now on the receiving end of information which has nothing to do with humor but has much to do with their entertainment plans for some time to come.

Their pressman was in the mail several weeks ago with announcement of their intent to undertake a personal appearance tour which would gross $350,000, a sum which they would take to Washington and present to President Roosevelt in person with the suggestion that it be used to buy the U. S. a bomber.

Their spokesman is in the mail now to announce a change of plans brought about by "a War Department communication signed by Undersecretary of War Robert P. Patterson." He says Undersecretary Patterson has pointed out that, whereas Congress has appropriated funds for the purchase of bombers, it has appropriated none for Army Emergency Relief, and their spokesman says that the Messrs. Abbott and Costello will therefore devote their personal-appearance earnings to that cause, instead of to buying a bomber, and will raise the amount from $350,000 to $500,000, which is a lot of personal-appearance earnings in anybody's theatres.

It is perhaps necessary to state at this point that any resemblance between the comedians' generous impulse and a publicity stunt is purely coincidental, for they are among the Town's most down-to-earth and sincere gentlemen.

▽

With the acquisition of Hunt Stromberg's production talents United Artists is regarded here as having certified its claim to consideration as a commanding force in the field of distinguished product.

This move brings the company to the unique position of controlling the output of the two producers who, by the only tangible evidence acceptable to a court of exhibitors, outrank all others as of a period long enough to leave little or no margin for error in computation.

The other is David O. Selznick.

As your 1942 edition of *Fame* puts it, "The title, Champion Producer, belongs to Mr. Hunt Stromberg and to Mr. David O. Selznick on the basis of the record which each has made in the ten-year *Fame* compilations of successful motion pictures. Both producers have been responsible for 26 films which were Monthly Box Office Champions."

Hollywood figures some mighty smart product is due to emanate from a quarter where two such dependables function.

—W. R. W

National Variety Reports 6,921 Members in Ranks

"Hey, Rube" Drive Brings 1,576 Members; 3 New Tents Add Others

The "Hey Rube" membership drive for the Variety Clubs of America increased the organization's ranks in 25 tents, from 5,345, to 6,524, plus 397 members in two additionally newly organized tents, Chicago and New Haven. These figures were reported last week by Paul Short, chairman of the drive recently concluded.

Mr. Short estimates that with the current organizing of new tents in Portland, Seattle, Salt Lake City, New Orleans, San Francisco and New York, in addition to converting the Rocky Mountain Screen Club in Denver to a Variety Club, the total membership of the organization from 34 tents will be over 10,000 by next autumn, representing more than 15,000 theatres in the country.

At the time the "Hey Rube" campaign was inaugurated in the beginning of last winter, there were 25 tents in the United States with a total membership of 5,345.

3,702 in Exhibition

Of these members, 4,579 were directly associated in all phases of the motion picture industry; 3,702 represented theatre operations, circuit heads, managers, bookers, independent operators; 877 were in the production and film distribution phase, representing stars, producers, technicians, etc., and in distribution, executives, salesmen, bookers; 766 represented allied interests (including associate members) covering theatre supply and equipment concerns, advertising agencies, radio, orchestra, baseball, bowling, ice arenas and attorneys for theatre interests.

At the conclusion of the "Hey Rube" Drive, 1,179 members had been added to the 25 tents, plus 397 members in two additional newly organized tents, Chicago and New Haven.

Of these 1,179 new members, 936 represent theatre operations, circuit heads, managers, bookers, independent operators; 163 are associated in the production and film distribution phase, representing stars, producers, technicians, etc., and in distribution, executives, salesmen, bookers; 80 represent allied interests (including associate members) covering theatre supply and equipment concerns, advertising agencies, radio, orchestra, baseball, bowling, ice arenas and attorneys for theatre interests.

No breakdown is available as yet on the business association of the 397 members of the two new Tents, Chicago and New Haven.

While the "Hey Rube" Drive has been concluded, memberships of all classifications are still pouring in although a breakdown of this final tabulation has not been made.

The 3,702 old members plus the 936 new members associated in theatre operations, a total of 4,638 men, represent over 11,000 theatres in the United States.

With the organization of the 7 Tents, including Denver, and in addition, the new members in the 27 Tents, including Chicago and New Haven, Variety anticipates a total membership in the Variety Clubs of America of over 10,000, representing more than 15,000 theatres and including practically every important personality in production and film distibution.

R. J. O'Donnell of Dallas, National Assistant Chief Barker of Variety Clubs of America, formally presented the silver plaque originally awarded to the Memphis Club, Tent 20, at the national convention in Atlantic City last summer, at a banquet held in honor of the club in Memphis on Monday. The plaque cited the club's outstanding humanitarian work in maintaining a mother's milk bank, credited with saving the lives of many newborn babies. Mr. O'Donnell emphasized that the award was not for money raised but for the good the club had accomplished.

The national Variety officer cited figures of $165,000 raised by his own Dallas tent, $100,000 by Detroit, and a like sum by Pittsburgh, but pointed out that the $7,500 raised by Memphis tent had been used with outstanding effectiveness.

M. A. Lightman, Sr., chief barker of the Memphis club, accepted the plaque and acknowledged the group's indebtedness to cooperating physicians who also were present at the banquet as honored guests. Previous award winners were Washington and Detroit.

Mr. O'Donnell announced that there would be no national Variety conventions until after the war. Paul Short, Dallas chief barker, presided over the induction of new club members.

Field Activities

The eighth annual banquet and installation of officers of the Indianapolis Variety Club will be held on April 13th at the Claypool Hotel in that city. A cocktail party in the club's quarters in the Lyric Building will precede the affair, which is open to all Indiana film industry people. Leo J. McGinley is chairman of the banquet committee, assisted by Al Blocher, Richard Frank and Marc J. Wolf.

Baltimore's Varieity Club plans to devote its summer charitable activities to sending underprivileged children to camp, it was announced this week. The welfare committee, of which J. Louis Rome is chairman, is investigating desirable camp locations and other problems. Originally the club had intended to establish a medical clinic.

A campaign for the sale of defense stamps and bonds has been launched by the Oklahoma Variety Club. Members of the group who travel through the state are making personal solicitations for bonds and stamps of exhibitors and are obtaining signatures for purchase pledges. A campaign book, prepared by C. B. Akers, one of the directors of Tent 22, and assistant general manager of the Griffith Theatres, was designed to help exhibitors plan stunts to sell stamps and bonds, offering many suggestions including ideas for cooperation with local schools, civic and other groups.

To Celebrate Achievements

The Variety Club of New England will hold its annual dinner-dance on this Sunday night, April 12th, at the Club Mayfair in Boston. The event will celebrate culmination of the successful affiliation of the old Friars Club with National Variety; the achievement of a $2,000 donation to Mayor Tobin's Milk Fund; the establishment of a summer camp for underprivileged children and the furnishing of motion pictures for shut-ins in hospitals and homes. The entire proceeds of the dinner will be used to carry on these philanthropic endeavors. Invited guests of the evening include Mayor Tobin of Boston and Governor Saltonstall.

John H. Harris, National Chief Barker of Variety Clubs of America, announced on Tuesday that a group of industry people had applied to the organization for a Tent charter to cover the State of Washington and the Alaskan territory. This will be Tent No. 27, it was reported.

'Four A's' Takes Over Variety Artists Guild

Associated Actors and Artistes of America, superseding the American Federation of Actors, is administering the American Guild of Variety Artists, vaudeville performers' union which has been in financial difficulties since its formation three years ago.

Announcement of the move came last week. Monday, a Four A committee met to consider the affair. The committee comprised Walter Greaza, Actors Equity; Emily Holt, American Federation of Radio Artists; Florence Marston, Screen Actors Guild; Ruth Richman, Chorus Equity; Thomas Phillips, Brother Artists Association. On that day, too, the Four A's removed Gerald Griffin from executive secretaryship of the AGVA, named Mr. Phillips its general organizer.

Unions in the Four A's have considerable financial interest in the Variety Guild. They set it up when the American Federation of Actors, suspended by the international, was on the verge of acceptance by another international, the International Alliance of Theatrical Stage Employees.

That dispute was settled, the Actors' Federation disappeared and the Four A's received from the American Federation of Labor renewal of its sole jurisdiction over actors; but factional disputes, lack of money, rebellion of chapters, slow organization have troubled the Guild since.

Kaufman Trial Delayed

Trial of Louis Kaufman, business agent for the Newark IATSE local, was delayed in New York Federal Court, Monday. Mr. Kaufman is under indictment for extorting "more than $1,000,000" from the majors, in conspiracy with George Browne, and Willie Bioff, now in prison, and Nick Circella, who was sentenced Tuesday to eight years and a $10,000 fine, after pleading guilty two weeks ago.

The hopes of a few anti-Browne-Bioff members of the Chicago Theatrical Protective Association, Local 2 (stagehands' union), who had worked for a change of regime, were given a set-back last week when the membership sweepingly nominated the regular officers. Only enough strength was mustered by the reform group to put three nominees, in opposition, on the ticket. The election will be held May 6th. The insurgents had campaigned secretly for a new slate of officers but the long influence of the Browne-Bioff element proved too strong.

Their men on the ticket are: Fred Conne, for vice-president; Patrick J. Egan, as a member of the executive board, and Henry Burton, delegate to the international convention in June. Incumbent officers who were nominated are: Larry Cassidy, president; William Schraut, vice-president, and Frank Olsen, secretary-treasurer and business manager. Members of the executive board include James T. Ryan, Henry Mandel, Arthur Morrison and Joseph Baker.

Sound dubbing in short subjects studios will probably be discussed at the American Federation of Musicians' annual convention, June 8th, in Dallas, Texas, officials intimated in New York this week. They hinted a move to have studios attach a certificate of union approval, such as that of the IATSE.

The Chicago Film Exchange Employees Union, Local B-45, will hold its second annual dance May 24th at the Skyline Athletic Club.

LEGAL NOTICE OF TRADE SHOWINGS

Published for the benefit of exhibitors generally in compliance with Section III of the Consent Decree

ALBANY—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	1052 Broadway	10:00 am
	My Gal Sal (20th-Fox)	1052 Broadway	2:30 pm
Apr 16	The Mad Martindales (20th-Fox)	1052 Broadway	10:30 am
	Moontide (20th-Fox)	1052 Broadway	2:30 pm

ATLANTA—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	197 Walton St., N.W.	10:00 am
	My Gal Sal (20th-Fox)	197 Walton St., N.W.	2:30 pm
Apr 16	The Mad Martindales (20th-Fox)	197 Walton St., N.W.	11:00 am
	Moontide (20th-Fox)	197 Walton St., N.W.	2:30 pm

BOSTON—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	115 Broadway	10:00 am
	My Gal Sal (20th-Fox)	115 Broadway	2:30 pm
Apr 16	The Mad Martindales (20th-Fox)	115 Broadway	11:00 am
	Moontide (20th-Fox)	115 Broadway	2:30 pm

BUFFALO—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	290 Franklin St.	10:00 am
	My Gal Sal (20th-Fox)	290 Franklin St.	2:30 pm
Apr 16	The Mad Martindales & Moontide (20th-Fox)	290 Franklin St.	2:00 pm

CHARLOTTE—

Apr 15	The Man Who Wouldn't Die (20th-Fox)	308 S. Church St.	10:30 am
	Whispering Ghosts (20th-Fox)	308 S. Church St.	1:30 pm
	My Gal Sal (20th-Fox)	308 S. Church St.	3:00 pm
Apr 16	The Mad Martindales (20th-Fox)	308 S. Church St.	10:30 am
	Moontide (20th-Fox)	308 S. Church St.	3:00 pm

CHICAGO—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	1260 S. Wabash Ave.	10:30 am
	My Gal Sal (20th-Fox)	1260 S. Wabash Ave.	2:30 pm
Apr 16	The Mad Martindales (20th-Fox)	1260 S. Wabash Ave.	10:30 am
	Moontide (20th-Fox)	1260 S. Wabash Ave.	2:30 pm

CINCINNATI—

Apr 15	The Man Who Wouldn't Die (20th-Fox)	1638 Central P'kway	9:00 am
	Whispering Ghosts (20th-Fox)	1638 Central P'kway	10:30 am
	My Gal Sal (20th-Fox)	1638 Central P'kway	2:00 pm
Apr 16	The Mad Martindales (20th-Fox)	1638 Central P'kway	9:30 am
	Moontide (20th-Fox)	1638 Central P'kway	2:00 pm

CLEVELAND—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	2219 Payne Ave.	10:30 am
	My Gal Sal (20th-Fox)	2219 Payne Ave.	1:30 pm
Apr 16	The Mad Martindales (20th-Fox)	2219 Payne Ave.	10:30 am
	Moontide (20th-Fox)	2219 Payne Ave.	1:30 pm

DALLAS—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	1801 Wood St.	10:00 am
	My Gal Sal (20th-Fox)	1801 Wood St.	2:00 pm
Apr 16	The Mad Martindales (20th-Fox)	1801 Wood St.	10:00 am
	Moontide (20th-Fox)	1801 Wood St.	2:00 pm

DENVER—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	2101 Champa St.	10:00 am
	My Gal Sal (20th-Fox)	2101 Champa St.	2:00 pm
Apr 16	The Mad Martindales (20th-Fox)	2101 Champa St.	10:00 am
	Moontide (20th-Fox)	2101 Champa St.	2:00 pm

DES MOINES—

Apr 15	The Man Who Wouldn't Die (20th-Fox)	1300 High St.	11:00 am
	My Gal Sal & Whispering Ghosts (20th-Fox)	1300 High St.	1:00 pm
Apr 16	Moontide & The Mad Martindales (20th-Fox)	1300 High St.	1:00 pm

DETROIT—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	2211 Cass Ave.	10:30 am
	My Gal Sal (20th-Fox)	2211 Cass Ave.	1:30 pm
Apr 16	The Mad Martindales (20th-Fox)	2211 Cass Ave.	10:30 am
	Moontide (20th-Fox)	2211 Cass Ave.	1:30 pm

INDIANAPOLIS—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	326 N. Illinois St.	10:00 am
	My Gal Sal (20th-Fox)	326 N. Illinois St.	2:00 pm
Apr 16	The Mad Martindales (20th-Fox)	326 N. Illinois St.	10:30 am
	Moontide (20th-Fox)	326 N. Illinois St.	2:00 pm

KANSAS CITY—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	1720 Wyandotte St.	10:00 am
	My Gal Sal (20th-Fox)	1720 Wyandotte St.	2:00 pm & 3:30 pm
Apr 16	The Mad Martindales (20th-Fox)	1720 Wyandotte St.	10:00 am
	Moontide (20th-Fox)	1720 Wyandotte St.	2:00 pm

LOS ANGELES—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	2019 S. Vermont Ave.	10:00 am
	My Gal Sal (20th-Fox)	2019 S. Vermont Ave.	2:30 pm
Apr 16	The Mad Martindales (20th-Fox)	2019 S. Vermont Ave.	10:00 am
	Moontide (20th-Fox)	2019 S. Vermont Ave.	2:30 pm

MEMPHIS—

Apr 15	The Man Who Wouldn't Die (20th-Fox)	151 Vance Ave.	9:30 am
	Whispering Ghosts (20th-Fox)	151 Vance Ave.	11:00 am
	My Gal Sal (20th-Fox)	151 Vance Ave.	3:00 pm
Apr 16	The Mad Martindales (20th-Fox)	151 Vance Ave.	10:30 am
	Moontide (20th-Fox)	151 Vance Ave.	3:00 pm

MILWAUKEE—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	1016 N. 8th St.	10:30 am
	My Gal Sal (20th-Fox)	1016 N. 8th St.	2:30 pm
Apr 16	The Mad Martindales (20th-Fox)	1016 N. 8th St.	10:30 am
	Moontide (20th-Fox)	1016 N. 8th St.	2:30 pm

MINNEAPOLIS—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	1015 Currie Ave., N.	10:00 am
	My Gal Sal (20th-Fox)	1015 Currie Ave., N.	2:00 pm
Apr 16	The Mad Martindales (20th-Fox)	1015 Currie Ave., N.	11:00 am
	Moontide (20th-Fox)	1015 Currie Ave., N.	2:00 pm

NEW HAVEN—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	40 Whiting St.	10:00 am
	My Gal Sal (20th-Fox)	40 Whiting St.	2:00 pm
Apr 16	The Mad Martindales (20th-Fox)	40 Whiting St.	11:00 am
	Moontide (20th-Fox)	40 Whiting St.	2:00 pm

Legal Notice of TRADE SHOWINGS continued

NEW ORLEANS—

Apr 15	The Man Who Wouldn't Die (20th-Fox)	200 S. Liberty St.	9:30 am
	Whispering Ghosts (20th-Fox)	200 S. Liberty St.	11:00 am
	My Gal Sal (20th-Fox)	200 S. Liberty St.	1:30 pm
Apr 16	The Mad Martindales (20th-Fox)	200 S. Liberty St.	11:00 am
	Moontide (20th-Fox)	200 S. Liberty St.	1:30 pm

NEW YORK—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	345 W. 44th St.	10:00 am
	My Gal Sal (20th-Fox)	345 W. 44th St.	2:30 pm
Apr 16	The Mad Martindales (20th-Fox)	345 W. 44th St.	10:00 am
	Moontide (20th-Fox)	345 W. 44th St.	2:30 pm

OKLAHOMA CITY—

Apr 15	The Man Who Wouldn't Die & Whisperino Ghosts (20th-Fox)	10 N. Lee Ave.	9:00 am
	My Gal Sal (20th-Fox)	10 N. Lee Ave.	1:00 pm
Apr 16	The Mad Martindales (20th-Fox)	10 N. Lee Ave.	9:00 am
	Moontide (20th-Fox)	10 N. Lee Ave.	1:00 pm

OMAHA—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	1502 Davenport St.	10:30 am
	My Gal Sal (20th-Fox)	1502 Davenport St.	2:00 pm
Apr 16	The Mad Martindales (20th-Fox)	1502 Davenport St.	10:30 am
	Moontide (20th-Fox)	1502 Davenport St.	2:00 pm

PHILADELPHIA—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	302 N. 13th St.	10:30 am
	My Gal Sal (20th-Fox)	302 N. 13th St.	2:30 pm
Apr 16	The Mad Martindales (20th-Fox)	302 N. 13th St.	10:30 am
	Moontide (20th-Fox)	302 N. 13th St.	2:30 pm

PITTSBURGH—

Apr 15	The Man Who Wouldn't Die (20th-Fox)	1715 Blvd. of Allies	10:00 am
	Whispering Ghosts (20th-Fox)	1715 Blvd. of Allies	11:15 am
	My Gal Sal (20th-Fox)	1715 Blvd. of Allies	2:00 pm
Apr 16	The Mad Martindales (20th-Fox)	1715 Blvd. of Allies	11:00 am
	Moontide (20th-Fox)	1715 Blvd. of Allies	2:00 pm

PORTLAND, ORE.—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	10:30 am
	My Gal Sal (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	2:00 pm
Apr 16	The Mad Martindales (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	11:00 am
	Moontide (20th-Fox)	Star Film Exchange 925 N.W. 19th Ave.	2:00 pm

SALT LAKE CITY—

Apr 15	The Man Who Wouldn't Die (20th-Fox)	216 E. 1st South St.	9:30 am
	Whispering Ghosts (20th-Fox)	216 E. 1st. South St.	10:45 am
	My Gal Sal (20th-Fox)	216 E. 1st South St.	1:30 pm
Apr 16	The Mad Martindales (20th-Fox)	216 E. 1st South St.	10:30 am
	Moontide (20th-Fox)	216 E. 1st South St.	1:30 pm

SAN FRANCISCO—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	245 Hyde St.	10:00 am
	My Gal Sal (20th-Fox)	245 Hyde St.	2:00 pm
Apr 16	The Mad Martindales (20th-Fox)	245 Hyde St.	10:00 am
	Moontide (20th-Fox)	245 Hyde St.	2:00 pm

SEATTLE—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	2421 Second Ave.	10:15 am
	My Gal Sal (20th-Fox)	2421 Second Ave.	2:00 pm
Apr 16	The Mad Martindales (20th-Fox)	2421 Second Ave.	10:30 am
	Moontide (20th-Fox)	2421 Second Ave.	2:00 pm

ST. LOUIS—

Apr 15	The Man Who Wouldn't Die (20th-Fox)	SRENCO Scre'n'g Rm. 3143 Olive St.	11:30 am
	Whispering Ghosts & My Gal Sal (20th-Fox)	SRENCO Scre'n'g Rm 3143 Olive St.	1:30 pm
Apr 16	The Mad Martindales (20th-Fox)	SRENCO Scre'n'g Rm. 3143 Olive St.	11:00 am
	Moontide (20th-Fox)	SRENCO Scre'n'g Rm 3143 Olive St.	1:30 pm

WASHINGTON, D. C.—

Apr 15	The Man Who Wouldn't Die & Whispering Ghosts (20th-Fox)	932 N. J. Ave., N.W.	10:30 am
	My Gal Sal (20th-Fox)	932 N. J. Ave., N.W.	2:00 pm
Apr 16	The Mad Martindales (20th-Fox)	932 N. J. Ave., N.W.	10:30 am
	Moontide (20th-Fox)	932 N. J. Ave., N.W.	2:00 pm

Dimes Campaign at $1,400,000

Total collections in the film industry's "March of Dimes" drive to aid the infantile paralysis fund, reached $1,400,000 last week, Miller, Donaldson & Company, public accountants, announced in New York. The accounting firm is donating its services.

Nicholas M. Schenck, president of Loew's, Inc., and chairman of the drive, said some theatres still have not reported, and he urged them to.

After all outstanding collections have been given the national committee, proportionate expenses of each state will be deducted, and then half the money collected in each county will be returned to that county. It is said another four weeks will elapse before the money will return to the counties where it will be distributed as recommended by local Fight Infantile Paralysis committees, with additional consideration given recommendations of local theatre men.

CBS Executives Are Realigned

Paul W. Kesten, vice-president of Columbia Broadcasting Company, has been promoted to vice-president and general manager by the board of directors. Edward Klauber, executive vice-president, has been named to the newly created post of chairman of the executive office. William Paley continues as president and chief executive officer.

All CBS departments hereafter will report to Mr. Kesten, except the program department which will report directly to Mr. Paley. The shift was made, Mr. Paley said, to eliminate duplication of executive activity and to permit Mr. Klauber to give more time to "long range problems."

P. J. Duffy Dead

Funeral services for Patrick J. "Joe" Duffy, 79, Comerford Circuit aide, were held April 4th in St. Peter's Cathedral, Scranton, Pa. Interment was in Cathedral Cemetery there. He died in Mercy Hospital April 2nd.

Survivors include a brother, Anthony J. Duffy, former manager of the old Lyceum Theatre, Scranton.

"Krakatoa" Reissued

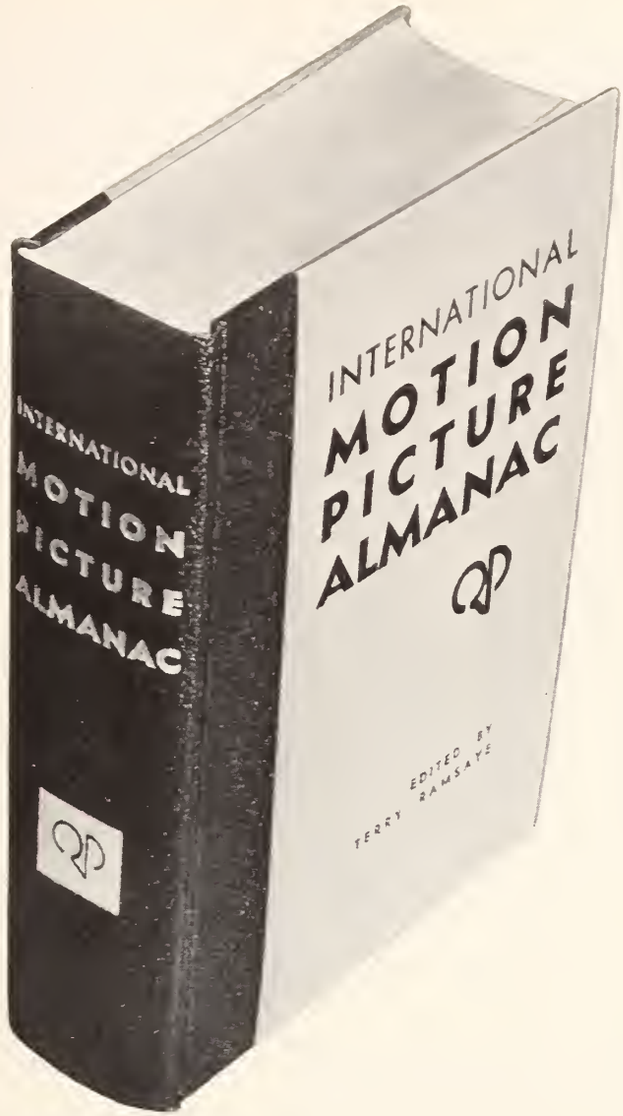
Astor Pictures announced in New York on Monday that it had made arrangements to reissue the 20-minute short subject "Krakatoa," on specially tinted film. Originally released in 1932 on ordinary black and white, it received the Academy award for the outstanding short of that year. Locale of the picture is off the coast of New Zealand, now in the center of the Pacific war arena.

New Quarters in Des Moines

Monogram Film Distributors, Inc., of Iowa, which has been housed in RKO headquarters in Des Moines, will move into new offices, according to the announcement of F. E. Judd. The new building will also house the Midwest 16 mm libraries, distributors of 16 mm film in Kansas, Nebraska, Missouri and Iowa.

Loew's Acquires House

Loew's, Inc., will take over operation of the 1,500-seat Strand in Waterbury, Conn., the end of March, when the current Warner lease expires. Loew's will operate this second run in addition to the Loew-Poli first run, while Warner continues to operate the first-run State.



THE 1942-43 INTERNATIONAL MOTION PICTURE ALMANAC IS NOW IN PREPARATION, THIS WILL BE THE THIRTEENTH ANNUAL EDITION OF THE INDUSTRY'S WORLDWIDE FACTUAL AUTHORITY AND WILL PROVIDE THE MOST UP-TO-THE-MINUTE SCREEN REFERENCE.
EDITED BY TERRY RAMSAYE.

QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER NEW YORK

50 Owners Join in New Bond Giveaway

New Plan Evades Ban on Bank Night by Police in Philadelphia

Skirting around the ban on Bank Night in Philadelphia, a group of 50 independent theatres have devised a plan calling for the weekly give-away of a $1,000 defense bond in addition to two $25 bonds. Grouping together under the leadership of David W. Yaffee, an attorney and operator of the Eureka Theatre as well, the stunt ties in both radio and the theatres with the sale of defense bonds. Operating as The Bonds for Victory Radio Theatre Co., a 15-minute program has been bought on WPEN, at 9 p.m., starting April 28th. At that time and every Tuesday evening thereafter telephone calls will be made for the bond giveaway.

The plan calls for the setting up of defense stamp booths in the lobbies of each of the 50 participating theatres. A "Victory Eagle" insignia in front of the house will identify the theatres. For each 10 cent defense stamp purchased, the patron receives a registration card on which is indicated name, address and telephone number where he can be reached.

In the course of the radio program, three registration cards collected at all the 50 theatres during the preceding week are drawn from a fish-bowl. Simultaneous telephone calls are made to the three numbers, the first two completed calls receiving a $25 bond each and the third number the $1,000 bond.

Presence in one of the theatres during the program is considered the same as a completed call. WPEN will feed the program to each of the 50 theatres co-operating, and through their public address systems sent out to the theatre audience. Each particular program will be dedicated to a different war charity. If any or all of the three calls are not completed, the bond will go to that particular charity rather than pyramiding the money.

Registration Weekly

On the morning of the broadcast, all containers from every theatre containing the registration cards are delivered to a special room at the radio station and emptied into a giant fish-bowl. Each Tuesday starts a new registration, the old cards of the preceding week being discarded.

There will be an introductory radio program on Monday, April 20th. No awards will be made, the purpose of the broadcast being to acquaint the listening audience with the program. Defense stamps will go on sale in the lobby booths of the independent neighborhood houses co-operating the following morning, and the first regular program will be dedicated to the USO. The show will be produced by Lew London and announced by Bob Roberts, both of the station staff.

The plan has been copyrighted, and if it proves successful in Philadelphia, it will be introduced in other key cities. Newspaper advertisements and spot announcements on the radio will be used to promote the plan in Philadelphia. According to the sponsors and the station, all the legal aspects of the giveaway have been carefully scrutinized and are considered entirely legal, that the Federal Communications Commission has approved it and that Treasury Department officials have praised it as an effective means of promoting the sale of defense bonds and stamps. Apart from the patriotic motives, the primary purpose is to increase attendance at each of the 50 co-operating theatres.

Bingo Under Fire

Prospects are that Bingo, which has continued to thrive in Wisconsin cities despite a state supreme ruling obtained several years ago by Charles W. Trampe, Milwaukee exhibitor and exchangeman, holding the game to be a lottery, may finally be wiped out there as the result of a petition for a grand jury investigation into law enforcement in Milwaukee, particularly with respect to the game, slot machines and gambling.

The petition has been filed by Peter F. Leuch, an attorney, acting as a citizen "in behalf of himself and all other law abiding citizens." In his petition he asserts:

"It appears to me that there is some connection between the operators of these games, slot machines and gambling devices and the law enforcement officers. What that connection is can only be found out through the secrecy of a grand jury investigation."

On the Milwaukee coin machine front, the common council's joint license and judiciary committee has recommended a proposed ordinance which would require distributors of the machines, including coin movie units, to pay an annual $25 license fee, plus $5 for every machine in use. In addition, a premise fee of $5 would be charged for each machine.

Following a conference with Mayor Charles N. Loveland of Wilkes-Barre, Pa., concerning the banning of Bingo games in Luzerne County, Pa., Leon Schwartz, district attorney, issued a statement in which he declared Bingo games operated for prizes or rewards are clear violations of the laws of Pennsylvania.

He said the public was entitled to have its laws enforced and people operating Bingo games or setting up any other gambling enterprise arrested or their establishments padlocked.

The conference was arranged after Mayor Loveland banned all Bingo games in Wilkes-Barre and made good his promise to have Bingo banned from nearby townships and the entire area. Following the ban, Bingo halls were moved just beyond the outskirts of the city.

Sunday Bingo Banned

All Sunday Bingo games have been banned by Mayor James W. Kilner of Hazleton, Pa., in a sweeping order which also hit at number pools, pinball machines offering free plays, speakeasies and disorderly houses.

The order added that only weekday Bingo games sponsored by charitable, religious or fraternal organizations will be permitted to operate, providing proof is presented that a substantial part of their income is used for public welfare.

Meanwhile, in Nanticoke, Pa., Mayor John Paulus modified a previous order requiring Bingo operators to donate 25 per cent of the receipts for the benefit of local youths in the armed forces. Under the new plan, worked out with Bingo operators, it was agreed that a majority of the prizes distributed will benefit national defense.

SHORT PRODUCT PLAYING BROADWAY

Week of April 4th

ASTOR
- Aqua Antics.....MGM
- *Feature: Gone With the Wind.*MGM

CAPITOL
- Minnesota, Land of Plenty..MGM
- The First Swallow.....MGM
- *Feature: The Bugle Sounds*..MGM

CRITERION
- Spare Time in the Army...Columbia
- Ten Pin Parade.....RKO Radio
- Heart Burn .....RKO Radio
- *Feature: Joe Smith, American.*MGM

PARAMOUNT
- Superman in the Arctic Giant.....Paramount
- Unusual Occupations, No. 3.Paramount
- *Feature: My Favorite Blonde* Paramount

RIALTO
- Meet the Champs.....Paramount
- Rhythm in the Ranks.....Paramount
- *Feature: The Ghost of Frankenstein* .....Universal

RIVOLI
- Lend a Paw.....Disney-RKO Radio
- *Feature: The Jungle Book*...United Artists

ROXY
- Courageous Australia.....20th Cent.-Fox
- Community Sing, No. 8....Columbia
- Cat Meets Mouse.....20th Cent.-Fox
- *Feature: To the Shores of Tripoli* .....20th Cent.-Fox

STRAND
- The Wabbitt Who Came to Supper.....Vitaphone
- Wedding Yells.....Vitaphone
- *Feature: The Male Animal*...Warner Bros.

Outside promoters of Bingo games have been banned in Lehighton, Pa., by an order of the Town Council. The council sanctioned only those Bingo games conducted by and for local organizations and churches.

Beano Suffers Setback

Beano in Massachusetts suffered its worst setback of many months last week, when Henry Parkman, Jr., state rationing administrator, Boston, banned use of transportation system busses to cary patrons to Beano parties, as a result of complaints of local boards that bus companies were using busses for chartered trips for such non-eligible purposes. In the future bus companies seeking tires will have to make affidavits that the busses will not be used for Beano parties or other non-eligible purposes

So intense has become the fight in Haverhill, Mass, as to who should say whether Beano is to be permitted in that city that Mayor Albert W. Glynn has asked the Massachusetts superior court to decide the question. Mayor Glynn recently banned Beano and the city council voted to grant a license over his head to the Haverhill Aerie of Eagles.

Theatre Now Bowling Alley

The Lane Theatre Circuit, operators of the Gem and Lane Theatres in Washington Heights, New York, and the Tribune, at 160 Nassau St., New York, has converted the former Loyal theatre, 185 Street and St. Nicholas Avenue, into a modern bowling alley at a cost of more than $50,000.

Esquire To Handle Two

Product of two companies will be handled by the Esquire Film, Ltd., of Toronto, Canada. They are British National and Pathe Pictures. Esquire is opening branches in Winnipeg and Montreal.

'Saboteur' Date Postponed; 2 Other Openings

Picture premieres, special promotions and other items of product release news were reported this week by various distributors, including the premiere postponement of Alfred Hitchcock-Universal's "Saboteur," and the openings of RKO's "Bashful Bachelor" and MGM's "The Bugle Sounds."

Because the special background music now being written for "Saboteur" will not be completed by April 15th, the debut date was postponed until April 22nd, at the Keith Theatre in Washington, D. C., Jack H. Skirball, associate producer, announced on Monday.

Starring Robert Cummings and Priscilla Lane, the "Saboteur" opening will be sponsored by Robert S. Allen and Drew Pearson, "Washington Merry-Go-Round" columnists, and will be attended by an invited audience including members of the Supreme Court, Congress and the Congressional press gallery. Mr. Hitchcock will head a Hollywood delegation to the Capital for the event. Last Thursday, he was in Washington to confer with Archibald MacLeish, director of Office of Facts and Figures, and Louis Nichols of the FBI, to set details for the premiere. That same day, he was interviewed at a press luncheon given at the Carlton Hotel by Hardie Meakin, managing director of the Keith Theatre. The director-producer flew to Hollywood on Monday for final approval of the film.

"Bashful Bachelor" Opens

RKO Radio's "Bashful Bachelor," starring Lum and Abner, popular radio comedy team, had its world premiere at the Pulaski Theatre, Little Rock, Ark., on Friday. This marked the second official opening of a Lum and Abner picture at the same theatre. The first was "Dreaming Out Loud," also released by RKO. Chester Lauck and Norris Goff, the comedy team, have signed a long-term contract with the company, it was announced in New York this week, and "Courtin' Time," will be the first of their pictures scheduled under the new agreement, with Jack Votion handling production.

A number of top-ranking Army officials attended the opening of MGM's "The Bugle Sounds," starring Wallace Beery, at the Capitol Theatre in New York last Thursday. Incidental to the campaign put on for the premiere, actor Beery was appointed an honorary first lieutenant of the Fifth Armored Division by Major G. T. Malcolm, and an honorary tank sergeant by Colonel J. F. Davis. The picture deals with the activities of the Army's tank corps.

Among those invited to the Capitol showing were Colonel John F. Daye, Lieut. E. J. Leonard, Lt. Col. Leroy W. Yarborough, Major Ray Perkins, Lieut. James A. Richards, Major B. Quittner, Captain Paul Smith, Lieut. L. A. Hollingsworth, Lieut. William Speer, Lieut. H. C. Waffler, Lieut. R. E. Rippere, Captain Charles L. Root, Major Monroe Blumenstiel, Captain John Nicholls, Captain Joseph LaManna, Major G. B. Smith, Major Roy Wagner, Lieut. J. J. Mackey, and Lieut. Col. J. J. Rohan.

Two Hal Roach "streamline" productions, "Hayfoot" and "Brooklyn Orchid," were screened last Thursday aboard a Chicago & Northwestern streamliner train in Chicago, with Ben Eisenberg, United Artists' branch manager, host to 20 guests, including Harry and Elmer Balaban, Henry and Reuben Schoenstadt, other Chicago exhibitors and film critics from that city and Milwaukee. A luncheon in the dining car preceded the screening.

Producers Releasing Corp. announced in New York on Monday that the company would take newspaper men and critics from Hollywood via plane to San Quentin this Sunday, April 11th, to preview its film, "Men of San Quentin."

"Fantasia," Walt Disney's full-length feature in Technicolor, will have its first popular-priced showings at New York RKO theatres beginning April 30th, it was announced by the company in New York this week. The release follows a run of one year on Broadway at advanced prices.

For the engagement, RKO theatres will sell tickets in advance of the play-date to student bodies, art leagues, music, civic and social clubs, religious, fraternal and other organizations, at special group prices, it was reported. "Fantasia" will run with "Valley of the Sun," the RKO picture taken from Clarance Buddington Kelland's novel, starring Lucille Ball, James Craig, Sir Cedric Hardwicke and Dean Jagger.

Columbia's Sales Drive

Columbia's sales manager, A. Montague, announced in New York on Monday the manner in which $50,000 in defense bonds would be distributed in the company's Victory sales campaign. The awards will be shared by the entire personnel of branches achieving 100 per cent of their campaign quota. Extra defense bond awards will go to the managers, salesmen and bookers of branches whose billings pass the 100 per cent mark. Branch managers will receive $200 in bonds; salesmen will get $100 bonds each and their bookers and office managers $50 bonds. All other branch employes will receive $25 bonds. Columbia reports the plan has received hearty approval of U. S. Treasury officials.

Charles Chaplin's "The Gold Rush" will open at the Globe theatre, New York, April 18th. The theatre is being remodeled and will be completed in time for the opening. The picture is at present in a number of test engagements around the country. "The Gold Rush" is a United Artists release.

St. Louis Houses Adopt Leveling-Off Policy

A number of St. Louis second-hand third run houses are gradually adopting the leveling-off policy. The policy raises the price of admission, but at the same time absorbs all taxes, and exhibitors say patrons seem satisfied with the arrangement.

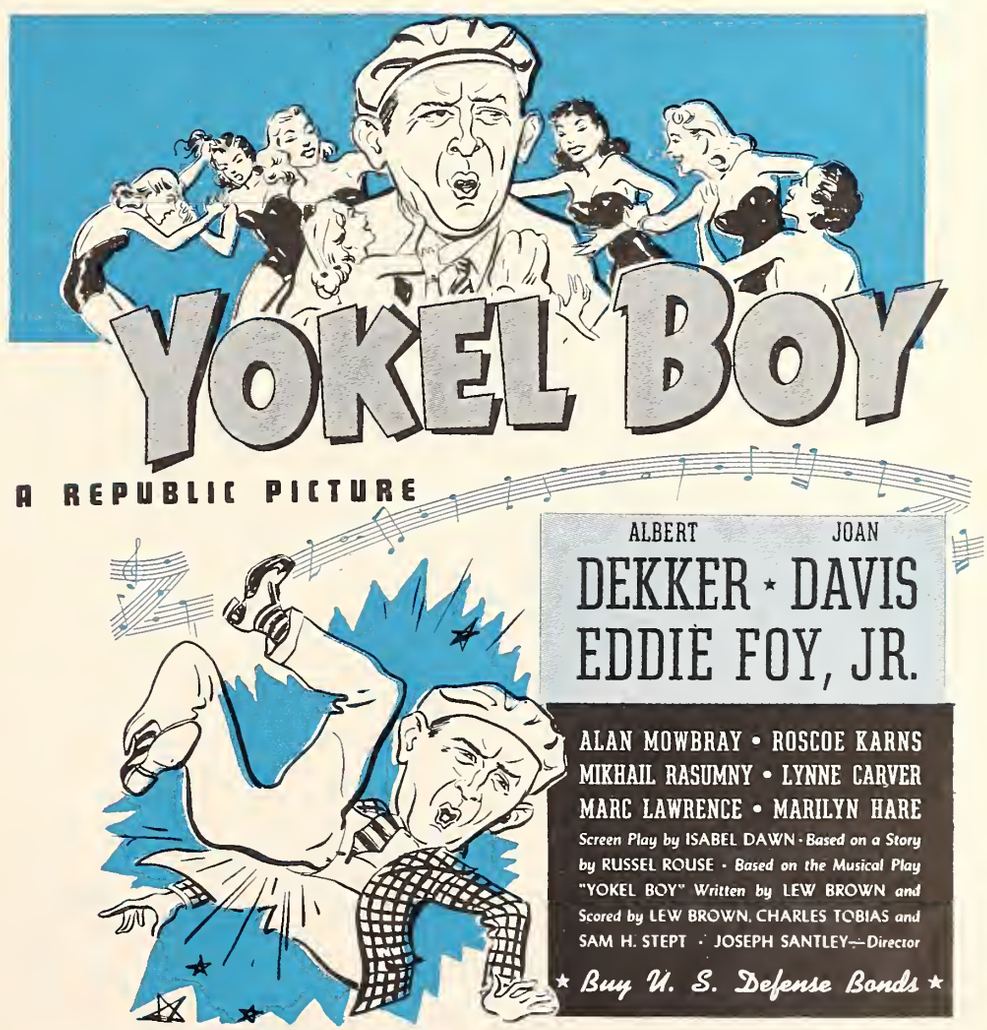
Seven more, bringing the number to about 50, were added to the list last week. They are the West End, Wellston, Pageant, Apollo, Fairy, Victory and U. City. Prices now range from 15 to 40 cents in the 50 theatres.

Edward Morton, National Theatre Supply, Dies

Edward B. Morton, for many years Pittsburgh manager for National Theatre Supply, died there Monday, March 30th. He had been ill for several years. Funeral services were held Wednesday with burial in Allegheny Memorial Cemetery. W. E. Green, president of National Theatre Supply, attended from New York.

Quebec Going English

Only two theatres in Quebec now show French films exclusively, the Canadian and the Cinema de Paris.



20th-Fox Shows $4,921,926 Profit for Year

Twentieth Century-Fox Film Corp. had a net profit of $4,921,926 for 1941, after Federal taxes and providing a reserve for foreign assets of $550,000, according to the company's annual report for the 52-week year ended December 27th, issued in New York on Monday. The fourth quarter of 1941 showed a net profit of the company and its wholly-owned subsidiaries, except the Roxy Theatre, Inc., of $3,372,762, compared with a profit of $687,886 for the third quarter.

Consolidated net loss for 1940 was $517,336 and the profit in the fourth quarter of that year was $558,275.

The 1941 net profit is equal, after preferred dividends, to $2.03 a share on 1,741,996 shares of common stock. The corporation paid a dividend on the common stock of 25 cents a share on March 31st, 1942.

For nine months ended September 27th, 1941, net profit was $1,549,164 after charges and provision of $3,150,000 for reserve against foreign assets.

Increased British Revenue

According to the report, the addition to the reserve for foreign assets in 1941 of $550,000 compares with an addition of $2,800,000 for the preceding year. On October 31st, 1941, the British Government permitted the payment in U. S. dollars of the equivalent of one-quarter of the sterling blocked at that date and agreed to provide dollars for an additional one-quarter on April 1st, 1942. This money was received, the report stated, and both remittances were included in income for the year 1941. In addition, the British Government increased the allotment of dollars to the U. S. motion picture industry from $12,900,000 for the quota year ended October, 1941, to $20,000,000 for the quota year ending October this year. The Fox Corporation will participate proportionately in this increase.

Net assets for 20th Century-Fox, computed in the financial statement, in foreign countries at December 27th, 1941, amounted to $12,828,374 against which there was a reserve of $3,800,000, leaving a net balance of $9,028,374. Net balance at the close of 1940 was $7,088,707. The increase of $1,939,667 consists mostly of additional funds in England received subsequent to December 27th of last year in accordance with the arrangements mentioned previously. During 1941 assets in enemy-occupied countries were completely written off in the amount of $496,690.

Current assets shown in the consolidated balance sheet at December 27th, 1941 amounted to $39,483,642, including cash of $13,483,046, domestic and foreign, as against liabilities of $7,476,156. Inventories increased during the year by $5,986,180. This was occasioned principally by the provisions of the consent decree, it was noted in the report, "requiring trade showings before release of pictures as a result of which it has been necessary to increase the number of films in the inventory."

National Theatres Corp. and its voting controlled domestic subsidiaries had a net profit of $2,397,246 in 1941, compared with $2,037,177 in the preceding year. Twentieth Century-Fox owns 42 per cent of the outstanding stock of this company and its interest in the 1941 earnings amounted to $1,006,843 against $855,614 in 1940. Dividends received from National Theatres amounted to $693,000 against a like amount in 1940.

Net profit of Roxy Theatres, Inc., for 52 weeks ended August 28th, 1941, was $36,934 as compared with a net loss of $42,289 in the 52 weeks ended August 29th, 1940.

Balance sheet items of Twentieth Century-Fox and wholly-owned subsidiaries as of December 27th, 1941, compare as follows:

	Dec. 27,'41	Dec. 28,'40
Total assets	$66,253,596	$58,872,445
*Prop, plt & equip	11,178,403	11,808,330
Cash	13,483,047	11,908,691
Inventories	23,225,681	17,239,502
Current assets	39,483,642	31,536,696
Current liabilities	7,476,157	4,215,852
Res. for contingencies	831,574	831,574
Res. for foreign assets	3,800,000	3,250,000
Paid-in surplus	20,999,203	20,999,200
Earned surplus	16,719,997	13,172,467
$1.50 pfd shs, no-par	916,264	917,420
Common shs. no-par	1,741,996	1,741,99?

*After depreciation.

FPC Net Profit

Famous Players Canadian Corp. in its financial statement issued in Toronto on Monday showed an increase in operating profit at $3,035,858. This compared with $2,624,247 in 1940. Other income from investments totaled $233,202. After payment in corporation taxes of $950,266, the net profit was $1,122,511, compared with $998,555 in the preceding year. Total assets for the company were reported as $16,966,138 and current liabilities were $1,291,379. The net profit, equal to $2.60 per common share, was the highest in 10 years. FPC declared a dividend of 25 cents on each share of outstanding common stock.

United Amusement Corporation, Ltd., Montreal, reporting for the year ended December 31, 1941, shows net profit, after expenses, taxes, depreciation and interest, amounting to $120,733, equal to $1.50 per share on 80,829 no par value issued shares. This compares with net profit of $97,788 in 1940, equal to $1.16 per share.

IN NEWSREELS

MOVIETONE NEWS—No. 60, Vol. 24.—Jap attack on Philippines....Pacific War Council convenes....Scrap old tanks....Douglas bombers produced in mass....Doughboys in London....Renown back home....New sea fighters....Sports.

MOVIETONE NEWS—No. 61, Vol. 24.—Jap evacuation continues....Chinese help defend British coiony ....London parade....Women labor in British aircraft factories....Army takes over hotels at Miami Beach....Navy trains submarine crews....Sports.

NEWS OF THE DAY—No. 258, Vol. 13.—Manila bombings....Pacific War Council meets....Australia speeds munitions....Doughboys tour London....Cruiser Renown back home....New miniature destroyers....Clear Alaska wilds....Quadruplets christened....Sports.

NEWS OF THE DAY—No. 259, Vol. 13.—U. S. Submarines set for spring offensive....New Polish Army in Russia....Chinese join Burma battle....U. S. trained pilots for China.

PARAMOUNT NEWS—No. 63.—Doughboys see London....Natchez pilgrimage held....War Road to Alaska....Manila bombings....Rumor spreading....Holy Week services....Sports.

PARAMOUNT NEWS—No. 64.—Easter in war time ....People: Mrs. Francis Sayre, Lindbergh, Henry Ford, Oahu heroes, Bob Feller....Ships by the thousands....Women workers fill aircraft plants....Chinese troops in Burma....Submarine training....Chimps at zoo.

RKO PATHE NEWS—No. 63, Vol. 13.—Manila bombings....Army speeds Alaska war roads....American troops visit London....East winner in inter-city bouts.

RKO PATHE NEWS—No. 64, Vol. 13.—Chinese in Burma....Chinese cadets get wings in U. S.....Rush new ships....Australia's home guard drills....Farm scrap salvaged for war....Sub crew train....Women workers build for Navy....Pursuit squadron guards Hawaii.

UNIVERSAL NEWSREEL—No. 72, Vol. 15.—War in the Philippines....Cripps faces India test....Australians gird for war....Doughboys in London....Big troops review in Georgia.

UNIVERSAL NEWSREEL—No. 73, Vol. 15.—Train sub screws....Chinese troops in Burma....Wounded soldiers get medals....Defense launchings speeded....Japs herded to race track....Bombers roll off assembly lines....Army takes over beach hotel....Farmers join scrap drive....Baby born in lifeboat.

Argue Over Showing Ayres' Films

The public seems more tolerant in the Lew Ayres matter than do some exhibitors who cancelled the star's pictures. This was the official observation of Metro-Goldwyn-Mayer, distributor of Ayres' product, to reactions which followed last week's declaration of conscientious objection, by Ayres, to service in the armed forces. There followed, too, expressions pro and con even in exhibition. The Connecticut MPTO in New Haven, Tuesday, unanimously opposed withdrawal of Ayres' films.

William F. Rodgers, MGM general sales manager, said the number of theatres asking release from Dr. Kildare contracts "was few." He outlined results of surveys by managers and others in New Orleans, Springfield, Buffalo, Pittsburgh, Cleveland, Denver, and other cities, noting no adverse comment by audiences. He added that two new Ayres' films would be released, remarking: "Many individuals have been active in the making of these films besides Lew Ayres, and it is not right that their work should be arbitrarily cancelled."

Some Theatres Cancel

Of the theatres which cancelled the latest Ayres' film, "Dr. Kildare's Victory," Mr. Rodgers said: "Even in these cases, the cancellation does not seem to represent public feeling in the matter." Mr. Rodgers also pointed out that Ayres did not have financial interest in his pictures; cancellation only hurts the producer.

Balaban and Katz, in Chicago, and the Great States circuit, downstate in Illinois, totalling approximately 100 theatres, last week banned all films starring Ayres.

B. & K.'s John Balaban said: "We are not in sympathy with Ayres' attitude, when the security of the country is at stake; and we don't believe the public is, either."

Disagreement came from Eddie Silverman, Essaness Circuit head, who said: "I do not feel that we exhibitors should prejudge what the public wants."

The Famous Players Canadian circuit of 150 theatres banned all Ayres' films. The 25 houses of the Kaimann-Wehrenberg circuit, St. Louis, withdrew "Dr. Kildare's Victory." Army bookers in the Philadelphia area cancelled that film and "Fingers at the Window." Ayers' films, scheduled or playing, were pulled from the Palace, Milwaukee; the Empire, New Bedford; the Carman, Philadelphia; 70 Cooperative Theatres of Michigan houses; 30 Indiana-Illinois circuit houses; the Uptown, St. Louis; the Strand, Pawtucket; the Fox, Hackensack; the State, New Brunswick.

Schine in Albany

The Schine circuit has taken its first theatre in the Albany area, the Ritz Theatre, Scotia, formerly operated by Sam Milberg, now a Producers Releasing Corporation salesman in the territory.

Astor's Film

Astor Pictures, New York, is releasing the British film, "Let George Do It," under the title, "To Hell With Hitler."

CANADIANS IN ATTENDANCE DRIVE TO OVERCOME CEILING

Admission Figures Show Theatres Operating at Only 30% of Capacity

by W. M. GLADISH
in Toronto

A full measure of confidence has been restored among theatre owners of Canada because of a somewhat gradual realization that price ceiling edicts of the Wartime Prices and Trade Board do not mean a limitation on total revenue of the theatres as a whole and that a total ban on theatre construction for war reasons will not prevent a growth of business.

A spokesman for the Canadian industry said this week that everybody in the theatre field had believed at first that the pegging of admission prices meant the freezing of total theatre returns and reduction of profits through the mounting of uncontrolled costs—including, possibly, higher rentals on films imported from the United States and England which could not be regulated at the source by the Wartime Board.

The point was overlooked, he added, that there were many empty seats in existing theatres which could be filled at the fixed admission scales and that box-office receipts could be increased by increasing business.

He even ventured the opinion that, in the light of further study of the situation, a ceiling on theatre admission prices in the States might prove to be advantageous under war conditions.

Theatre Figures Cited

By way of proof that a ceiling on admission prices need not be so catastrophic, the official figures of the theatre business in Canada for the year 1940 (the last year for which a complete compilation has been made) were produced. The 1,232 theatres had 152,137,277 paid admissions that year, but the total patronage was only 30 per cent of the aggregate seating capacity for all performances. In other words, the theatres were only 30 per cent effective. The tabulation showed that potential admissions were 507,139,995—this representing the number of admissions if every theatre had been filled for every show.

In Toronto, as an example, the 108 theatres recorded 24,299,961 admissions, but potential admissions in the year were 66,344,842 and the theatres were only 37 per cent effective. Among the larger cities, Montreal and Winnipeg had the lowest average of effectiveness at 26 per cent and Quebec City was the highest at 38 per cent.

For the whole of Canada in 1940, total theatre receipts were $37,858,955—which really represented only a portion of what the revenue might have been if the exhibitors had made every seat pay at every performance. The fixing of admission prices by Government order has nothing to do with the revenue which a theatre can obtain by encouraging greater patronage at the same scale. Price maintenance might even induce more patronage in itself under present conditions because more people are working steadily and have more money to spend—with admission prices constant, the public should attend moving picture shows more frequently.

The estimate of theatre attendance in Canada during 1941 is 160,000,000 in the aggregate and the estimated revenue is $40,000,000. For 1942, the estimated attendance is 170,000,000 and the revenue expected is $42,500,000—it may be more. Price ceilings will not hinder attendance.

During 1940, the film exchanges in Canada derived $11,400,000 from film rentals, which represented 30 per cent of aggregate theatre grosses. In 1941, the distributors probably collected in excess of $12,000,000 and in 1942 the film rentals may provide $12,700,000 for the distributors. The Wartime Board has ruled that conditions of contracts in effect during the basic period from September 15th to October 11th must be maintained, but it has not said that the amount of revenue is to be governed by the film exchange receipts during that period. Hence, if the theatres make more money by filling seats, the exchanges will obtain an increased share. If the theatres can boost their total receipts to $100,000,000 in one year, as a maximum example, then the film exchanges could expect to secure $30,000,000 for film rentals, generally speaking.

An exhibitor drive for greater attendance has the encouragement of the Government since the war treasury would benefit from increased admission tax revenue.

CANADA'S GAS CURB HITS CAR VISITS

Before Canada's gasoline rationing system became effective on Wednesday, Toronto exchanges reported an unprecedented rush of visits by automobile to film offices from out-of-town exhibitors for "last trips", during the past week. After Wednesday, Government coupons for limited supplies of fuel will be required in purchases by Canadian motorists.

Exchange Bars Will Remain

by PAT DONOVAN
in Montreal

Last summer, when the United States was still a neutral but highly interested onlooker it was suggested that with the huge amounts of war materials being purchased by Canada in the United States, a parity between the American and Canadian dollars might be achieved.

After the United States' entry into the war against the Axis, it was felt certain in Canada that all barriers to U. S.-Canada travel and some impediments to commerce would be lifted. This ideal was to be effected, so it was said, by the assured placing of U. S.-Canadian dollars at par.

But this has not been the case. The American dollar is still sold at a premium in Canada, and travel officials in the information bureau at Ottawa are blowing full steam on the pipes which (they hope) will enchant thousands of Americans and lure them and their fascinating dollars across the international boundary during the coming summer. If their expectations are fulfilled, the coming tourist season should net Canada a tidy sum of American dollars with which to make war purchases under the Lend-Lease plan. Canadian dollars, meanwhile, are being kept in Canada to conserve foreign exchange.

With the rationing of gas soon in Canada and the United States, and the ban on tire sales, extensive summer travel is laid directly at the doors of Canadian railways. Both the Canadian Pacific and Canadian National companies have already started their campaigns for summer travel in Canada by rail. Lake steamship companies are also making a bid for travel profits.

Tourists Help

Not entirely obscured by other Canadian business men who seek profits from travel, is the Canadian motion picture exhibitor, who also gets a finger, even though it be his little one, into the pie. Broad summer tourist traffic to cities like Montreal and Toronto helps boost droopy summer box office figures.

Many exhibitors, operating houses in the border towns, were vexed when parity of the dollar and relaxation of border restrictions failed to materialize in the light of recent events. Much of their revenue came from the international nature of their business, and the war put a stop to it and is still doing so.

Even with the United States in the war with us, there seems to be no hope for the abolition of the foreign exchange Board and equality for the dollar standard. Many reasons have been advanced for lack of desire for action in this direction. Most recent comment on the matter is expressed by C. H. Herbert, writing in the Montreal *Standard*.

In spite of reasons which have been advanced up to this time for the establishment of parity, Mr. Herbert persists that: "There appears to be little reason for bringing the dollar to parity now; whether or not a good reason may develop later rests in the lap of the gods and Mr. Leon Henderson."

Stricter Censorship Rules Sought

by ED BAKER
in Winnipeg

Censorship of films is considered by the exhibitors to be stricter in Manitoba than in any other province of Canada, C. Rice-Jones, chairman of the Manitoba Censor Board, told a

(Continued on following page)

Censor Fights Move to Tighten Rules

(*Continued from preceding page*)

special committee of the Manitoba legislature in Winnipeg this week.

The committee met to consider a petition of the "Better Movies Committee" which is seeking legislation to prohibit children under 14 from attending pictures classed as "Adult." Members and supporters of the Better Movies Committee, which last year presented a petition to the legislature for stricter control of the class of pictures shown in the theatres to juveniles, are renewing their request for special legislation.

Mr. Rice-Jones said the board now classed all pictures as "general" or "adult." The first classification includes films which are considered suitable for family entertainment.

The motion picture industry, he told the committee, makes no full length pictures solely for juvenile entertainment.

Of more than 2,000 films reviewed by the board in 1941-42, from May 1, 1941, to April 30, 1942, only 28 were rejected. Ten of these were full-length drama films of which six were appealed and all passed by the appeal board. Only four were banned.

Some types of pictures, said Mr. Rice-Jones were more harmful to youths of about 16 or 18. Were the Censor Board to reject all pictures with material not fit for children, very few would be passed. Such pictures as the Dead End Kids were classed as "Adult," but that did not stop children from going to see them, he said.

Representing the exhibitors, E. K. Williams, K. C., asked if supporters of the petition would state what present regulations were insufficient or insufficiently enforced; what particular pictures exhibited within the past year or two were objectionable; and what pledges or undertakings not carried out were even given, and when and by whom.

All speakers for the Better Movies Committee insisted that stricter regulatory measures were needed and that responsibility for seeing it was done rested on the province.

Mr. Williams told the committee the delegation had not answered his questions and, without knowing what facts supported the case he was supposed to meet, it was difficult to meet it. He said that if the delegation could name one or more pictures they considered objectionable, the films could be shown to the committee and its members judge for themselves.

Building Conversion to Theatre Stopped

by VICTOR SERVICE
in St. John, N. B.

What is believed to be the first stoppage of work on conversion of a mercantile building into a theatre, in Canada, was at Moncton, N. B. There, A. I. Garson, of St. John, N. B., had purchased a building and was reconstructing it into use as a theatre for picture exhibition, until the Dominion Government halted operations. Recently, the government announced it would bar all conversions of commercial buildings such as stores, warehouses, hotels, garages, etc., into theatres. The edict widened the ban on theatre projects, which had originated somewhat over a year ago, and ruled against new construction only.

The purchase at Moncton is said to have been before the widening of the ban was ordered. Mr. Garson bought the Garrick Theatre building in Halifax, N. S., about two years ago, and planned operating it, but renewed the lease to Famous Players Canadian Corporation, after meeting difficulties. Previously, he had devoted his attention wholly to realty promotions.

At Moncton, if permitted to finish his theatre, the name of which was not set, Mr. Garson would be opposition for FPC, his Halifax lessee. The big circuit acquired for operation the 30-year-old independent theatre, Imperial, late in 1941, soon after losing the Capitol and Empress at Moncton to the Odeon Theatres. J. E. Butler operates the Imperial, and F. W. Winter is owner-manager of the Capitol and Empress, located next each other, and with the same entrance. Mr. Garson is said to have an interest in the B&L Theatres, a circuit of small town houses, with headquarters in St. John, and practically all functioning on leases. The work on the new theatre had been pretty well advanced it is reported, when the discontinuance was commanded by the Dominion department of munitions and supply.

Halt Burlesque in Two Places

Authorities in widely scattered sectors this week closed in on burlesque and 'strippers,' in Minenapolis and in Philadelphia.

In the former city, two theatres, where burlesque was being offered, were closed, one voluntarily and the other by the order of Mayor Marvin L. Kline.

After a hearing in which church groups, morale officers and Army officers from a near-by post testified the performances of the Gayety Theatre were "lewd," Mayor Kline revoked the license of that theatre. The operators of the theatre obtained a district court order, requiring the mayor to show cause why his action in revoking the license should not be set aside. At the same time, a temporary injunction permitting continued operation of the theatre was denied.

Meanwhile, the Alvin Thatre, also featuring burlesque, closed on the previous day with the statement that "its regular season had come to an end."

Arrest Dancers

In a clean-up of the strip-tease dancers identified with burlesque, similar to the campaign waged in New York City, police raided two theatres and a night club on April 1st. The managers and the seven dancers at Fay's Theatre, standard vaudeville house using burlesque principals as headliners, the Troc Theatre, regular burlesque house, and Carroll's Cafe, night club with a burlesque policy for its floor show, were arrested after the evening's closing performance. All were held the next morning in $2,500 bail, charged with putting on or aiding an "indecent performance."

District Attorney John A. Boyle said the raids were made to protect the decent people from filth in theatres—particularly in the Holy Week. He added that he intended to drive all indecent shows from Philadelphia. The Troc Theatre attorneys waived hearing while the hearing on Carroll's Cafe was postponed until this coming week.

Takes Leave for Stage

Paramount has granted a leave of absence to Constance Moore, who appeared in "I Wanted Wings" and "Take a Letter, Darling," for the run of the forthcoming Dwight Deere Wiman musical show, "The Warrior's Husband."

Newell Leaves 20th-Fox

Monroe Newell, of the 20th Century-Fox press book exploitation staff, has resigned to take a position with the Sossner Steel Stamps, Inc. of New York City. He assumes his new duties on April 13th.

Eighth Newsreel House Opened in New York

The City Theatre, at 14th Street and Fourth Avenue, on the fringe of New York's Union Square, was reopened last week as Manhattan's eighth newsreel theatre. The Scoop-14th Street Corporation, a newly formed company, will operate the newsreel venture.

The company also will open a news house at Louisville, Ky., on April 16th at 420 Walnut Street. As in New York they have remodeled a closed theatre.

The new company is headed by James W. Walsh, a Swiss, who formerly operated news theatres in southern France and Switzerland. Robert Weil is treasurer. Curtis Melnitz, formerly on the United Artists' exploitation staff at Paris, is also associated with the company. A Swiss department store magnate is reported to have provided the initial capital.

The City will show a 90-minute news and selected short subjects program from 9 A.M. to midnight. It will change programs weekly, with news clips changed at midweek also. Admission is scaled at 15 cents during the daytime, 22 cents evenings. Short subjects will emphasize topics with an "international outlook," a spokesman said.

The Scoop Newsreel company has remodeled the old City theatre, formerly a four-balcony, 3,000-seat house. The ceiling has been dropped to the first balcony, projection booth lowered and 900 new seats installed. The Louisville theatre, also remodeled, will hold 450 patrons. Radio news broadcasts from the Mutual Broadcasting System's Louisville station, WGRC, will originate from a special lobby studio. Mr. Walsh will manage the Louisville theatre. George Odlum is manager of the City.

The City theatre will inaugurate a new promotional feature for newsreel theatres with a monthly contest for amateur 16 mm movie makers. Prize pictures will be shown on special programs and an annual award made in cooperation with the photographic section of a New York newspaper. The New York camera club will exhibit in the theatre lobby, it was said.

Transradio press wires will provide news bulletins for both the New York and the Louisville houses. The New York theatre lobby is being decorated with topical maps and dioramas.

Berns to Broadcast

Bill Berns, member of Mort Blumenstock's home office publicity department at Warner Brothers for the last 15 months, has joined Station WNEW, where he will present a daily Hollywood news program.

RKO Sales Additions

Ross Williams was last week shifted to the Cincinnati sales staff of RKO Radio from his post in West Virginia. Laurel C. Ringler was added to the Kansas City RKO exchange, of which James Lew is manager.

Jacques Twins Join Pathe

Donald and Robert Jacques, twins employed in RKO studio mail room, have joined Pathe News in New York.

"Reap" Breaks Ten-Year Record at Music Hall

Breaking a 10-year attendance record for the Easter period in the history of Radio City Music Hall, New York, Cecil B. DeMille's "Reap the Wild Wind," Paramount production, and the theatre's Easter stage spectacle were held over for a third week, beginning Thursday.

In the 11 days ending Sunday night, the Music Hall holiday program was seen by 251,057 persons, registering the largest attendance in 10 years for the Easter period, according to a report from the theatre. Estimated gross for the four days of the second week was $68,500, computed to be better by an estimated $5,000 than the first four days of the first week.

Other holdovers reported for the week were:

"Two Yanks in Trinidad," Columbia: Loew's, Hartford, March 27th to April 2nd.

"The Lady Is Willing," Columbia: Albee, Cincinnati, March 27th to April 2nd.

"The Invaders," Columbia: held over at Shubert, Cincinnati; Lafayette, Buffalo; Liberty, Seattle and Capitol, New York, the latter representing a total 21-day holdover.

'Woman of Year' Held

"Woman of the Year," MGM: Fifth Avenue, Seattle, opened March 25th; Centre, Salt Lake City; opened March 20th then moved to Studio.

"The Bugle Sounds," MGM: opened March 19th at the State and Chinese, Los Angeles, moved to United Artists and Wilshire.

"We Were Dancing" MGM: opened at Poli, Bridgeport, March 25th, then moved to Lyric.

"Courtship of Andy Hardy," MGM: opened March 25th at Warfield, San Francisco; opened March 26th, Riviera, Binghamton, N. Y.

"Ride 'Em Cowboy," Universal: Poli, Bridgeport, opened March 26th; Palace, Chicago, March 25th; Denver, Denver, March 24th; Fox, Detroit, March 20th; Stanley, Philadelphia, March 25th; Orpheum, San Francisco, March 20th; Music Box, Tacoma, March 20th, and Keith's, Washington, March 26th.

"Paris Calling," Universal: opened at World, Minneapolis, March 27th.

"Ghost of Frankenstein," Universal: opened at Woods, Chicago, April 27th; Strand, Hartford, March 25th; Rialto, New York, April 2nd; Stanton, Philadelphia, March 28th; Mayfair, Portland, Ore., April 4th; Paramount, Syracuse, March 25th.

"Hellzapoppin," Universal: opened April 2nd, Keith's, Boston; February 11th, Hawaii, Los Angeles; March 24th, Esquire, Oakland; Spreckles, San Diego, April 1st.

"My Favorite Blonde," Paramount: holdover a second week at the Paramount Theatre, New York; grossed an estimated $31,800 over the Easter holiday and is headed for an $80,000 gross on its first week, according to company reports.

"To the Shores of Tripoli," 20th Century-Fox: held over third week at Roxy, New York, and is doing "record-breaking business," according to Fox, at the Orpheum, Omaha and Paramount, San Francisco.

"Valley of the Sun," RKO: holdover a second week at the Orpheum, New Orleans; eighth week, Keith's, Boston.

"The Male Animal," Warner Bros.: held a second week at the Strand, New York, where it grossed an estimated $25,100 last Friday through Sunday.

'Motion Pictures a Vital Service To be Conducted as a Business'

The motion picture in wartime is a vital service to be conducted by the motion picture industry as a business, discharging the functions for which it was created, in the opinion of the Stamford (Conn.) Advocate, which has set forth its views, editorially, thus:

"The public may not approve of setting up a special section of the civilian defense organization to prosecute the production of moving pictures. Such activites undertaken by Government agencies for the purpose of maintaining morale, are definitely to be classed under the head of boondoggling. The moving picture as a commercial proposition has a definite part in the total war effort of a country situated as ours is.

"Over in Great Britain, immediately upon the outbreak of the war, motion picture theatres were closed down, both as an economy and as a measure of protection for civilian populations subject to air raids. But it was soon discovered in England that neither economy nor protection counter-balanced the deprivation of amusement. It was easier to ration food and clothing as a war measure than to withdraw from the people what some had thought to be only a luxury, not a necessity. Consequently, the theatres reopened and remained open even during the period of the heaviest air raids.

"The record of what happened in England is confirmed by ample evidence of the same situation in our own country.

"Provision of motion picture entertainment to our fighting men is one of the fundamental services of supply.

"In teeming industrial centers where men are working three shifts a day, the theatres are hardly adequate to the demands upon their space and time.

"Thus, in every part of the nation, and in connection with every phase of war work, the screen must meet an increasing demand to serve the essential recreational needs of the men and women producing the materials of war."

Paramount-Astoria Merge; Four Incorporations

Merger papers of Paramount Pictures, Inc., New York, with Astoria Studios, Inc., have been filed with the New York secretary of state.

Major Film Laboratories, Inc., New York, increased its capitalization from 200 shares, no stated par value, to $30,000 in $100 par value shares in papers filed at Albany, N. Y.

Four motion picture incorporations were also filed with the secretary of state at Albany, enabling the companies to carry on business in New York State. They are:

Luminar Films, Inc., 200 shares, no stated par value, by Jerome Edwards, Sanford Green and Lillian Schwarz, 1450 Broadway, New York.

Lady Amusement Corporation, Brooklyn, $10,000 authorized capital stock in $100 shares by Max Chodosh, Louis Notkin and Pearl Korman, 1440 Broadway, New York.

Liebman Productions, Inc., 200 shares, by Max Liebman, 220 West 42nd Street; Louis Mandel, filing attorney, and Peter Rosenberg.

Famous Amusements, Inc., Manhattan, $20,0000 authorized capital stock by Jack Rosen, 345 Montgomery Street; Joseph Berger, 393 South Second Street, both of Brooklyn and Sidney Frankel, 302 Broadway, New York.

Artkino in Larger Quarters

Continued increased booking of Russian films in the United States has prompted Artkino Pictures, Inc., American distributors, with offices at 723 Seventh Avenue in New York, to lease additional space in the same building.

Bannon Heads Exchange

Jack Bannon, formerly Universal sales representative in Cincinnati, was appointed branch manager this week as announced by William A. Scully, general sales manager.

Flaherty's "Land" Shown by Museum

The Museum of Modern Art's Film Library in New York held a special showing to an invited audience, on Thursday night of Robert Flaherty's documentary, "The Land," made for the U. S. Department of Agriculture and completed in the spring of 1941. The film depicts American farm life in such a way as to point to agricultural reforms. Government officials, as reported in Motion Picture Herald November 29, 1941, shelved it when the necessity for war preparation became apparent last year.

Mr. Flaherty traveled 25,000 miles throughout the country in making the picture which took two years to produce. Last autumn it was reported that United Artists had been negotiating with the Department of Agriculture for distribution of the film, although Government officials had not determined whether it would be shown.

Other films produced for Government agencies prior to 1941 included "Power and the Land," RKO Radio release, directed by Joris Ivens, produced by the Rural Electrification Administration and distributed by RKO gratis, released in November, 1940; "The City," 1939, distributed by World, sponsored by the American Institute of Planners through Civic Films, Inc., with production costs advanced by a grant from the Carnegie Foundation, made by Ralph Steiner and Willard Van Dyke; "The River," 1939, produced by the U. S. Film Service, directed by Pare Lorentz, and "The Plough that Broke the Plains," also made for the Film Service by Mr. Lorentz.

Clean Slate for Chicago

During March the Chicago Police censor board reviewed 139 films with a total footage of 584,000 feet, made no rejections and ordered 59 cuts. Universal's "Ghost of Frankenstein" was given an "adults only" permit and "Shanghai Gesture," which was recommended for a pink permit, or "adults only" in February, was given a general showing permit in March.

Affiliated Adds 26th Theatre

David E. Milgram, head of Affiliated Theatres, independent circuit in Philadelphia and the surrounding territory, this week added the 26th theatre to the circuit. The newest theatre is the Orpheum, Reading, Pa. Last month, six other houses in upstate Pennsylvania were added to the circuit.

WHAT THE PICTURE DID FOR ME

Columbia

BLONDIE GOES TO COLLEGE: Penny Singleton, Arthur Lake—Ran this with "Mr. and Mrs. North" with expectations of bad business.You can't outguess my bunch because they turned out in large numbers for the show. However, they said they did not like it much when they were leaving. I have not the slightest idea what brought them in. As far as the picture is concerned, this is not as funny as other "Blondies," and lacks some of the old standbys like the postman. However, it is still good fun. Running time, 74 minutes. Played March 26.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

HERE COMES MR. JORDAN: Robert Montgomery, Claude Rains, Edward Everett Horton, James Gleason—I was really surprised when I played this one and we received plenty of laughs. Played March 6-7.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

HERE COMES MR. JORDAN: Robert Montgomery, Claude Rains, Edward Everett Horton, James Gleason—This is different, very different, and should be seen to be appreciated. It is full of laughter and, of course, excellent acting. Such stars as Claude Rains, Edward Everett Horton, Evelyn Keyes, Robert Montgomery, and James Gleason are naturally expected to turn in stellar performances, and without any question, they did. Should go over anywhere. Running time, 93 minutes. Played March 28.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

THREE GIRLS ABOUT TOWN: Joan Blondell, John Howard—Used as a double bill with Metro's "Wild Man of Borneo." Business was off for some unknown reason, perhaps due to the rating given them in the fan magazines, which I understand were not so hot. Running time, 72 minutes. Played March 17.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

Metro-Goldwyn-Mayer

BABES ON BROADWAY: Mickey Rooney, Judy Garland—A very good musical, with Mickey really strutting his stuff in more ways than one. We didn't break any house records but did average business. What a business, play it, if your percentage arrangement will allow it.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

BUGLE SOUNDS, THE: Wallace Beery, Marjorie Main, Lewis Stone—It has plenty of laughs, and it drew nicely. Played March 18-19.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

DESIGN FOR SCANDAL: Rosalind Russell, Walter Pidgeon, Edward Arnold—It wasn't so hot. I wished I played this one double feature. "The Feminine Touch" was much better. Played March 7-9.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

DR. JEKYLL AND MR. HYDE: Spencer Tracy, Lana Turner—Mr. Tracy and Metro sure hit the skids on this one. So did our box office.—Al Eliasen, Koronis, Paynesville, Minn. General patronage.

FEMININE TOUCH, THE: Rosalind Russell, Don Ameche—Good comedy that just paid for itself on a bank night. Weather was fine, roads were good, but the people just passed us by, so it must have been the title.—Al Eliasen, Koronis Theatre, Paynesville, Minn. General patronage.

I'LL WAIT FOR YOU: Robert Sterling, Marsha Hunt, Paul Kelly—A good picture that seemed to satisfy.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

KATHLEEN: Shirley Temple, Herbert Marshall, Laraine Day—No draw. Shirley is washed out. She didn't do anything for me. I prefer to double it. Played March 1-2.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

MR. AND MRS. NORTH: Gracie Allen, William Post, Jr.—With hardly a supporting vote from the kids, who think anything is good enough to sit through, we consider ourselves robbed.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

MR. AND MRS. NORTH: Gracie Allen, William Post, Jr.—Ran this with "Blondie Goes to College" and figured attendance would be bad. Imagine my surprise when the gross turned out to be one of the best in a long time! The people upon leaving claimed they did not think too much of the pictures but, golly, something brought them in in large numbers. The picture is a good enough comedy detective farce but nothing special. Running time, 66 minutes. Played March 26.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MR. AND MRS. NORTH: Gracie Allen, William Post, Jr., Paul Kelly—Not much to this.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

THEY MET IN BOMBAY: Clark Gable, Rosalind Russell—Entertaining picture, up to Gable and Russell standards. Can't judge its draw as roads impassable due to Spring thaw. Played March 20-21.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can. Rural and small town patronage.

TWO-FACED WOMAN: Greta Garbo, Melvyn Douglas—A fairly interesting feature that just barely made the grade on cash giveaway nights. Miss Garbo was very good as well as the others in the cast, but has lost her appeal at the box office in my estimation. Running time, 94 minutes. Played March 18-19.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

UNHOLY PARTNERS: Edward G. Robinson, Laraine Day, Edward Arnold. After the wholesome performances of Miss Day in the "Kildare" series, the part given her in this production as a stooge to Robinson was not relished or very promising for her future. Running time, 94 minutes. Played March 18-19.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

VANISHING VIRGINIAN, THE: Frank Morgan, Kathryn Grayson—No draw. No star value. Played March 21-23.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

WILD MAN OF BORNEO: Frank Morgan, Mary Howard—See review on "Three Girls About Town," Columbia.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

Paramount

BIRTH OF THE BLUES: Bing Crosby, Mary Martin—This was a swell gross and it was received in good business. Played March 14-16.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

BIRTH OF THE BLUES: Bing Crosby, Mary Martin—Did nice business on this one. Think it should do well in any small town.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

LADY EVE, THE: Barbara Stanwyck, Henry Fonda—The ladies will die laughing and the men too, at this excellent comedy. Preston Sturges can really direct. All his shows have some little twist to give originality and spice to the usual boresome plot found so often.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

LOUISIANA PURCHASE: Bob Hope, Vera Zorina, Victor Moore—Swell show with plenty of comedy that had them laughing almost continuously, with some gags lost on account of the noise. The color is exceptionally well done and the cast of supporting actors are much better than Paramount usually puts in a picture of this type. The business was above average though no records broken.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

LOUISIANA PURCHASE: Bob Hope, Vera Zorina, Victor Moore—This is a very good feature. Don't be afraid to play it. It has good draw at your box office. Victor Moore is better than Bob Hope. Played March 4-5.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

PIRATES ON HORSEBACK: William Boyd, Russell Hayden, Andy Clyde—These "Cassidy" westerns are very popular here. Did nice business on double bill.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SKYLARK: Claudette Colbet, Ray Milland, Brian Ahearne—Didn't do business. Expected very good picture.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SULLIVAN'S TRAVELS: Joel McCrea, Veronica Lake—Good picture and good business. This picture pleased all who saw it. Running time, 90 minutes. Played March 22-23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TWILIGHT ON THE TRAIL: Bill Boyd—A Hopalong Cassidy picture. Hopalong always pleases the Friday-Saturday fans. This one is more of a comedy than a western. Running time, 58 minutes. Played March 27-28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VIRGINIA: Madelaine Carroll, Fred MacMurray—Wonderful. Beautiful color. Interesting story, and pleased everyone, young and old. Business down on account of Spring thaw, roads impassable. Played March 13-14.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask, Can. Rural and small town patronage.

Producers Releasing

DEVIL BAT, THE: Bela Lugosi—**STRANGLER, THE:** Judy Campbell, Sebastian Shaw—Played both pictures as "1942's great horrific show and packed them in on Wednesday night (church night). People got a kick out of both pictures. Played March 25-26.—Albert Montefalco, Roxy Theatre, New Britain, Conn. General patronage.

Republic

BAD MAN OF REDWOOD: Roy Rogers—Another western for my patrons, and it satisfied. Played March 13-14.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

COWBOY SERENADE: Gene Autry, Smiley Burnette—About on a par with the other Autry's and drew slightly better than average business on Friday and Saturday. Smiley Burnette and the old lady supplied the comedy, Gene the music with some help from the supporting feminine lead and we were satisfied.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

GAUCHOS OF EL DORADO: Bob Steele, Tom Tyler, Rufe Davis—A fair western that seemed to please.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

PUBLIC ENEMIES: Phillip Terry, Wendy Barrie, Edgar Kennedy—A real fast, moving action, newspaper picture that will click.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

(Continued on following page)

RKO Radio

FLYING DEUCES, THE: Stan Laurel, Oliver Hardy, Jean Parker—Double billed with "Room Service" on an all-laugh show. Did record business.—Harland Rankin, Park Theatre, Chatham, Ontario, General patronage.

LOOK WHO'S LAUGHING: Edgar Bergen, Charlie McCarthy—A box office natural for rural communities. The best from any company for a year. Running time, 80 minutes. Played March 22-24.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

PARACHUTE BATTALION: Robert Preston, Nancy Kelly—Good programmer picture. Well liked. Running time, 75 minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

ROOM SERVICE (REISSUE): Marx Brothers, Lucille Ball, Ann Miller—A laugh show re-issue that did record business.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

SUSPICION: Cary Grant, Joan Fontaine—One grand picture everybody enjoyed. Be sure to play this feature. Swell attendance. Running time, 99 minutes. Played March 15-16.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

Twentieth Century-Fox

CHARLEY'S AUNT: Jack Benny, Kay Francis—Another percentage show from Fox. Business only fair. People liked the picture. Every Sunday seems to be a percentage show and that's the only day I seem to take in any money. Played February 15-17.—E. K. Menagh, Star Theatre, Ft. Lupton, Col. Farmer and mining town patronage.

CHARLEY'S AUNT: Jack Benny, Kay Francis—No box office value for my town. They don't care for Benny here. Running time, 82 minutes. Played March 18-19.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

CHARLIE CHAN IN RIO: Sidney Toler, Mary Beth Hughes—On par with average mystery thriller, but only good for double billing. Running time, 62 minutes. Played March 20-21.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

CHARLIE CHAN IN RIO: Sidney Toler, Mary Beth Hughes—See review on "Road Agent," Universal.—Al Eliasen, Koronis Theatre, Paynesville, Minn.

GREAT GUNS: Laurel and Hardy—Grand business. Good comedy. It gives one a great deal of pleasure to hear such careiree laughter, as you will hear if you play this. We loved it.—Al Eliasen, Koronis Theatre, Paynesville, Minn. General patronage.

HOW GREEN WAS MY VALLEY: Roddy McDowall, Walter Pidgeon—Another Fox percentage show but no complaint on this as it drew the best crowds I've had for a year. I staged a big advertising campaign and will be glad to pass it on to any small town exhibitor on request. My first day was double the average Sunday business. Run it with a good bunch of short units. Played March 22-24.—E. K. Menagh, Star Theatre, Ft. Lupton, Col. Farmer and mining town patronage.

I WAKE UP SCREAMING: Betty Grable, Victor Mature—Best of the mysteries. Terribly poor title. Business only fair.—Al Eliasen, Koronis Theatre, Paynesville, Minn. General patronage.

LAST OF THE DUANES: George Montgomery, Lynn Roberts—Fair western to only poor business.—Al Eliasen, Koronis Theatre, Paynesville, Minn. General patronage.

ON THE SUNNY SIDE: Roddy McDowall, Jane Darwell—We didn't like this one, nor the business.—Al Eliasen, Koronis Theatre, Paynesville, Minn. General patronage.

RIDERS OF THE PURPLE SAGE: George Montgomery, Mary Howard—Very good western drama. Well received by fair crowd. Running time, 56 minutes. Played March 20-21.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

RIGHT TO THE HEART: Brenda Joyce, Cornel Wilde—Good enough program picture which pleased on family night. Running time, 74 minutes. Played March 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RISE AND SHINE: Jack Oakie, George Murphy, Linda Darnell—A fine picture, but no draw because we don't have football games in March. Played March 11-12.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne, Glenn Miller and his Orchestra, Milton Berle—Just what the public wants. Builds up every day. Good for the small towns. Played March 19-21.—M. Bailey, Strand Theatre, Dryden, Ontario, Can. Small town patronage.

SUN VALLEY SERENADE: Sonja Henie, John Payne—Nice show to good bnsiness, and not percentage either. Sonja has always been a favorite here and this wasn't her poorest picture.—Al Eliasen, Koronis Theatre, Paynesville, Minn. General patronage.

WEEKEND IN HAVANA: Alice Faye, Carmen Miranda, John Payne—I lost money on the picture in spite of a few dollars average. It's just a program picture and not as good as Fox's other pictures of this type.—Played March 1-3.—E. W. Menagh, Star Theatre, Ft. Lupton, Col. Farmer and mining town patronage.

YANK IN THE R.A.F.: Tyrone Power, Betty Grable—Played to better than average business in spite of cold and snow. Picture went over well. Power is not too popular here, but heard no criticism of him on this picture. Miss Grable almost learned to act in this one. Never heard many males complaining about her acting anyway. Running time, 97 minutes. Played March 15-16.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

YANK IN THE R.A.F.: Tyrone Power, Betty Grable—Believe Fox made a bad mistake in calling this one for percentage. It's bad, and so was business. Word of mouth advertising killed this baby for us.—Al Eliasen, Koronis Theatre, Paynesville, Minn. General patronage.

United Artists

ALL-AMERICAN CO-ED: Frances Langford, Johnny Downs—A real good light musical. Played with "Hopalong Cassidy" western to satisfactory business.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

CORSICAN BROTHERS: Douglas Fairbanks, Jr., Ruth Warrick, Akim Tamiroff—This is a fine production, good story and action. Of course, as a Dumas story it is costume, and they are noted for not doing business, as it was in our case. But, if you can get them in, they will have seen a picture that ranks a lot higher than most of those we are playing under this Consent Decree mess. They are apparently going to modify it to some extent. It is just another case of when the Government steps in, they hang on like a pup to a root, regardless of the fact that they have admitted that it is not working to the best good of the industry.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

CORSICAN BROTHERS: Douglas Fairbanks, Jr., Akim Tamiroff—A very good crowd thoroughly enjoyed this fast moving action picture. Akim Tamiroff is good in a comedy villain part and Douglas Fairbanks, Jr. reminds everyone of his father in looks and actions. No bad comments at all. Running time, 110 minutes. Played March 19.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

INTERNATIONAL LADY: Ilona Massey, George Brent—Here is the best picture from United Artists this year. Everyone liked it. Running time, 102 minutes.—E. L. Danielson, Castle Theatre, Mabel, Minn. Rural patronage.

WESTERNER, THE: Gary Cooper, Walter Brennan—Old, but good. Drew very well. Enjoyed by all. Running time, 99 minutes. Played March 15-17.—Albert Montefalco, Roxy Theatre, New Britain, Conn. General patronage.

Universal

APPOINTMENT FOR LOVE: Charles Boyer, Margaret Sullavan—I was against playing this picture, but bead office said tbey had to. I was right; it didn't click. Boyer no good here.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

BAD LANDS OF DAKOTA: Ann Rutberford, Robert Stack—A good show but hardly average business. Played March 20-21.—E. K. Menagh, Star Theatre, Ft. Lupton, Col. Farmer and mining town patronage.

BOMBAY CLIPPER: William Gargan, Irene Hervey—A good picture that gives you plenty of action.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

FLYING CADETS: William Gargan, Peggy Moran—Hit had weather, so only bad fair crowd. However, picture well liked. Run it and advertise it. Played March 25-26.—E. K. Menagh, Star Theatre, Ft. Lupton, Col. Farmer and mining town patronage.

HELLZAPOPPIN: Olsen & Johnson, Martha Raye—Paid a big percentage and had a good crowd the first day. I heard bow good the stage show was so I started asking my customers bow tbey liked the picture. Many were so angry tbat they didn't waste words telling bow tbey disliked it. Pass it by if you can. No business the last two days. Played March 15-17.—E. K. Menagh, Star Theatre, Ft. Lupton, Col. Farmer and mining town patronage.

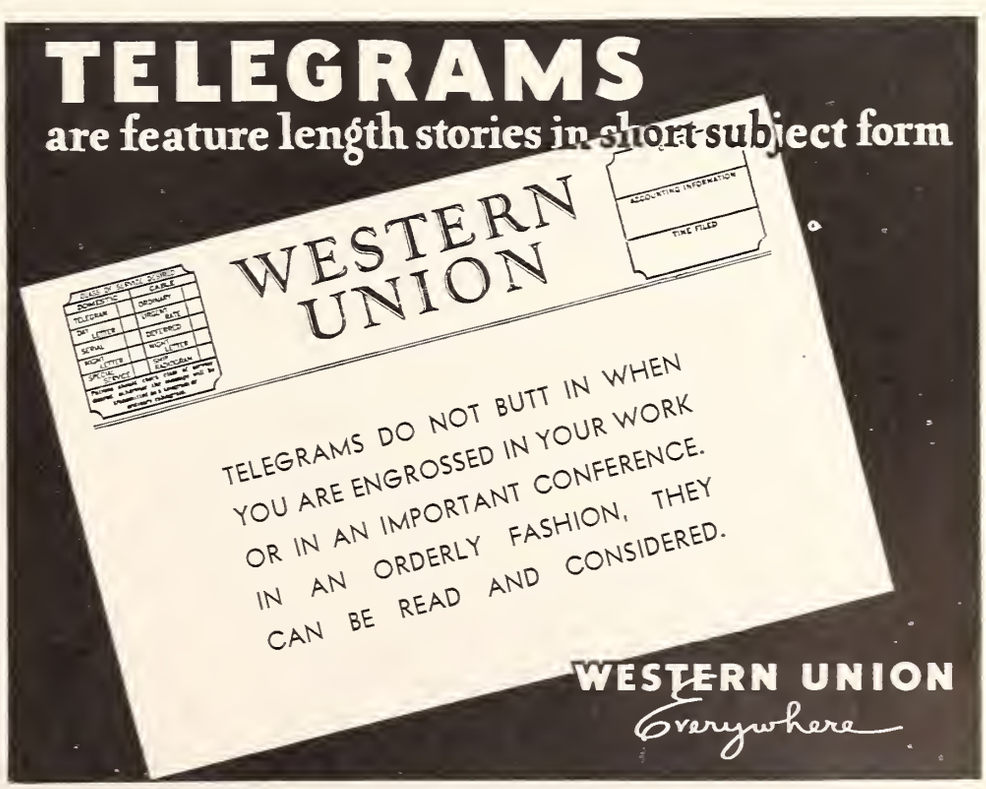
HIT THE ROAD: Gladys George, Barton MacLane, Dead End Kids—See review on "You're Not So Tough." Universal.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

IT STARTED WITH EVE: Deanna Durbin, Charles Laugbton—A Cinderella type of story with an excellent cast and production value. Went over nicely witb my audience to fair grosses for Sunday and Monday. Comments were few but favorable. Running time, 90 minutes. Played March 15-16.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

KEEP 'EM FLYING: Abbott and Costello, Martha Raye—First Abbott and Costello to ever play here did o.k. at the box office but nothing exceptional. I think too many of my folks had seen it elsewhere. Martha Raye does a grand job of a double part and the film rated plenty of laughs. Maybe the next one will do better as I am playing it newer. Running time, 86 minutes. Played March 27-28.—W. V. Nevins, III. Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

LADY FROM CHEYENNE, THE: Loretta Young, Robert Preston, Edward Arnold—Hand to Universal

(*Continued on following page*)



(Continued from preceding page)

the exhibitors' award for outstanding western epics. Not quite as good as "Destry" or the "Daltons," but excellent business.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

MAN FROM MONTANA: Johnny Mack Brown, Fuzzy Knight—A fair western that did satisfactory business.—Harand Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

MUTINY ON THE BLACKHAWK: Richard Arlen, Andy Devine, Constance Moore—We believe you will be surprised at the plot, action and humor to this show. It is excellent, and did excellent business doubled with "You're Not So Tough," Universal. I believe that the program picture, well made, will show a more consistent profit for the subsequent run than the "A" product, which is milked by the prior runs. The general mediocrity of the program picture has hurt the average theatre more than any other one thing. I play product of ten producers, yet I have a hard time booking a consistently good program for every show, week in and week out.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.



RIDE 'EM COWBOY: Abbott and Costello—First by this team to score here. Guess it was the western atmosphere. Everyone seemed to enjoy it, too.—Al Eliasen, Koronis Theatre, Paynesville, Minn. General patronage.

UNFINISHED BUSINESS: Irene Dunne, Robert Montgomery—Here is a picture that deserves a high rating and did no business for me. I cannot understand why unless I played it on the wrong days of the week, or perhaps too late. At least it was a washout here. Running time, 94 minutes. Played March 20-21.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

YOU'RE NOT SO TOUGH: Dead End Kids, Little Tough Guys—Better than "Hit the Road," Universal. Good business. Played midweek. This should have been played week-end and "Hit the Road" mid-week, as you will find if you play them.—William G. Clark, Alamo Theatre, Pine Bluff, Ark. General patronage.

ZANZIBAR: Lola Lane, James Craig—Excellent business for week-end with western. Don't throw this away. This is a jungle picture, full of action. They'll eat this up. The lions almost kill off the cast, it's melodrama, but they really come to see it. We originally had this booked for mid-week, but when we saw the trailer, we knew we had a good action picture and changed to Thursday-Friday-Saturday, with a western as double. I believe that any good action picture will do business anywhere, and most dramatic pictures are poison, generally, for small towns.—William C. Clark, Alama Theatre, Pine Bluff, Ark. General patronage.

Warner Bros.-First National

ALL THROUGH THE NIGHT: Humphrey Bogart, Conrad Veidt, Kaaren Verne—Good picture, lots of action. Just a tinge of propaganda as was to be expected in a Nazi spy story. First appearance for us of Miss Verne. She did okay too, and new faces are welcome. The screen needs some new blood to replace some of the fading stars.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

INTERNATIONAL SQUADRON: Ronald Reagen—Very good airplane story, with an unusual twist, that pleased our mid-week bargain night patrons. The flying scenes were good, with some old shots worked in that every newsreel in the country has copied for every raid on Germany. But for the most part, the picture was very entertaining. Book it if you can buy it right.—Mayme P. Masselman, Princess Theatre, Lincoln, Kan. Small town patronage.

KISSES FOR BREAKFAST: Dennis Morgan, Jane Wyatt—A dandy little picture that pleased everyone. Played February 18.—E. K. Menagh, Star Theatre, Ft. Lupton, Col. Farmer and mining town patronage.

MALTESE FALCON, THE: Humphrey Bogart, Mary Astor—Did fairly well with this doubled with "You're In The Army Now." Although rather long, the acting, photography, and direction make this a better than average mystery story. Some sequences are a little slow, however. Running time, 100 minutes. Played March 20-21.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MAN WHO CAME TO DINNER, THE: Bette Davis, Ann Sheridan, Monty Woolley—Smashed all box office records previously held by "Snow White" and "Gone With the Wind," so picture was held over for remainder of week.—Stanley Sumner, University Theatre, Harvard Square, Cambridge, Mass. General and Harvard College students' patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—Good crowds and good business. Work with the clubs, schools, and churches. Played February 19-21.—E. K. Menagh, Star Theatre, Ft. Lupton, Col. Farmer and mining town patronage.

THEY DIED WITH THEIR BOOTS ON: Errol Flynn, Olivia de Haviland—A super western which pleasd. Good business. Running time, 140 minutes. Played March 25-26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YOU'RE IN THE ARMY NOW: Jimmy Durante, Jane Wyman—Did fairly well with this doubled with "The Maltese Falcon." This is just about the most slapstick feature we have run in some time. However, it did get plenty of laughs and the slapstick was spectacular stuff that must have cost quite a lot of money to put on. Anything you can think of in the way of lowbrow humor is in this film. It will go over where they go for this kind of material. Running time, 79 minutes. Played March 20-21.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Short Features

Metro-Goldwyn-Mayer

AQUA ANTICS: Pete Smith Specialties—This is a honey of a reel showing crazy ways of riding waterskiis. Exciting and very funny. Running time, 8 minutes.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

FLAG OF MERCY: Passing Parade—It's a swell short. This is a good Red Cross short. Running time, 10 minutes.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

WAR CLOUDS IN THE PACIFIC: Special Subject—It is swell. Every theatre should show it. Running time, 18 minutes.—Vic Stephano, Grove Theatre, Groveton, Tex. Small town patronage.

Paramount

CARNIVAL IN BRAZIL: Headliners—Good musical reel with plenty of rhumba. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

KENTUCKY ROYALTY: Sportscope—Entertaining one reeler about thoroughbred horses. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MARCH OF TIME, NO. 8: "The Argentine Question"—This is a good, peaceful issue concerning the Argentine Question. Nice photography and interesting commentary. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Twentieth Century-Fox

SNOW TRAILS: Sports Reviews—Another reel taken at Sun Valley. Excellent photography; they'll like it if they liked other skiing and skating reels. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Universal

DIZZY DOINGS: Musical—The usual musical comedy in a new and distinctive setting. An array of talent that should be welcomed by every person who wishes a few laughs. Running time, 18 minutes.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

Vitaphone

HERE COMES THE CAVALRY: Technicolor Special—A Technicolor short subject, about a cavalryman and his horse, that is much better than the average and worth a date, anytime. Will fit on any program.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

MIRACLE MAKERS: Hollywood Novelties—Entertaining scientific reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SOLDIERS IN WHITE: Technicolor Specials—Good two-reeler in color which tells of the medical corps in the army. Running time, 20 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TOY TROUBLE: Merrie Melodies Cartoons—A very good cartoon.—Mayme P. Musselman, Princess Theatre, Lincoln, Kan. Small town patronage.

WANTED

SALES REPRESENTATIVES IN ALL FILM EXCHANGE CENTERS

Men with film or theatre background to contact theatre managers and exhibitors. Can earn $50.00 to $75.00 a week on commission basis —part or full time. State background and experience in first letter.

BOX 101

Motion Picture Herald

Rockefeller Center, N. Y.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

GERTRUDE MERRIAM, Associate Editor

WHILE the conditions of war present the theatre with some decided problems, there are also some opportunities for the capitalization of and service of a new order of interest, new possibilities for challenging attention—and of new audiences.

Along with its abiding and ever continuous function of entertainment, the theatre has now both obligation and opportunity to present a substantial and compellingly interesting line of information pertaining to the activities of the nation-at-war.

It can be safely assumed that no patron, or potential patron, of the box office lacks an active, aggressive interest in all that pertains to the war.

The presentation of the available and coming releases, official and unofficial, and with the degree of selectivity possible, becomes not a performance of duty quite so much as it is an occasion to present special appeal, call it entertainment or information as you will.

SCREEN information about the war and what the nation is doing about it is a box-office asset to the showman who so sees it.

And, too, the inevitable and now apparent changes taking place in the territory of most theatres, including shifts in population, shifts in buying power, changes in buying habits, due to rubber and impending gasoline restrictions, mean in total a considerable shaking up of the customer pattern.

This can mean that in many a district the motion picture can have opportunity to draw to the box office patrons, mostly in the medium and higher purchasing brackets, who have previously been considerably indifferent to the screen and rarely occasional customers. Those patrons, too, today will be wanting to know what the screen can tell about the war. They have quite as much at stake as anyone, and commonly are even more conscious of what they have at stake. The theatre screen, without at all being dominated by war concerns and pictures, can be a part of their information on the biggest subject in the world today.

And while we are considering audiences of those people who are not commonly so interested in the lightsome entertainments of the screen, it is perhaps significant to recognize that in the war and its films the motion picture has a non-fiction appeal of such special importance.

THE motion picture theatre has ever been so devoted to the presentation of make-believe, that perhaps now that it has fact to sell there can be a special order of attention, a special sort of technique which recognizes the difference in the nature of the merchandise for sale.

And what goes on the screen of the motion picture theatre is to be sold, or is to fail, for itself and for the theatre.

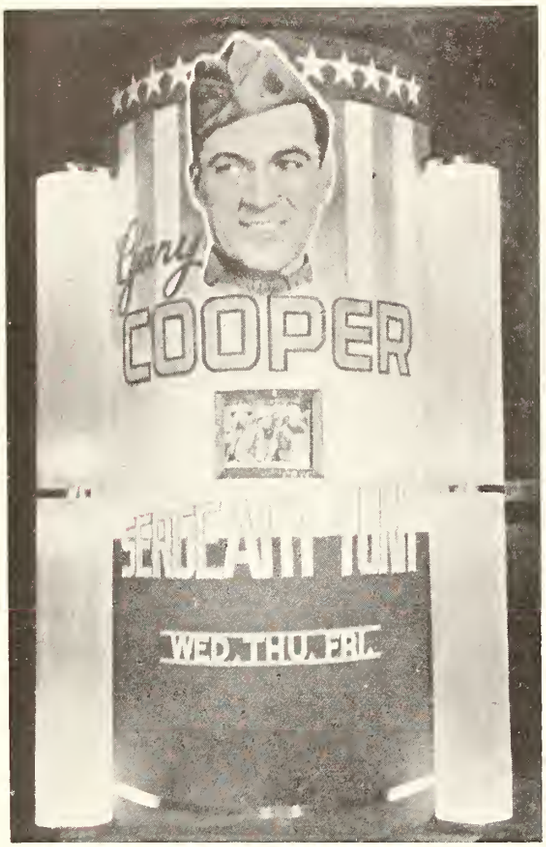
The war is reader merchandise for the newspaper and magazine, listener appeal for the radio, and something for the customers of the box office, too.

There is no complete and organized service from any single source whereby the showman will find ready-made for his screen a war picture program. The sources, however, do exist in varying degrees of efficiency and quality and, if the exhibitor can exercise a certain selectivity and apply the product so selected to his local audiences, the war interest will be a contribution to his patronage.

The audience is interested in the war. The service of that interest is part of the theatre's job, and part of its opportunity.

—THE ROUND TABLE

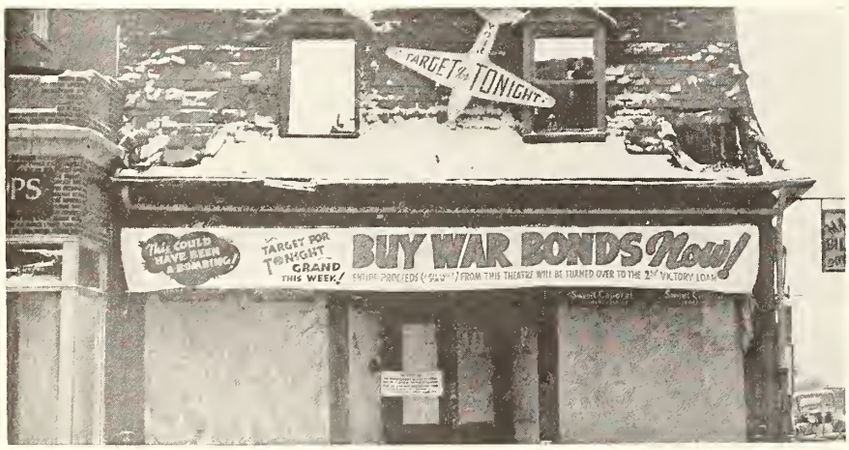
Round Table in Pictures



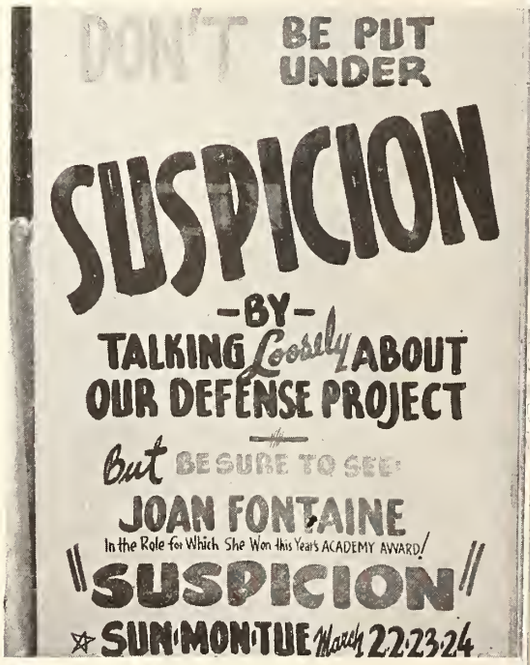
Setpiece created by Joe Luter at the Rylander, Americus, Ga., for "York" featured series of stills which revolved on turntable.



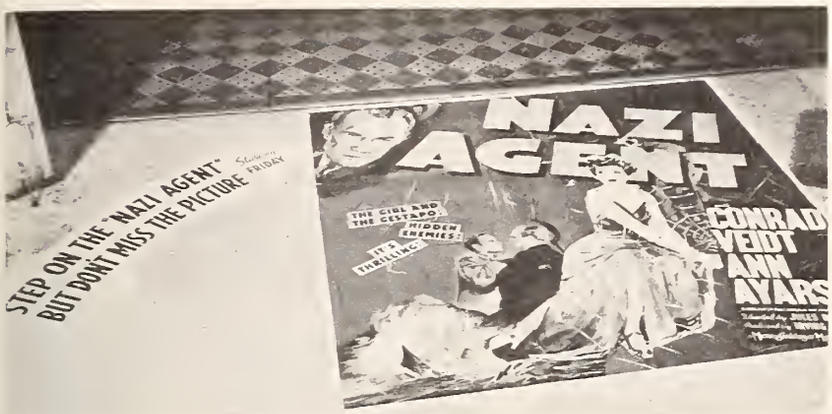
Patrons of the Orpheum, in Philadelphia, were invited by Lee Kline to sketch photos of the stars as they appeared in "Woman of the Year". Giant palette with star heads carried copy, cast and playdates.



Recently, when Sudbury, Ontario, experienced one of its worst fires which gutted a complete business block, Max Phillips at the Grand hopped to it and planted banner across store window. Copy, which tied in directly with his attraction, read: "This could have been a bombing. See 'Target for Tonight' and Buy War Bonds Now".



Tying in with a local "Don't Talk" campaign, Jack Matlack at the Craterian, Medford, Ore., used one-sheets illustrated for "Suspicion".



Six-sheet posted to lobby floor of Loew's Park, Cleveland, served as advance for Arnold Gates' opening on "Nazi Agent".



Carl Rogers at Loew's Granada, Cleveland, constructed lobby board illustrated above for "The Bugle Sounds". The "Loose Talk" angle was tied directly to picture.



Cash prizes were offered by John Manuel in a "Roxy Hart" legs contest at the State, Cortland, N. Y.



Barnyard with feeding trough, silo, etc., composed Les Pollock's Easter lobby at Loew's, Rochester.



Transparent and indirect lighting was stressed by Homer Harman, New York Roxy, for "This Above All".

In addition to lobby table setup at which star cutouts were seated for advance on "The Man Who Came to Dinner", Lee Kline at the Orpheum, in Philadelphia, served promoted cake and coffee to patrons so desiring.



LATE EXPLOITATION FLASHES

KASSELL TIES DAILY TO "RED RYDER" SERIAL

An effective tieup between three Essaness theatres in Chicago and the Chicago Sun was arranged by Norman Kassell, head of the Essaness publicity staff, and Jim Mulroy of the newspaper's promotion department, in conjunction with the showing of the serial, "Adventures of Red Ryder" at the circuit's Julian, Liberty and West End theatres.

The newspaper furnished the theatres with eight-foot especially painted cutouts of Red Ryder for the lobbies and also furnishing 2,000 comic sections for free distribution each week for each of the three theatres throughout the run of the serial.

▽

"GWTW" REOPENS WITH VICTORY SLOGAN CONTEST

A novel radio contest offering $150.00 in United States Defense Bonds from Clark Gable and Vivien Leigh was inaugurated over Station WHN in connection with the opening of "Gone With the Wind" at the New York Astor. Contestants were required to submit a Victory slogan made up of words using only letters appearing in New York City newspaper ads on the production. In addition to the bonds, prizes included 50 copies of Margaret Mitchell's story and tickets to the show.

▽

MAYOR'S ENDORSEMENT AIDS NORTON ON "SMITH"

Precedent-breaking letters of endorsement from the local mayor and police chief were obtained by Foster Norton, Strand, Oshkosh, Wis., during his "Joe Smith, American" campaign. "I do not believe in using the office of the mayor as a promotional institution in the commercial field," the civic official wrote, "but I do without hesitation suggest that all our people take time out to see 'Joe Smith, American.' This picture is especially recommended to the industrial soldier employed in the American industries." The police head stated that "the story is symbolic of the thousands who are engaged in defense work throughout the country."

▽

RECRUITING STATION SET-UP IN LOBBY ON "CALL MARINES"

An auxiliary recruiting station was set up in the lobby of the Penn Theatre in Wilkes-Barre, Pa., as part of Roundtabler Paul Tigue's campaign on "Call Out the Marines". A member of the local recruiting staff was on duty throughout the run of the picture to answer questions of interested candidates. In addition to special 3-sheet sandwich board in front of the theatre advertising the recruiting station in the lobby, Tigue received wide coverage by stories and pictures in the local papers.

HAMMITT SUGGESTS "DEFENSE" POSTER



To implant the movie-going habit in the minds of his patrons, Guy D. Hammitt, advertising manager at the Strand, in Crawfordsville, Ind., has been using to good effect the one-sheet poster illustrated above.

Tying in with our defense plans, the Round Tabler stressed in his copy that relaxing in the theatre was one of our greatest defenses.

"BOB HOPE CHEST" TO BEAT AXIS

For his 10-day teaser advance on "Louisiana Purchase" at the Capitol, in Madison, Wis., Marlowe Conner placed a large wooden box out front on the sidewalk with appropriate copy and billing. Calling it the "Bob Hope Chest", folks were invited to bring with them for deposit in the box anything that would help to Beat the Axis. Material gathered was turned over to the local Boy Scouts.

▽

SHUTTERED STORE USED FOR DISPLAYS

When Dolgeville's largest grocery store closed down recently, since its owners went into defense work, Bill Johnson at Smalley's Theatre hopped on it and for four passes weekly fell heir to the display windows in the entire block. Utilizing the space to good advantage, the enterprising theatreman combines institutional copy with picture posters.

MOTION PICTURE FORUM SPONSORS PETERS DATE

George Peters, manager of Loew's Colonial Theatre, Reading, Pa., arranged to have the Reading Motion Picture Forum sponsor a screening of "The Vanishing Virginian", at which the Mayor, civic leaders, educational authorities and other leading citizens were present. Tieing in with a local meat concern, 25,000 heralds carrying a recipe for a special Virginia pot roast were distributed in the company's 200 stores in the entire territory, in addition to banners on all its delivery trucks. Bookmarks were distributed through the library and book stores. The Photoplay Appreciation Club at the local high school ran an essay contest in connection with the picture, and for a street bally Peters dug up a 1916 Ford, which toured the city with a dignified Southern "Colonel" seated at the wheel.

▽

LAFF RATION CARD FOUND EFFECTIVE

With so much in the papers recently on tire, sugar and other rationing, Ted Emerson, ad head at the Omaha, in Omaha, ahead of "Ride 'Em, Cowboy" distributed pay envelopes imprinted with catchline, "Here Is Your Ration Card". On investigation, holders read on card enclosed: "Laff Ration Card. Your quota this week—1,000 laffs to a customer. Full quota may be obtained by attending the Omaha Theatre to see Abbott & Costello in," etc., etc.

For gag lobby stuff, doorman was dressed in cowboy outfit and took tickets seated on a saddle fitted to a wooden horse, promoted from harness shop. A board, carrying 30 stills, was made up by service staff and used at curb. Sign on top of board, with arrow pointing to the box office, read: "Come in! Join the Fun Jamboree".

▽

NOTICE CARDS TACKED TO CARS BY ELDER

Folks in Indianapolis returning to their parked cars recently found Bill Elder's "Notice Cards" tacked to their windshields as part of the advance exploitation for "The Jungle Book" at Loew's Theatre. In bold type on front of card was copy: "Permission has not been given to anyone to remove tires, fenders, accessories, or any other part of this car while parked in this location". Reverse was devoted to picture copy, playdates and cast.

In addition, Elder distributed peanuts in cellophane envelopes with copy: "Don't feed the animals. They're wild. See them in . . . " Reverse side carried merchant's copy, store paying for printing, distribution and nuts contained.

"V" Distributes Defense Stamps

Maurice Gable, district manager for the central city Warner theatres in Philadelphia, sent out a "Mr. V." to give out defense stamps in advance of "Mr. V." for its opening at the Aldine Theatre. Tying in with the *Philadelphia Daily News,* which ran running accounts of the promotion, one hundred dollars in defense stamps were given away. Each day for five days Mr. V. made an appearance in a different section of the city. To the eight persons recognizing him, they were awarded a book containing two-fifty in stamps. The newspaper, in its daily story, carried the code for the particular day, which was the particular greeting in recognizing Mr. V. The tipoff to recognize him was a copy of the newspaper folded in the right-hand pocket of his coat and a special flower in his lapel. The local United Artists exchange and George Balkin, manager of the house, co-operated in promoting the giveaway.

Also in advance, Gable conceived a sock display for "King's Row" at the Boyd Theatre. A miniature Hall of Fame was set up in the lobby with stills of the book's characters forming an impressive display. In connection with the vaudeville shows at the Earle Theatre, Gable scored a "beat" in bringing Joe Louis backstage at the theatre to meet Duke Ellington, whose orchestra headlined an all-Negro show that week. The stunt broke into every sports column, newsphoto pages and even picked up by the wire services. It made for exploitation at no extra cost. The heavyweight champ also obliged by making a personal appearance on the Earle stage.

"LET'S HEAR FROM YOU"

Radio Contest Landed By Arnold on "Eager"

H. J. Arnold, Indiana Theatre, Terra Haute, for his promotion of "Johnny Eager" landed radio contest which invited listeners to name previous Lana Turner films together with leading men who appeared with her, this, one of the highlights of the campaign, attracting hundreds of entries.

A display showing Robert Taylor wielding a gun was used in the lobby. Arnold provided a gun with rubber suction darts and offered guest tickets to those who could hit a small target on the display. Fourth-of July noisemakers were thrown over sidewalk "T-N-T" stencils, creating sound effects as people walked over them. Window displays in leading stores, window cards in outlying communities, and heralds rounded out the campaign.

"LET'S HEAR FROM YOU"

Callen's Ration Cards

Ration cards suggested a stunt to R. J. Callen of the Lake Theatre, Memphis, Tenn., in his campaign on "Ball of Fire." Callen handed out a card which ran: "You may need a ration card for sugar but all you need to see Gary Cooper and Barbara Stanwyck in 'Ball of Fire' is a ticket to the Lake." Another stunt in the campaign was the use of a match with a card and copy tied in with "Ball of Fire."

"FIRST" OF THE "SECOND"

WILLIAM J. ABELN
Hi-Pointe, St. Louis, Mo.

JIM BARNES
Warner, Memphis, Tenn.

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

"CAROLINA" BRUNSON
Rialto, Phoenix, Ariz.

LES V. CAMPBELL
Strand, Trail, B. C., Can.

JIM CATTELL
Park, Mansfield, Ohio

MARLOWE CONNER
Capitol, Madison, Wis.

CLAYT CORNELL
Schine's State, Tupper Lake, N. Y.

GEORGE C. CRONIN
Strand, Portland, Me.

CARL R. DICKERSON
Schine's Strand, Ogdensburg, N. Y.

EDGAR DOOB
Loew's Aldine, Wilmington, Del.

MAURICE DRUKER
Loew's State, Memphis, Tenn.

BILL ELDER
Loew's, Indianapolis, Ind.

TED EMERSON
Omaha, Omaha, Neb.

ED FITZPATRICK
Loew's Poli, Waterbury, Conn.

DICK FELDMAN
Schine's Paramount, Syracuse, N. Y.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

S. G. GILLESPIE
Marks, Oshawa, Ont., Can.

HERBERT GORDON
Schine's Webster, Rochester, N. Y.

EDDIE GRADY
Vic, East Chicago, Ind.

JACK HAMILTON
Schine's Scotia, Scotia, N. Y.

E. D. HARRIS
Fox Glendale, Glendale, Calif.

J. P. HARRIS
Adelphi, Reynoldsville, Pa.

W. D. HARWELL
Ohio, Mansfield, Ohio

JOHN HEFLINGER
West End, St. Louis, Mo.

JOHN G. HEINZ
RKO Keith's, Flushing, L. I.

R. S. HELSON
Schine's Elmwood, Penn Yan, N. Y.

WALTER HELM
Avon, Stratford, Ont., Can.

GUY W. HEVIA
Schine's Hipp, Gloversville, N. Y.

ROY HILL
Fox Gillioz, Springfield, Mo.

FAROL HORTON
Lafayette, Lafayette, Ala.

EARLE HOLDEN
Capitol, Atlanta, Ga.

MACK JENNINGS
Strand, Atmore, Ala.

BILL JOHNSON
Smalley, Dolgeville, N. Y.

BOB JOHNSON
Aubert, St. Louis, Mo.

MEL JOLLEY
Columbia, St. Thomas, Ont., Can.

R. LEE KLINE
Orpheum, Philadelphia, Pa.

BUD KORNBLITE
T. J. CARY
Capitol, Waverly, N. Y.

KEN KREH
Shaw, St. Louis, Mo.

DAVID KINZLER
Union, St. Louis, Mo.

HENRY LAKE
Broad, Newark, N. J.

BERT LEIGHTON
Grand, Lancaster, Pa.

BILL McCLAIN
Virginia, Carrollton, Ohio

JACK MATLACK
Craterian, Medford, Ore.

JOHN MAKEMSON
Schine's Strand, Van Wert, Ohio

ED MAY
Schine's Russell, Maysville, Ky.

JOHNNY MANUEL
State, Cortland, N. Y.

HIRAM MEEKS
Ritz, Russellville, Ark.

CHARLIE MOYER
State, Hanover, Pa.

JACK NELSON
Capitol, North Bay, Ont., Can.

PAT NOTARO
Columbia, Sharon, Pa.

RAY PARKER
Avalon, St. Louis, Mo.

LES POLLOCK
Loew's, Rochester, N. Y.

CARL ROGERS
Loew's Granada, Cleveland, Ohio

LLOYD H. ROLLINS
Mayfair, Bridgeton, Me.

HARRY ROSE
Loew's Globe, Bridgeport, Conn.

JACK ROSENZWEIG
Manchester, St. Louis, Mo.

W. S. SAMUEL
Lyric, Port Neches, Tex.

JOHN SANDERS
Colonial, Junction City, Kans.

FRANK SHAFFER
Dixie, Staunton, Va.

CLYDE SMITH
Paramount, Hot Springs, Ark.

HARRY D. STEARN
SI MONEN
Schine's Manring, Middlesboro, Ky.

MARVIN STIVER
Shenandoah, St. Louis, Mo.

ARNOLD STOLTZ
Avon, Utica, N. Y.

DAN TERRELL
Loew's Capitol, Washington, D. C.

ALBERT THOMPSON
Park, North Vernon, Ind.

FELIX H. TISDALE
Ga-Ana, Georgiana, Ala.

CHICK TOMPKINS
Elco, Elkhart, Ind.

H. H. UNTERFORT
Schine's Keith, Syracuse, N. Y.

ART WARTHA
Indiana, Indiana Harbor, Ind.

RAY WHEELER
Granada, South Bend, Ind.

PHIL ZELLER
Sixth Street, Coshocton, Ohio

CHARLES A. ZINN
Century, Minneapolis, Minn.

BRIEF REPORTS FROM THE FIELD

Running for three days ahead of "Cadet Girl" at the Strand Theatre, in Staunton, Va., was Ed Purcell's contest in which scene stills from previous pictures were run and to those correctly identifying the "cinema singers," guest tickets were awarded. Purcell landed a further column on the stunt when paper ran complete list of winners.

▽

Manager Bill Elliott of the Palace Theatre, in McAdoo, Pa., staged a special private showing of "No Greater Sin" for all borough officials, members of the Board of Health, doctors, registered nurses and members of the clergy.

▽

Manager Jack Dostal of the Orpheum Theatre, Waterloo, Ia., outfitted a "suspicious character" as a ballyhoo in his campaign on "Suspicion." The menacing character carried a large portfolio with appropriate tie-in copy.

▽

Manager Bill Butler of the Comerford Theatre in Scranton, Pa., centered his campaign on "Dumbo" around the fact that Ned Washington, who wrote the lyrics for the Academy Award winning tunes of the film, is a Scranton native. The local newspapers gave Washington, the film and play date wide publicity.

▽

Bob Kessler, manager of Warners' Benn Theatre, Philadelphia, conceived a special kiddie herald. The body of the herald employed a patriotic figure of a youngster used by National Screen in its advertising. The heralds were used for special defense matinees incorporating numerous kiddie treats.

▽

Thatcher Thatcher, manager of Warners' Hamilton Theatre, Lancaster, Pa., is laying special stress on his early morning kiddie shows. He keeps a record of kiddies' birthdays, and if they are in the theatre Saturday mornings, they receive a special prize.

▽

Sam Tietlebaum, manager of Warners' Commodore Theatre, Philadelphia, used a menu card, titled "Specials for Today," to sell "The Man Who Came to Dinner." One of the items was a "delicious portion of excellent entertainment" in the picture. Appending the campaign was a clever lobby display, menus stamped with playdates at various restaurants, and dressing up his entire staff with Monty Woolley beards.

▽

Ray O'Connell, of Warners' Capitol Theatre, Lancaster, Pa., tied in with all the air raid wardens for "All Through the Night." He had the wardens in each section arrange for a "Black-out-Meeting," at which time the picture's message was given. He also tied in with the local schools for "Dumbo," which resulted in a special morning Saturday kiddie show with excellent returns.

▽

Theatre mailing list was completely covered by Johnny Sanders at the Colonial, in Junction City, Kan., for "Louisiana Purchase." Street banner with 17-inch letters was also featured ahead of opening.

ANOTHER STOLTZ NOVELTY CARD

YOU CAN'T LIVE FOREVER!

Insurance statistics show the average span of life is only 60 years!

If you are now 30 . . .

YOU only have 30 years left . . .

YOU'LL sleep half that time

That leaves only 15 years . . .

YOU'LL work a third of each day; that leaves only

10 years . . .

YOU'LL be sick about a month a year . . . That leaves only about 8 years . . .

Barring accidents

You haven't long to live . . .

Really just Sundays and evenings . .

SO TO BEST ENJOY
THESE FLEETING MOMENTS
READ THE REVERSE SIDE
OF THIS CARD

For attention of passersby, Arnold Stoltz at Warner's Avon, in Utica, distributed three and one-half by six inch tinted cards with catchline, "You Can't Live Forever", followed by gag copy on the average span of life. Reverse side carried plug for his current picture, "Dangerously They Live", merchant's ad at bottom defraying cost of printing and distribution.

Local women's clubs were asked by Don Shane, Capitol, Sioux City, to select their own "woman of the year" and have her attend the "Woman of the Year" opening as the theatre's guest.

▽

Edward Fitzpatrick, manager of the Loew-Poli, in Waterbury, Conn., was guest of honor at a testimonial luncheon at the Hotel Elton and the recipient of the MGM plaque for obtaining first honors in exploitation campaigns. Morey Goldstein, MGM manager there, presented the plaque.

Harry Olmstead, at Warners' Capitol Theatre, York, Pa., landed a window display in four five-and-dime stores for "Hellzapoppin'." Each store filled a window with popcorn with a card reading: "Our corn is poppin' . . . so is 'Hellzapoppin'" . . . now playing Capitol Theatre.

▽

Bert Leighton, manager of Warners Grand Theatre, Lancaster, Pa., offered guest tickets for the best local modeled plane by school students in connection with "Captains of the Clouds." He also arranged for the five-and-dime stores to carry window displays of planes with appropriate copy selling the picture. For "Hellzapoppin'," he added a touch of realism. Just as the feature started, five husky college students in town rambled down the aisles hunting a student who refused to leave until he had seen the film a second time. When the student declined to leave, the five huskies picked him up bodily and carried him up the center aisle.

▽

Douglas Calderwood, of the Astor Theatre, Reading, Pa., rented a trolley car to bally "Ride 'Em, Cowboy." A huge placard on the sides of the trolley announced the picture and playdate. At night, the trolley sign was brilliantly lighted to attract additional attention.

▽

Art Cohn, manager of Warners' Roosevelt Theatre, Philadelphia, made a special display for "Blues in the Night." It consisted of enlarged scenes and thrill copy plugging the songs, music treatment and excitement. In back of the lobby display he had an automatic music machine playing the picture's title song. With the local newspaper, he promoted a song title contest, distributed 2,000 photos of Priscilla Lane at dance halls, restaurants, skating rinks, jitterbug parlors and juke-habitats.

▽

Howard Burkhardt and Edward McBride of Loew's Orpheum and Loew's State, respectively, in Boston, Mass., in publicizing "Johnny Eager," by Robert Taylor and Lana Turner, invited the first 25 persons surnamed Eager to be their guests at the initial showing of that film at their houses.

▽

Sam Torgan, manager of the RKO Keith, Lowell, Mass., is building up additional patronage with two innovations, an early bird bargain hour from 11 A. M. until noon except on Saturday and Sunday, with a price of 20 cents plus two cents tax, and 11 cents for children, and preview night every Thursday. This preview night program, starting at 8:30, gives an advance showing of the feature picture to open the following day.

▽

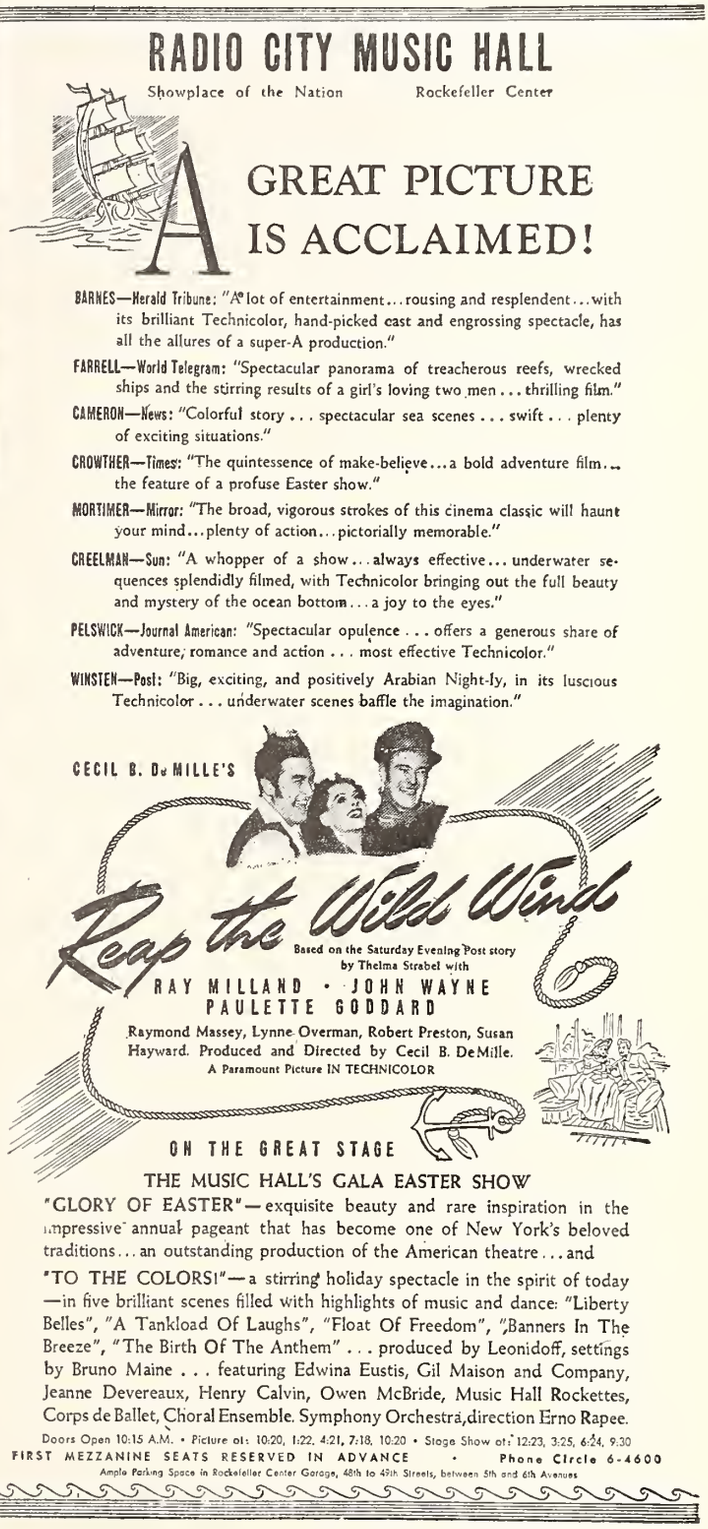
Round Tabler Paul Burke of the Orpheum Theatre in Wilkes-Barre, Pa., made a tie-up with a local cleaning and dyeing firm which helped the national defense program. The cleaning firm offered free tickets to the Orpheum to children upon presentation of 15 wire hangers in good condition. Tickets were later paid for at full value by the firm.

SOME RECENT AD IDEAS



For "The Courtship of Andy Hardy", ad man Ted Emerson at the Omaha Theatre, in Omaha, injected a little spring atmosphere in his 2 col. 70 line ad.





Radio City Music Hall decided upon emphasis of the critic comment for opening of "Reap the Wild Wind". Title, cast and cut of stars was held together by rope and anchor art. Size: 3 col. on 168 lines.

The Fox Esquire, in Kansas City, sold "Rings on Her Fingers" with this 2 col. on 60 lines ad. Cut of the stars emerged from Benday cloud.

CLASSIFIED ADVERTISING

the great national medium for showmen

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer service advertising not accepted. Classified advertising not subject to agency commission. Address correspondence, copy and checks MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York City

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PROFITABLE THEATRES IN CALIFORNIA, Oregon, Washington. Send for list. ARNOLD SHEUERMAN, 25 Taylor Street, San Francisco.

FOR SALE OR LEASE BEAUTIFUL AIR CONditioned house. In operation. Money maker. Located fine town in Michigan. BOX 1519, MOTION PICTURE HERALD.

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FOR SALE: 12-YEAR LEASE, LOW RENT, modern theatre, recently remodeled. 450 seats. City over five thousand population. Large permanent payroll. Only theatre in town. J. B. McMAHAN, Sparks, Nevada.

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WE OVERBOUGHT LAST YEAR, MUST UNload. Blowers, from $30.75; Air washers, from $20.00; Exhaust fans, from $9.80; Directional diffusers, from $11.65. Free bulletin. S.O.S. CINEMA SUPPLY CORPORATION, New York.

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WE RECOVER BACKS AND SEATS WITHOUT interfering with the operation of theatre. Write for sample materials and prices. We do the job for less. CHICAGO USED CHAIR MART, 844 South Wabash Avenue, Chicago.

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SOME THEATRE CAN USE YOUR OLD EQUIPment. A little ad here will reach thousands of potential customers. Only ten cents a word to tell the world what you have to sell. Try it today. MOTION PICTURE HERALD, Rockefeller Center, New York.

COMPLETE THEATRE EQUIPMENT AND chairs for 300 seat house. Low price for quick turnover. MOVIE SUPPLY COMPANY, 1318 South Wabash, Chicago.

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THEATRE CHAIR SUPPLIES. All makes, parts, seats, backs, hardware, anchor cement, seat patch, used chairs, upholstering, repairing. FENSIN SEATING, 62 East 13th, Chicago.

GOOD PICKIN'S HERE. REMOVAL SALE. Lenses, $2.95; Soundheads, $9.95; Amplifiers, $4.95; Portables, 16mm, 35mm, from $29.50; Powers mechanisms, $39.50; Cushion Seats, 39c; Simplex Intermittents, $6.95. S.O.S. CINEMA SUPPLY CORPORATION, NEW YORK.

BUY BLOWERS, WASHERS, VARIABLE SPEED pullies, motors now. New and used getting scarcer every day. SOUTHERNAIR, 145 Walton, Atlanta, Ga.

FOR SALE: ADVANCE WORLD'S FAIR MODEL oopcorn machine $100, 110 volt, 6 volt portable Clarion public address system $75, complete Weber sound system $100, two unit (General Register) electric ticket machines $75, addressograph machine (table top hand feed type) $40. BOX 316, Cairo, Illinois.

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WANT THEATRE TO MANAGE. EXPERIENCED, reliable, satisfactory results guaranteed. FLO MAYO, DeGraff, Ohio.

DISTRIBUTION AND EXHIBITION EXECUTIVE of many years experience just returned from Far East seeks connection as executive in home office or with first class theatre chain. Excellent references. BOX 1523, MOTON PICTURE HERALD.

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SALESMEN WITH FILM OR THEATRE EXperience to travel in protected territory, call on theatre managers and exhibitors. Liberal commission basis. Must have car. Possible earnings $75 to $100 weekly. Give background and experience in first letter. BOX 1506, MOTION PICTURE HERALD.

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MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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PRESS OF
C. J. O'BRIEN, INC.
NEW YORK, U. S. A.

PRODUCT DIGEST
THE RELEASE CHART
SHOWMEN'S REVIEWS

In This Our Life

(Warner Brothers)

Marquee Melodrama

There is much to be said for this picture from the marquee point of view, and there are aspects of the production to suggest that showmen concentrate on the presence of its stellar personnel in exploiting it.

The Misses Bette Davis and Olivia de Havilland may be said to possess especially potent billing value at this time by reason of their nomination for the Academy Award.

Dennis Morgan was voted by exhibitors a Star of Tomorow in the last MOTION PICTURE HERALD poll.

George Brent, Billie Burke, Frank Craven, Charles Coburn and Hattie McDaniel, an Academy Award winner in her own right, each command a personal following.

The picture in which these players appear is a melodrama about two sisters, one of whom is very, very good and other other the most unredeemed character the screen has offered its observers in many and many a year. The extent to which her lack of redeeming qualities is depicted is such that the Hollywood preview audience to which the picture was submitted displayed at some points the type of reaction which used to be standard for 10-20-30-cent stock company fans.

Howard Koch's screenplay, based upon a novel by Ellen Glasgow, traces the steps by which the unredeemed sister, played by Miss Davis, disrupts the lives of everybody concerned and finally loses her own. She elopes with her sister's husband, marries him after a divorce has been instituted, and torments him to suicide. She returns to the parental home and tries to recapture the affection of the fiance she deserted, who is now on the point of marrying the sister whose husband she eloped with, but is having some difficulty in accomplishing this when she runs down a woman and child in her car, flees the scene of the accident and, when police come to notify her that her car has been identified, tells them that it was being driven by a colored youth who has been long in family service. When her former fiance, who knows the truth, exposes her guilt to her family and demands that she surrender to arrest, she flees to a villainous uncle, whom she finds at point of death, demanding he use his influence to save her. When he declines to notice her plight, being engrossed in his own, she attempts to flee the community and, pursued by police cars, drives off the highway to her death.

The picture is, in essence, a study of an abandoned character. It does not supply, however, as did "King's Row," motives or circumstances to account for the evil-doing, beyond indicating lightly that a wealthy and unscrupulous uncle has furnished too much money and a bad example to his niece.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Hal B. Wallis is credited as executive producer, David Lewis as associate producer and John Huston as director.

It is not a picture for children.

Previewed for the press at Warners' Beverly theatre, Beverly Hills, where an audience which had been attracted by the billed "Male Animal" applauded the introductory title and the listing of players, gave the picture earnest attention for about half its length, and lapsed at length into audible expression of its opinion of the villianess's evil ways a la the gallery gods of ye olde opry house.—WILLIAM R. WEAVER.

Release date, May 16, 1942. Running time, 99½ min. PCA No. 7856. Adult audience classification.

Stanley Timberlake.....Bette Davis
Roy Timberlake.....Olivia de Havilland
Craig Fleming.....George Brent
Peter Kingsmill.....Dennis Morgan
Charles Coburn, Frank Craven, Billie Burke, Hattie McDaniel, Lee Patrick, Mary Servoss, Ernest Anderson, William B. Davidson, Edward Fielding, John Hamilton, William Forrest.

The Mystery of Marie Roget

(Universal)

Edgar Allan Poe Story

Murder mystery fans needn't be devotees of the late Edgar Allan Poe to experience satisfaction in the relief from the monotony of crime films furnished in this filmization of a Poe story. Although at bottom the pattern of the solving of the crime is not unlike that in vogue in today's pictures, the film reproduces with care the Paris of the 19th century and the sleuths conduct their investigations by means of tools available at that time.

Paul Malvern is responsible for production and Phil Rosen for direction, both jobs reflecting credit, as does the screenplay by Michel Jacoby.

The story revolves around the investigation of two murders, seemingly unrelated at first save by coincidence, but proved at length to be the deeds of the same individual. An old woman with a pet tiger, a dance hall star given to mysterious disappearances, an inheritance about to fall to one of the principals and some plans in regard to it cherished by some others, conspire to place four individuals and the tiger under suspicion of the killings.

Patric Knowles and Maria Ouspenskaya are the standouts among the players.

Previewed at the studio before a trade-press audience which gave no audible manifestation of approval or the opposite.—W. R. W.

Release date, not set. Running time, 60½ min. PCA No. 8074. General audience classification.

Dupin .....Patric Knowles
Marie .....Maria Montes
Maria Ouspenskaya, John Litel, Edward Norris, Lloyd Corrigan, Nell O'Day, Frank Reicher, Clyde Fillmore, Paul Burns, Norma Drury, John Maxwell, Paul Bryar, Charles Middleton, Bill Ruhl, Reed Hadley.

Juke Girl

(Warner Brothers)

Story of Migrants

"Juke Girl" is a story of migrants, itinerant fruit and vegetable pickers and dance hall girls who follow the circuit. Wherever there is picking to be done the vagrant workers converge, bringing with them conditions engendered by the life they lead. It is not a pleasant story nor is it told in pleasant terms. Violence is constant.

The setting is a dismal little town in Florida swelled to overflowing by the migrants. The town is controlled by the owner of the local packing plant. As played by Gene Lockhart he is brutal when surrounded by his strong armed boys, cowardly when alone. He exploits the farmers and migrants.

Into this scene come Ronald Reagan and Richard Whorf, migrants, and Ann Sheridan, who makes a meagre living dancing with the customers in a "juke joint." Reagan, an idealist, incurs the wrath of Lockhart by taking the side of a Greek farmer in a dispute over prices. Whorf, who isn't an idealist, sides with the owner. The friends spilt up, Reagan helping the Greek with his farm and Whorf becoming one of Lockhart's strong-boys. Miss Sheridan sides with Reagan and abets him in his effort to help the Greek.

Reagan and the Greek raise a new crop and by a ruse get the produce to the Atlanta market. Returning home the Greek gets drunk. Feeling friendly towards the world the Greek visits Lockhart to patch things up. The meeting ends in an argument and the Greek dies from having his skull bashed in. Lockhart covers his tracks and sets the bait. Reagan and Miss Sheridan are accused of the murder. The two are saved from a lynching by an unruly mob at the last moment when Whorf forces Lockhart to confess.

The picture is not for children or for those who prefer their screen entertainment less violent.

The film is based on a story by Theodore Pratt. It was directed by Curtis Bernhardt. Hal B. Wallis was executive producer with Jerry Wald and Jack Saper as associate producers.

Reviewed in the Warner home office projection room.—PAUL C. MOONEY, JR.

Release date, May 30, 1942. Running time, 90 minutes. PCA No. 7853. Adult audience classification.

Lola Mears.....Ann Sheridan
Steve Talbot.....Ronald Reagan
Danny Frazier.....Richard Whorf
Henry Madden.....Gene Lockhart
Betty Brewer, Faye Emerson, George Tobias, Alan Hale, Howard daSilva, Donald MacBride, William Davidson, Fuzzy Knight, Willie Best, Irving Bacon.

Sunset on the Desert

(Republic)

Western

With a cast consisting of Roy Rogers, George "Gabby" Hayes, Lynne Carver and The Sons of the Pioneers, and with a story that has action, music and pleasant interludes, "Sunset on the Desert" plainly indicates that it aims to satisfy western and Rogers' fans, and it succeeds.

The plot begins with Rogers' return to his old home town with his friend Hayes. Upon his arrival, he discovers that he has a double, a very disreputable character; that a particular group have been defrauding old settlers of their land through illegal tax foreclosures, and that the local judge is a puppet in the hands of the racketeers because he wished to protect his niece, whose late father was presumably a thief, according to evidence possessed by the leader of the racketeers. By pretending to be his double, the bad guy, Rogers is able to bring justice to light. Things become pretty exciting when the two Rogers, both good and bad, finally meet and shoot it out in typical western fashion.

Rogers is not only adroit with a gun and a horse, but also has a way with a woman and a song, singing several pleasingly. The Sons of the Pioneers make contributions of music and comedy, "Gabby" is much in evidence as friend and comic, and female puchritude is present in the person of Lynne Carver.

The West delineated in this production has an aura of the present about it, rather than the past, resulting in a more streamlined version than most pictures in this category.

Joseph Kane was the associate producer-director.

Previewed at the company projection room, before an audience of professional reviewers, who didn't react audibly.—IRENE SMOLEN

Release date, April 1, 1942. Running time, 63 minutes. PCA No. 8177. General audience classification.

Roy and Sloane.....Roy Rogers
Gabby Whittaker.....George "Gabby" Hayes
Ann.....Lynne Carver
Judge Kirby.....Frank M. Thomas
Julie Craig.....Beryl Wallace
Glenn Strange, Douglas Fowley, Fred Burns, Roy Barcroft, Henry Wills, Forrest Taylor, The Sons of the Pioneers.

One of Our Aircraft Is Missing

(British National-Anglo American)

War Drama

Emeric Pressburger, and Michael Powell, who documented the case for the democracies against Nazism in such vivid dramatic form in "49th Parallel," have once again scored a box-office bullseye in this vivid and convincing story of British fliers grounded in Holland and escaping with the aid of the Free Dutch. It is as realistic in its treatment and detail as its eminent predecessor, lacking maybe the same swift phantasmagoric movement, but no less heartening and truthful in its message.

The RAF is still a number one box-office draw in Britain and the subject matter would indicate likely appeal on the other side of the Atlantic.

The picture tells of a British air crew and their raid on Stuttgart, how they have to bale out over Holland, are cared for and protected, and at last helped to escape to England again. The last sequence shows them taking off again in a bomber, this time bound for Berlin.

That is the bare dramatic backbone of Powell's film, but it is much more than that, for the development takes in a full scale raid with all its preliminaries and exciting detail, the perils of hiding in a strange country, the proud nobility of the Dutch, their caution, their loyalty to the Britishers, and the excitement of planned escape under the nose of the Nazis. It is all carefully, faithfully done, without theatricality or melodrama, as convincing as documentary, and often as exciting as the best fiction. The Dutch atmosphere is faultless, and there are moments, as, for instance, when the air crew wait to escape across a Dutch harbor while British bombers drone overhead and their bombs shake the quayside, which have the quality of real drama.

It is a longish film, but as it is there are times when not a lot seems to happen, and an uncomfortable continuity jump towards the close with the boys one moment in a Dutch rowboat and next in a German rescue buoy. Such criticisms do not suggest that the paying patron will be dissatisfied or dyspeptic. On the contrary.

There are no marquee names in the film, but the front line players, Eric Portman, Hugh Williams, and Bernard Miles, for instance, make their characters live.

The camera work, by Ronnie Neame, is notably a contribution to the sum total of quality and some of the dialogue is memorable. Nor is the film too polite: the crew are a mixed bag of provincials, with plebians thrown in, which will displease the paying public neither of Britain nor of the U. S.

A packed trade audience in London gave the film a wrapt attention, and a vigorous hand at the close.—AUBREY FLANAGAN.

Release date not set. Running time, 110 minutes. General audience classification.

Sir George Corbett..... Godfrey Tearle
Tom Earnshaw ..... Eric Portman
Frank Shelley ..... Hugh Williams
Geoff Hickman ..... Bernard Miles
John Glyn Taggard..... Hugh Burden
Emrys Jones, Pamela Brown, Googie Withers, Ray Petrie, Robert Helpman, Peter Ustinov.

Unpublished Story

(Two Cities-Columbia)

London Wartime Drama

Though war dramas are not yet proven the soundest entertainment for the wartime audience, there are reasons why this, made with application and sincerity by the company which poduced "Freedom Radio," should be a wartime hit. It is war all the time, but it has the asset of recreating the experience and ordeal of the British under the Blitz. It will provoke interest and conviction in terms of "This is us, and this what we went through." For similar reasons the film, modest though it be in many ways, with a story fundamentally similar to a myriad others, should not be without appeal outside these shores as a dramatic document of an epic passage in the Battle of Britain.

The picture's narrative bones reveal a story of Fifth Column machination through a peace movement in London, and the rivalries of a boy reporter and a girl "cub" in a London daily, with each outbidding the other for front page honours, exposing the depredations of the Fifth Columnists, braving the blitz—and eventually coming to armistice in terms of holy matrimony.

Not fundamentally a precedent, the yarn nevertheless is an effective framework on which to rebuild the bombing of London, with its devastation and its quiet courage. On the more intimate side issues, the film gently guys Civil Service red tape, legpulls at saloon licensing hours, sketches the homely flavour of the underground shelters. Its spectacular flashes recreate the bombing of the Docks, and there are actual dramatic, on-the-spot sequences of blazing buildings and tottering ware-houses. Dunkirk is obliquely but dramatically referred to, the fire brigades and the ambulances, and punctuating the action the ceaseless production of a newspaper under circumstances more than abnormal. There is no flagwagging or patriotic fervour about the film; it is just an intimate, simple and fairly accurate slice of actuality with a fictional frame to set it off.

Richard Greene as the reporter—ex-Dunkirk—is not unpleasing—by which he differs from many other screen newshounds—Miles Malleson as comedy columnist supplies a slick characterization, and Brefni O'Rourke's editor is as competent and convincing a portrayal as has been seen on either side of the Atlantic.

The print shown at the trade screening did not measure up to the highest standards, but the sound track and camerawork were obviously beyond criticism. Harold French's direction makes the utmost of the film, registers some slick flashes, and reasserts his position as one of Britain's top line men.

A London trade audience gave the film wrapt attention, reacted to the pathos and the comedy, accorded it a hearty burst of applause at the close.—A. F.

Release date not set. Running time, 91 minutes. Adult audience classification.

Richard Greene, Miles Malleson, Brefni O'Rourke.

Shepherd of the Ozarks

(Republic)

Weavers and Elviry

Lest the title be misleading this latest of the Weaver Brothers and Elviry pictures is thematically concerned with national defense. It follows, however, the general pattern of the other Weaver pictures and is about on a par with them in entertainment value. Which is to say that for those who like the Weavers this film fills the bill.

The setting, except for a brief interlude in New York, is the Ozarks, where "Abner" (Leon Weaver) is the parson and spokesman for the people of Weaverville. Their first intimation of the dire things going on in the outside world is by a borrowed radio, but they soon are in the midst of it when bauxite, which is used in the preparation of aluminum, is found on the Weavers' land. A profiteer tries to gain control of the land but fails. The people of Weaverville eventually turn the land over to the government in the interests of national defense.

The climax comes when the people of Weaverville, believing that an invading army is approaching, gather their guns to defend their soil. The "invading" army is the U. S. Army on maneuvers and all is confusion. Another highlight of the picture is the excursion to New York where at a night club the Weavers drink champagne under the impression that it is water. Elviry sings a very sad song that has all the night-clubbers crying.

Frank Albertson as an air corps pilot, who drops in on the Weavers by parachute, and Marilyn Hare are a romantic team.

Armand Schaefer was the associate producer and Frank McDonald directed the film.

Reviewed in the Republic projection room in New York.—P. C. M., Jr.

Release date, March 26, 1942. Running time, 70 min. PCA No. 8164. General audience classification.

Abner.....Leon Weaver
Cicero.....Frank Weaver
Elviry.....June Weaver
Marilyn Hare, Frank Albertson, Thurston Hall, Johnny Arthur, William Haade, Wade Crosby, Joe Devlin, Fred Sherman, Guy Usher.

Murder in the Big House

(Warner Brothers)

Murder Mystery

Warners' "Murder in the Big House" offers nothing but its title for marquee embellishment. It is a murder mystery enacted by a cast of little name value and is purely supporting program material.

Faye Emerson, Van Johnson, George Meeker, Frank Wilcox have the principal roles in the story, which tells of two newspapermen one a veteran and the other a cub, solving the murder of a condemned man who is killed, while awaiting execution, to prevent him from exposing a political ring.

It's a tightly knit yarn, directed with vigor by B. Reeves Eason. Raymond L. Schrock wrote the original screenplay, based on an idea by Jerry Chodorov.

The ending is reminiscent of "The Front Page," taking the exit gag of simulated theft by the managing editor who wants to hold his star reporter on the job.

Seen at Warner Brothers' studio projection room.—VANCE KING.

Release date, April 11, 1942. Running time, 60 minutes. PCA No. 8077. General audience classification.

Gladys Wayne.....Faye Emerson
Bert Bell.....Van Johnson
George Meeker, Frank Wilcox, Michael Ames, Roland Drew, Ruth Ford, Joseph Crehan, William Gould, Douglas Wood.

The Pasha's Wives

(Better Films, Inc.)

Love and Intrigue in Old Turkey

Produced in France before the Occupation, with the exteriors filmed in Istanbul, and the locale, Constantinople, circa 1910, "The Pasha's Wives" emerges as a story of love and political intrigue, and the inevitable clash of moral standards when East meets West.

The tale opens with the return of the Pasha to his native Turkey with a French bride whom he loves dearly. Through intrigue, he has an audience with the Sultan and is able to influence him to institute various reforms, but the courtiers become jealous and they poison the Sultan's mind. In revenge, the Sultan sends a second wife to the Pasha, thus presenting an intolerable situation to the French wife he already has. Torn between his love and his political career, the Pasha finally selects the wife of his own choosing, and after much misunderstanding and several exciting episodes, the two make their escape for a new life abroad.

The situation is a provocative one, and there is a good deal of proverbial French wit and understanding about the problem presented, but the film suffers from excessive footage and an aura of lethargy which pervades the entire production.

Deserving special histrionic mention are the French wife, Viviane Romance, who is pretty and charming, and the Sultan, portrayed by Dalio, who for all his power, had a goodly portion of the American "Caspar Milquetoast" in him.

As is obvious, the subject matter limits the picture to adult audiences.

C. Geftman was the production supervisor and Marc Sorkin directed.

Reviewed at the World Theatre in New York, where the audience laughed, but at too great intervals.—I. S.

Release date, April 4, 1942. Running time, 92 minutes. No PCA No. Adult audience classification.

Mireille (the "white slave").....Viviane Romance
Vedad Pasha (her husband).....John Lodge
The Sultan, Abdul Hamid.....Dalio
Diemal (a corrupt official).....Saturnin Fabre
Murad (the rebel).....Lupovici
Vedad's mother.....Sylvie
Tarquine.....Mila Parely
Paulette Pax, Louise Carletti, R. Blin, Joseph Alex, J. Mattier, M. Castel.

I Was Framed

(Warner Brothers)

Melodrama

There is little in this melodrama about a crusading young reporter who is framed by politicians to distinguish it from countless other pictures approximating the same theme.

The reporter is sent to prison on a framed up charge of committing manslaughter while under the influence of liquor. Sharing the reporter's cell is an habitual criminal type who shows the reporter how to make his escape. The reporter does escape, leaving his cell mate behind, much to that inmate's distress.

Picking up his wife, who is about to have a baby, the reporter drives out of town. Because of the coming baby, they are forced to stop at a small town. Befriended by the doctor, the reporter stays on, becoming in five years the editor of the local newspaper and a respected citizen. Then the reporter's cellmate appears on the scene demanding blackmail. All turns out well when the reporter is cleared of the charge on which he was convicted.

The cast is little known. Michael Ames plays the reporter, Julie Bishop plays his wife, Regis Toomey is an editor, John Harmon plays the cell-mate and Aldrich Bowker the doctor who befriends the young couple. Another performer is small Patty Hale, who sings and recites.

The picture was directed by D. Ross Lederman.

Reviewed in the Warner projection room in New York.—P. C. M., Jr.

Release date, April 25, 1942. Running time, 61 minutes. PCA No. 8166. General audience classification.

Ken Marshall.....Michael Ames
Ruth Marshall.....Julie Bishop
Bob Leeds.....Regis Toomey
Patty Hale, John Harmon, Aldrich Bowker, Roland Drew, Oscar O'Shea, Wade Boteler, Howard Hickman, Norman Willis, Hobart Bosworth, Guy Usher, Sam McDaniel.

Lady Gangster

(Warner Bros.)

Penal Melodrama

Much of this routine melodrama occurs in a prison for women, a place of confinement to which the heroine comes after engaging in a bank robbery and from which she emerges by masquerading as the warden in order to attempt to thwart a plot she has engineered from inside the walls. It's a bit of a stretch at fadeout time to figure out that all the happenings add up to prove that crime does not pay, but it can be done.

Faye Emerson, Julie Bishop and Frank Wilcox are the principals.

Florian Roberts directed, and no production credit is listed.

Anthony Coldeway wrote the screenplay which opens with the heroine assisting in a bank robbery which is successful save in that she gets arrested. A broadcaster interested in civic uplift springs her momentarily during which time she caches the cash stolen from the bank, but turns her in when he learns of her guilt in jail. She is again beneficiary of his interest and is on the point of being paroled when she plots to have him captured by her criminal associates, then forces an escape to be in at the capture to save him.

Previewed at the studio to a tradepress audience which indicated neither approval nor disapproval.—W. R. W.

Release date not set. Running time, 62 min. PCA No. 8181. General audience classification.

Dot Burton.....Fay Emerson
Myrtle Reed.....Julie Bishop
Kenneth Phillips.....Frank Wilcox
Roland Drew, Jackie C. Gleason, Ruth Ford, Virginia Brissac, Dorothy Vaughn, Dorothy Adams.

Let the People Sing

(British National-Anglo American)

Smalltown comedy, dramatic trimmings

Presumably the name of author, J. B. Priestly, who scored a constant hit with the public as long as the B. B. C. allowed him to broadcast, is a primary marquee name for the British public. However, granted the readiness of the paying patron to mingle propaganda with motion picture entertainment, the speech-making and the comedy are at constant variance here. Into the bargain, the theme is not one to which a warweary public will throng.

It certainly seems that 9,000 feet is too generous a footage for the subject matter.

The pivot around which Mr. Priestly's discursive and surrealist treatment revolves is the right of the Englishman to entertainment and communal cantata, for that seems to be the matter at issue in this story of a small-town public hall and the struggle between the townsfolk and a plastics factory for possession thereof. It is an elementary theme, but the attendant irrelevancies, with a senile ex-comic, a Czech professor, a dipsomaniac nobleman, and various other characters debating and cross-debating in Priestly philosophics, taking time off for vocal apostrophe of "roly poly pud," tilting with the police force and tippling with the whisky, is often both complex and confusing.

The comedy, as indicated, is apparently not the least vital component in this unusual production. Most of the comedians are unknown outside these shores, Edward Rigby as the aged comic, Oliver Wakefield as the languidly ineffectual baronet and Fred Emney a complete music hall Lord—but for all his bibulosity cast as the Government arbitrator—others of less luminosity, Scots Alastair Sim as a bearded Czech with a lingering trace of Caledonia in his accent, and Patricia Roc as feminine ornament.

Seen cold in a London preview theatre.—A. F.

Release date not set. Running time, 100 minutes. General audience classification.

The Professor.....Alastair Sim
Sir George Denberry-Baxter.....Fred Emney
Timmy Tiverton.....Edward Rigby
Patricia Roc, Oliver Wakefield, Maire O'Neill, Robert Aitkins.

CHURCHILL'S ISLAND (UA)

World in Action, No. 1

Britain's ring of defenses which successfully held off invasion from air and sea, and the all out war effort of the United Kingdom's people are described in this World in Action release by United Artists. In dramatic news pictures it shows how the island beat off Nazi attacks, meanwhile converting itself to a gigantic war arsenal. It achieves a realism as yet unapproached by U. S. newsreels.

This is a straightforward documentary on the war, with a timely interest linking it to each day's headlines. It is one of the series produced for the Canadian National Film Board by Stuart Legg. Warwick Pictures is distributing the series in the U. S. through United Artists.

Captured Nazi newsreels, filmed in action in Poland, the West, on U Boats and in the air over England are used extensively and with impressive effect. They clearly show the victory effort that is necessary. The reel, using England as case in point, is emphatic, however, in pointing out that the democracies will achieve victory. Mr. Legg has combined official British pictures, newsreels and the captured films to present a unified, coherent account of England's defense. The scenes are generally new to U. S. screens, and their topical interest should draw well.—JOHN STUART, JR.

20 Minutes

FOOD—WEAPON OF CONQUEST (UA)

World in Action No. 3

Whole nations, not merely armies, fight with food in modern warfare. This World in Action war documentary tells how the western hemisphere must mobilize all its resources to feed the United Nations during the war. The picture is one of the series of Canadian Film Board productions by Stuart Legg, released in the U.S. by Warwick Pictures, through United Artists.

It describes how special foods are needed to sustain workers and fighters in war tasks. British dietetic programs are studied and sequences from captured German films show how the Nazis have strengthened their fighting forces with a diet of soybean. All Europe, it demonstrates, is being turned into a Nazi farm, with rebellious subjects starved into submission or oblivion. The pictures of hardship in captured countries are not pretty. But they prompt thought.

In North America staple crops must give way to high vitamin foods for export to the battle fronts, the picture warns. It predicts an agricultural revolution in which the American farmer will participate in a planned program to fill the food needs of the world. The film holds attention and should attract interest, and comment, from both rural and urban audiences. It is highly exploitable.—J. S., Jr.

21 Minutes

SHORTS CHART

Production Numbers
Release Dates
Running Time

COLUMBIA

INTERNATIONAL FORUM
(Two Reels)
1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3451	Dorothy Thompson	2-22-41	142
3452	Will England Be Invaded?	5-27-41	199
3453	Will Democracy Survive?	10-17-41	365

RAYMOND GRAM SWING—HISTORICAL REELS
(8 Minutes)
1941-42

3981	Broken Treaties	8-1-41	290
3982	How War Came	11-7-41	411

ALL STAR COMEDIES
(Average 17 Min.)
1941-42

3421	Love in Gloom (Youngman-Radio Rogues)	8-15-41	236
3401	An Ache In Every Stake (Stooges)	8-22-41	265
3422	Half Shot at Sunrise (Karns)	9-4-41	322
3423	General Nuisance (Keaton)	9-18-41	322
3424	The Blitzkiss (El Brendel)	10-2-41	333
3402	In the Sweet Pie and Pie (Stooges)	10-16-41	322
3425	Lovable Trouble (Clyde)	10-23-41	352
3409	Mitt Me Tonight (Glove Slingers)	11-6-41	375
3426	She's Oil Mine (Keaton)	11-20-41	397
3403	Some More of Samoa (Stooges)	12-4-41	453
3427	Sweet Spirits of Nighter (Brendel)	12-25-41	453
3410	The Kink of the Campus (Glove Slingers)	12-25-41	477
3404	Loco Boys Make Good (Stooges)	1-8-42	465
3428	Three Blonde Mice (Mowbray)	1-22-42	509
3429	Sappy Birthday (Clyde)	2-5-42	566
3411	Glove Birds (Glove Slingers)	2-12-42	566
3405	Cactus Makes Perfect (Stooges)	2-26-42	578
3430	Yoo Hoo General (Billy Vine)	3-12-42	602
3431	What Makes Lizzy Dizzy (Langdon-Ames)	3-26-42	587
3432	Groom and Board (Downs)	4-9-42	..
3406	What's the Matador (Stooges)	4-23-42	..
3433	How Spry I Am (Clyde)	5-7-42	..

COLOR RHAPSODIES
(7 Minutes)
1941-42

3501	Who'e Zoo in Hollywood	11-15-41	397
3502	The Fox and the Grapes	12-5-41	397
3503	Red Riding Hood Rides Again	12-25-41	477
3504	A Hollywood Detour	1-23-42	497
3505	Wacky Wigwams	2-22-42	554
3506	Concerto in B-Flat Minor	3-20-42	587
3507	Cinderella Goes to a Party	5-3-42	..

PHANTASIES CARTOONS
(Average 9 Min.)
1941-42

3701	The Crystal Gazer	10-10-41	352
3702	Dog Meets Dog	3-27-42	..
3703	A Battle for a Bottle	4-30-42	..

FABLES
(8 Minutes)
1941-42

3751	The Great Cheese Mystery	11-1-41	397
3752	The Tangled Angler	1-2-42	497
3753	Under the Shedding Chestnut Tree	2-22-42	566
3754	Wolf Chases Pig	4-20-42	..

CINESCOPES
(Average 9 Min.)
1941-42

3971	Exploring Space	8-8-41	265
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	352
3974	Women in Photography	11-7-41	377
3975	Strange Facts	12-6-41	411

COMMUNITY SING (Series 6)
(10 Minutes)
1941-42

3651	No. 1 (Patriotic Songs)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	10-1-41	323
3654	No. 4 (Popular Songs)	12-5-41	511
3655	No. 5 (Hits of the Day)	12-26-41	511
3656	No. 6 (Goodfellowship Songs)	1-23-42	566
3657	No. 7 (Crooning Melodies)	2-22-42	566
3658	No. 8 (Good Time Songs)	3-27-42	..
3659	No. 9	4-30-42	..

QUIZ REELS
(Average 10 Min.)
1941-42

3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	236
3602	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	12-12-41	435
3604	Kitchen Quiz, No. 3	2-12-42	519
3605	So You Think You Know Music No. 2 (Series 2)	3-13-42	..

PANORAMICS
(10 Minutes)
1941-42

3901	A City Within a City	8-8-41	265
3902	The Gallup Poll	10-17 41	352
3903	New York's Finest	12-11-41	477
3904	Spare Time in the Army (Private Potts)	2-12-42	519
3905	Health for Defense (Gallup Poll No. 2)	3-6-42	602

TOURS
(10 Minutes)
1941-42

3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Today	10-10-41	323
3553	Alaska Tour	11-7-41	375
3554	The Great American Divide	2-12-42	566

SCREEN SNAPSHOTS (Series 21)
(10 Minutes)
1941-42

3851	No. 1	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	11-7-41	377
3854	No. 4	12-5-41	411
3855	No. 5	1-2-42	566
3856	No. 6	2-12-42	511
3857	No. 7	3-6-42	587
3858	No. 8	4-10-42	..

WORLD OF SPORTS
(9 Minutes)
1941-42

3801	Tee Up	8-1-41	238
3802	Show Dogs	9-12-41	285
3803	Jungle Fishing	10-10-41	322
3804	Polo Champions	11-11-41	397

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

Prod. No.	Title	Rel. Date	P.D. Page
3805	Rack-em Up	12-19-41	477
3806	College Champions	2-12-42	519
3807	Wrestling Octopus	3-26-42	..
3808	(Untitled)	4-30-42	..

M-G-M

TWO REEL SPECIALS
(20 Minutes)
1941-42

A-301	The Tell-Tale Heart	10-25-41	352
A-302	Main Street on the March	1-10-42	477
A-303	Don't Talk	2-28-42	578

SPECIAL SUBJECT
(21 Minutes)
1941-42

X-310	War Clouds in the Pacific	12-24-41	495

FITZPATRICK TRAVELTALKS (Color)
(9 Minutes)
1941-42

T-311	Glimpses of Florida	9-6-41	353
T-312	The Inside Passage	10-4-41	333
T-313	Georgetown, Pride of Penang	11-15-41	397
T-314	Scenic Grandeur	12-13-41	477.
T-315	Historic Maryland	12-27-41	477
T-316	West Point on the Hudson	1-10-42	497
T-317	Minnesota, Land of Plenty	1-31-42	511
T-318	Colorful North Carolina	2-21-42	566
T-319	Land of the Quintuplets	3-14-42	602
T-320	Glacier Park and Waterton Lakes	4-11-42	..

PETE SMITH SPECIALTIES
(10 Minutes)
1941-42

S-361	Army Champions	10-11-41	322
S-362	Fancy Answers	11-1-41	377
S-363	How to Hold Your Husband—Back	12-13-41	433
S-364	Aqua Antics	1-24-42	497
S-365	What About Daddy?	2-28-42	578
S-366	Aero-batty	3-28-42	..

PASSING PARADE
(10 Minutes)
1941-42

K-381	Strange Testament	11-15-41	433
K-382	We Do It Because	1-24-42	497
K-383	Flag of Mercy	1-31-42	566

MINIATURES
(10 Minutes)
1941-42

M-331	Changed Identity	11-8-41	365
M-332	The Greenie	1-24-42	497
M-333	Lady or the Tiger	3-28-42	..

OUR GANG COMEDIES
(Average 11 Min.)
1941-42

C-391	Helping Hands	9-27-41	322
C-392	Come Back Miss Pipps	10-25-41	352
C-393	Wedding Worries	12-13-41	477
C-394	Melodies, Old and New	1-24-42	497
C-395	Going to Press	3-7-42	587
C-396	Don't Lie	4-4-42	..

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR CARTOONS (9 Minutes) 1941-42		
W-341	The Night Before Christmas	12-6-41	435
W-342	The Field Mouse	12-27-41	477
W-343	Fraidy Cat	1-17-42	497
W-344	The Hungry Wolf	2-21-42	578
W-345	The First Swallow	3-14-42	587
W-346	The Bear and the Beavers	3-28-42	..

PARAMOUNT

SPECIAL COLOR CARTOON
(Two Reels)
1941-42

FFI-1	The Raven	4-3-42	..

UNUSUAL OCCUPATIONS (Color)
(11 Minutes)
1941-42

LI-1	No. 1	10-3-41	323
LI-2	No. 2	12-5-41	411
LI-3	No. 3	2-27-42	529
LI-4	No. 4	4-10-42	..

BENCHLEY COMEDIES
(10 Minutes)
1941-42

SI-1	How to Take a Vacation	10-10-41	323
SI-2	Nothing But Nerves	1-9-42	433
SI-3	The Witness	3-20-42	602

FASCINATING JOURNEYS (Color)
(10 Minutes)
1941-42

MI-1	Road in India	10-24-41	377
MI-2	Indian Temples	4-3-42	..

SUPERMAN COLOR CARTOONS
(8 Minutes)
1941-42

WI-1	Superman	9-26-41	251
WI-2	Superman in the Mechanical Monsters	11-21-41	435
WI-3	Superman in the Billion Dollar Limited	1-9-42	486
WI-4	Superman in the Arctic Giant	2-27-42	578
WI-5	Superman in the Bulleteers	3-27-42	..
WI-6	Superman in the Magnetic Telescope	4-24-42	..

HEDDA HOPPER'S HOLLYWOOD
(10 Minutes)
1941-42

ZI-1	No. 1	9-12-41	290
ZI-2	No. 2	12-5-41	411
ZI-3	No. 3	2-20-42	529
ZI-4	No. 4	5-1-42	..

HEADLINERS
(10 Minutes)
1941-42

AI-1	Beauty and the Beach	9-26-41	322
AI-2	The Copacabana Revue	11-28-41	397
AI-3	Carnival in Brazil	3-6-42	578

MADCAP MODELS (Color)
(9 Minutes)
1941-42

UI-1	Rhythm in the Ranks	12-26-41	453
UI-2	Jaspar and the Watermelons	2-6-42	486
UI-3	The Sky Princess	3-27-42	578

POPEYE THE SAILOR
(7 Minutes)
1941-42

EI-1	I'll Never Crow Again	9-19-41	322
EI-2	The Mighty Navy	11-14-41	397
EI-3	Nix-on Hypnotricks	12-19-41	435

Prod. No.	Title	Rel. Date	P.D. Page
EI-4	Kickin' the Conga Round.	1-16-42	486
EI-5	Blunder Below	2-13-42	529
EI-6	Fleets of Strength	3-13-42	..
EI-7	Pipeye, Pupeye, Poopepe & Peepeye	4-10-42	..

POPULAR SCIENCE (Color)
(10 Minutes)
1941-42

JI-1	No. 1	9-19-41	322
JI-2	No. 2	11-7-41	375
JI-3	No. 3	1-30-42	486
JI-4	No. 4	4-3-42	..

SPEAKING OF ANIMALS
(8 Minutes)
1941-42

YI-1	In a Pet Shop	9-5-41	290
YI-2	In the Zoo	10-31-41	377
YI-3	At the County Fair	1-23-42	477
YI-4	In the Circus	5-1-42	..

SPORTLIGHTS
(9 Minutes)
1941-42

RI-1	Shooting Mermaids	9-5-41	290
RI-2	Meet the Champs	10-3-4-	323
RI-3	Sittin' Pretty	10-31-41	377
RI-4	Quick Returns	11-28-41	411
RI-5	Buying a Dog	12-26-41	433
RI-6	Better Bowling	1-23-42	486
RI-7	Lure of the Surf	2-20-42	554
RI-8	Timing Is Everything	3-20-42	..

QUIZ KIDS
(11 Minutes)
1941-42

QI-1	No. 1	9-12-41	290
QI-2	No. 2	12-5-41	411
QI-3	No. 3	2-6-42	519
QI-4	No. 4	4-17-42	..

RKO

MARCH OF TIME
(Average 20 Min.)
1941-42

23,102	Norway In Revolt	9-26-41	309
23,103	Sailors with Wings	10-24-41	331
23,104	Main Street, U.S.A.	11-21-41	375
23,105	Our America at War	12-19-41	420
23,106	When Air Raids Strike.	1-16-42	451
23,107	Far East Command	2-13-42	495
23,108	The Argentine Question.	3-13-42	554

SPECIAL
(22 Minutes)
1941-42

.....	Battlefields of the Pacific (March of Time)	12-17-41	420

WALT DISNEY CARTOONS (Color)
(8 Minutes)
1940-41

14,111	Lend a Paw	10-3-41	323
14,112	Donald's Camera	10-24-41	352
14,113	The Art of Skiing	11-14-41	397
14,114	Chef Donald	12-5-41	433
14,115	The Art of Self Defense	12-26-41	465
14,116	The Village Smithy	1-16-42	486
14,117	Mickey's Birthday Party.	2-7-42	529
14,118	Pluto Junior	2-28-42	578

1941-42

24,101	Symphony Hour	3-20-42	587
24,102	Donald's Snow Fight	4-10-42	..

INFORMATION PLEASE
(Average 11 Min.)
1941-42

24,201	No. 1 John Gunther	9-19-41	333
24,202	No. 2 Howard Lindsay.	10-17-41	352
24,203	No. 3 Cornelia Skinner.	12-12-41	453
24,204	No. 4 John Gunther	1-16-42	497

SPORTSCOPE
(Average 9 Min.)
1941-42

24,301	Pampas Paddock	9-5-41	309
24,302	Dog Obedience	10-3-41	333
24,303	Gaucho Sports	10-31-41	377
24,304	Crystal Flyers	11-28-41	411
24,305	Fighting Fish	12-26-41	465
24,306	Ten Pin Parade	1-23-42	519
24,307	Jungle Jaunt	2-20-42	578
24,308	Public Sport No. One	3-20-42	602

PICTURE PEOPLE
(10 Minutes)
1941-42

24,401	Stars in Defense	9-12-41	322
24,402	Hollywood Sports	10-10-41	333
24,403	Hobbies of the Stars	11-7-41	375
24,404	Stars Day Off	12-5-41	453
24,405	How to Be a Star	1-2-42	465
24,406	Hollywood War Effort	1-30-42	519
24,407	Children of the Stars	2-27-42	578
24,408	Palm Springs Weekend.	3-27-42	602

EDGAR KENNEDY
(Average 18 Min.)
1941-42

23,401	Westward Ho-Hum	9-5-41	251
23,402	I'll Fix It	10-7-41	352
23,403	A Quiet Fourth	12-19-41	453
23,404	Heart Burn	2-20-42	529
23,405	Inferior Decorator	4-3-42	602

LEON ERROL
(Average 19 Min.)
1941-42

23,701	Man-I-Cured	9-26-41	322
23,702	Who's a Dummy	11-28-41	411
23,703	Home Work	1-9-42	477

RAY WHITLEY
(Average 15 Min.)
1941-42

23,501	California or Bust	11-11-41	365
23,502	Keep Shooting	1-30-42	497

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN
(Average 9 Min.)
1941-42

2201	Soldiers of the Sky	8-1-41	309
2202	Highway of Friendship	10-24-41	365
2203	Wonders of the Sea	11-21-41	435
2204	Men for the Fleet	1-16-42	486
2205	Wings of Defense	4-10-42	602

FATHER HUBBARD ALASKAN ADVENTURES
(9 Minutes)
1941-42

2105	Secret of the Fjord	2-13-42	566

MAGIC CARPET
(9 Minutes)
1941-42

2101	Sagebrush and Silver	8-15-41	309
2102	Glacier Trails	9-26-41	352
2103	Call of Canada	12-5-41	566
2104	Jewel of the Pacific	3-27-42	511
2107	Gateway of Asia	5-8-42	..
2106	Heart of Mexico	5-22-42	..

SPORTS REVIEWS
(8 Minutes)
1941-42

2301	Aristocrats of the Kennel.	9-12-41	352
2302	Life of a Thoroughbred.	11-7-41	435
2303	Playtime In Hawaii	12-19-41	477
2304	Evergreen Playland	1-30-42	486
2305	Snow Trails	2-27-42	587
2306	Setting the Pace	4-24-42	..

TERRYTOONS (Color)
(7 Minutes)
1941-42

2551	The Old Oaken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger.	10-3-41	264
2554	Slap Happy Hunters	10-31-41	365
2555	The Bird Tower	11-28-41	375
2556	A Torrid Toreador	1-9-42	453
2557	Happy Circus Days	1-23-42	465
2558	Cat Meets Mouse	2-20-42	509
2559	Sham Battle Shenanigan.	3-20-42	529
2560	Gandy Goose in Lights Out	4-17-42	..
2561	Neck and Neck	5-15-42	..

TERRYTOONS (Black & White)
(7 Minutes)
1941-42

2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town.	9-19-41	265
2503	The Frozen North	10-17-41	353
2504	Back to the Soil	11-14-41	375
2505	A Yarn About a Yarn	12-12-41	433
2506	Flying Fever	12-26-41	453
2507	Funny Bunny Business	2-6-42	519
2508	Eat Me Kitty Eight to the Bar	3-6-42	509
2509	Oh Gentle Spring	4-3-42	..
2510	Gandy Goose in Tricky Business	5-1-42	..
2511	The Stork's Mistake	5-29-42	..

THE WORLD TODAY
(9 Minutes)
1941-42

2401	American Sea Power	8-29-41	309
2402	Uncle Sam's Iron Warriors	10-10-41	433
2403	Dutch Guiana	1-2-42	477
2404	Hub of the World	3-13-42	602

UNITED ARTISTS

SPECIAL
(16 Minutes)
1941-42

....	A Letter from Home	11-28-41	420

WORLD IN ACTION
(TWO REELS)
1941-42

....	Churchill's Island		599
....	This Is Blitz		539
....	Food—Weapon of Conquest		599
....	The Battle for Oil		539

UNIVERSAL

TWO REEL SPECIALS
1941-42

6110	Cavalcade of Aviation	12-17-41	442
6111	Menace of the Rising Sun.	4-8-42	..

COLOR CARTUNE
(Average 7 Min.)
1941-42

6241	Boogie, Woogie Bugle Boy of Co. B	9-1-41	251
6242	Man's Best Friend	10-20-41	333
6243	Pantry Panic (Formerly What's Cookin')	11-24-41	353
6244	$21 a Day Once a Month.	12-1-41	397
6245	Under the Spreading Blacksmith's Shop	1-12-42	453
6246	Hollywood Matador	2-9-42	486
6247	The Hams That Couldn't Be Cured	3-2-42	587
6248	Mother Goose on the Loose	4-13-42	..
6249	Good Bye Mr. Moth	5-11-42	..

STRANGER THAN FICTION
(9 Minutes)
1941-42

6371	Shampoo Springs	9-8-41	265
6372	The Hermit of Oklahoma.	10-6-41	333
6373	The Candy Kid	10-27-41	333
6374	Junior Battle Fleet	11-17-41	353
6375	Blacksmith Dentist	12-15-41	435
6376	Barnyard Steam Buggy.	1-19-42	465
6377	Sugarbowl Humpty Dumpty	2-16-42	578
6378	Desert Ghosts	3-9-42	587
6379	Pussy Cat Cafe	4-20-42	..

VARIETY VIEWS
(9 Minutes)
1941-42

6351	Moby Dick's Home Town.	9-15-41	251
6352	Northern Neighbors	10-13-41	333
6353	George Washington, Country Gentleman	11-10-41	375
6354	Trail of the Buccaneers.	1-26-42	433
6355	Annapolis Salutes the Navy	12-18-41	438
6356	Peaceful Quebec at War	1-5-42	453
6357	Keys to Adventure	2-2-42	486
6358	Flashing Blades	2-23-42	578
6359	Sky Pastures	3-23-42	602
6360	Thrills of the Deep	3-30-42	602
6361	Sports in the Rockies	4-6-42	..
6362	Call of the Sea	5-4-52	..

MUSICALS
(Average 18 Min.)
1941-42

6221	Is Everybody Happy?	9-3-41	251
6222	In the Groove	10-8-41	333
6223	Skyline Serenade	11-5-41	353
6224	Doin' the Town	11-28-41	385
6225	Winter Serenade (Jingle Belles)	12-24-41	433
6226	Campus Capers	1-7-42	453
6227	Rhumba Rhythms	2-25-42	486
6228	Tune Time	3-18-42	554
6229	Gay Nineties	4-15-42	509
6230	Swing Frolic	5-13-42	..
6231	Shuffle Rhythm		..

VITAPHONE

TECHNICOLOR SPECIALS
(Average 20 Min.)
1941-42

7001	The Tanks Are Coming	10-4-41	265
7002	Gay Parisian	1-10-42	453
7003	Soldiers in White	2-7-42	497
7004	March On America	5-16-42	..

BROADWAY BREVITIES
(20 Minutes)
1941-42

7101	Minstrel Days	9-6-41	265
7104	Perils of the Jungle	10-18-41	353
7103	At the Stroke of 12	11-15-41	352
7105	West of the Rockies	11-29-41	465
7102	Monsters of the Deep	12-13-41	453
7106	Calling All Girls	1-24-42	465
7107	Wedding Yells	3-7-42	602
7108	Maybe Darwin Was Right.	3-21-42	602
7109	California Jr. Symphony	4-18-42	..
7110	Pacific Frontier	5-30-42	..

HOLLYWOOD NOVELTIES
(10 Minutes)
1941-42

7301	Polo with the Stars	9-20-41	265
7302	White Sails	11-8-41	365
7303	Points on Arrows	12-20-41	375
7304	Miracle Makers	1-31-42	465
7305	Then and Now	2-21-42	578
7306	There Ain't No Such Animal	5-9-42	..

THE SPORTS PARADE
(10 Minutes)
1941-42

7401	Kings of the Turf	9-27-41	265
7403	Water Sports	11-1-41	365
7402	King Salmon (color)	12-27-41	465
7404	Rodeo Roundup (color)	1-31-42	566
7405	Hunting Dogs at Work	2-28-42	587
7406	Shoot Yourself Some Golf.	4-4-42	..
7407	Rocky Mountain Big Game.	5-2-42	..

MELODY MASTERS BANDS
(10 Minutes)
1941-42

7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carleca Serenaders	10-25-41	365
7503	Forty Boys and a Song	12-6-41	375
7504	Carl Hoff and Band	1-3-42	465
7505	The Playgirls	2-21-42	578
7506	Leo Reisman & Orch.	2-28-42	587
7507	Richard Himber & Orch.	4-11-42	..
7508	Don Cossack Chorus	4-25-42	..

LOONEY TUNES CARTOONS
(7 Minutes)
1941-42

7601	Notes to You	9-20-41	333
7602	Robinson Crusoe, Jr.	10-25-41	365
7604	Porky's Midnight Matinee	11-22-41	433
7603	Porky's Pooch	12-27-41	453
7605	Porky's Pastry Pirates.	1-17-42	519
7606	Who's Who in the Zoo	1-31-42	519
7607	Porky's Cafe	2-21-42	587
7608	Saps in Chaps	4-11-42	..
7609	Daffy's Southern Exposure.	5-2-42	..
7610	Nutty News	5-23-42	..

MERRIE MELODIES CARTOONS (Color)
(7 Minutes)
1941-42

7701	All This and Rabbit Stew.	9-13-41	265
7702	The Brave Little Bat	9-27-41	352

Prod. No.	Title	Rel. Date	P.D. Page
7703	The Bug Parade	10-11-41	352
7704	Rookie Revue	10-25-41	377
7705	Saddle Silly	11-8-41	433
7706	The Cagey Canary	11-22-41	435
7707	Rhapsody in Rivets	12-6-41	465
7708	Wabbit Twouble	12-20-41	465
7709	Hop, Skip and a Chump	1-3-42	519
7710	The Bird Came C.O.D.	1-17-42	529
7711	Aloha Hooey	1-31-42	519
7712	Conrad the Sailor	2-14-42	587
7713	Crazy Cruise	2-28-42	587
7714	The Wabbitt Who Came to Supper	3-28-42	602
7715	Horton Hatches the Egg	4-11-42	..
7716	Dog Tired	4-25-42	..
7717	The Wacky Wabbit	5-2-42	..
7718	The Draft Horse	5-9-42	..
7719	Lights Fantastic	5-23-42	..

OFFICIAL U. S. VICTORY FILMS

(Distributed by Various Majors' Exchanges)

Bomber		509
Pots to Planes		509

Prod. No.	Title	Release Date
Food for Freedom		509
Red Cross Trailer		509
Women in Defense		509
Safeguarding Military Information		509
Tanks		509
Any Bonds Today		509
Ring of Steel		587
Fighting Fire Bombs		587

U. S. TREASURY DEPT.

(Released Through National Screen)

The New Spirit		529

MISCELLANEOUS

Defense of Moscow (Artkino)		518
Hidden Hunger (Film Center)		518
Kaltenborn Edits the News (Newsreel Distributors)		497
Listen to Britain (British MOI)		554
Movie Quiz No. 1 (R. U. McIntosh)		375
Your Ringside Seat with Tex McCrary (Newsreel Distributors)		497
Soviet Women (Artkino)		599

SERIALS

COLUMBIA

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
3120	Holt of the Secret Service (15 Episodes)	11-21-41	397
3140	Captain Midnight (15 Episodes)	2-15-42	519
3180	Perils of the Royal Mounted (15 Episodes)	5-29-42	..

REPUBLIC

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
181	King of the Texas Rangers (12 Episodes)	10-4-41	264
182	Dick Tracy vs. Crime, Inc. (15 Episodes)	12-27-41	377
183	Spy Smasher (12 Episodes)	4-4-42	566
184	Perils of Nyoka (15 episodes)		..

UNIVERSAL

1941-42

Prod. No.	Title	Rel. Date	P.D. Page
6781-95	Riders of Death Valley (15 Episodes)	7-1-41	92
6881-92	Sea Raiders (12 Episodes)	10-14-41	264
6681-92	Don Winslow of the Navy (12 Episodes)	1-6-42	365
6581-93	Gang Busters (13 Episodes)	3-31-42	529

Shorts Synopses and Information

THE WITNESS (Par.)

Benchley Comedy (S1-3)

Robert Benchley discusses here the subject of Courage. Reading about the rough treatment accorded a witness during an investigation, Benchley is indignant. He imagines himself in a committee room where, as a witness, he gives the investigators the works. Benchley is abruptly recalled to reality by his wife's announcement that a gentleman wishes to see him. It's a tough-looking person who starts popping questions at Benchley, and Benchley, strangely enough, answers the questions meekly. Indignant, Benchley's wife tells Benchley to shut up, asks the visitor who he represents, and when the man explains that he's taking a survey, she promptly expels him from the house.

Release date, March 20, 1942 9 *Minutes*

LAND OF THE QUINTUPLETS (MGM)

FitzPatrick Traveltalk (T-319)

The scene here is Callendar, Ontario, with its new prosperity after establishment of the Dionne sisters as a major industry. The home and nursery of the girls is shown, the Quints themselves, and their doctor and guardian, Dr. Dafoe.

Release date, March 14, 1942 8 *minutes*

MAYBE DARWIN WAS RIGHT (WB)

Broadway Brevities (7108)

The subject is the life of "Slapsie" Maxie Rosenbloom, his early love of nature, his long schooling in the same grade, his career in boxing. After an excursion into apple-selling, all ends happily.

Release date, March 21, 1942 20 *Minutes*

WINGS OF DEFENSE (20th-Fox)

Adventures of Newscameraman (2205)

The story of the selection and basic training of U. S. Navy airmen is told through the eye of the cameraman who goes right along with the student pilots and instructors for some exciting shots.

Release date, April 10, 1942 10 *Minutes*

HUB OF THE WORLD (20th-Fox)

The World Today (2404)

Views of wartime Washington, its busy airports and railroad terminals, its crowded housing facilities, its thousands of Government workers, make up a timely subject. The famous sights of the city are included in novel pictorial shots.

Release date, March 13, 1942 10 *Minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Section, starting on poge 600.

HEALTH FOR DEFENSE (Col.)

Gallup Poll No. 2 (3905)

The subject at issue is the true state of the nation's health, and Dr. Gallup shows the results of door-to-door investigation throughout the country. Matters of proper food, vitamins, medical service and government aid are discussed.

Release date, March 13, 1942 9 *minutes*

PALM SPRINGS WEEKEND (RKO)

Picture People No. 8 (24,408)

A weekend for Hollywood people at Palm Springs includes shots of Michele Morgan and Paul Henreid vacationing cowboy-style; Neil Hamilton cutting fire trails; Desi Arnaz photographing Lucille Ball; Gail Patrick shooting on the skeet range; Charley Farrell, Virginia Valli, Peter Lorre, Jinx Falkenberg, Phil Reed, Elyse Knox, Lili Damita, Freeman Gosden and Max Baer looking on at the Racquet Club.

Release date, March 27, 1942 8 *minutes*

PUBLIC SPORT NUMBER ONE (RKO)

Sportscope No. 8 (24,308)

The subject is, of course, baseball— everything from the first tries of "rookies" to the expert tricks of old masters. Honus Wagner officiates as the teacher, while players like Hank Danning and Whit Wyatt illustrate the plays. Umpires come in for their share of attention with a slow-motion explanation of the way a play is called.

Release date, March 20, 1942 9 *minutes*

WEDDING YELLS (WB)

Broadway Brevities (7107)

Many of the best known stars of the old silent films—Louise Fazenda, Bert Roach, Marie Prevost, Ben Turpin—are given another shot at some of the stock situations from Mack Sennet comedies of another day. There is a chase, of course, a beautiful girl torn between villain and hero, and a wedding with two grooms.

Release date, March 21, 1942 20 *minutes*

THRILLS OF THE DEEP (Univ.)

Variety View (6360)

Sailfishing is the subject of this Variety View issue. First is shown the reel and rod makers, an art that requires exacting workmanship. Then to the fishing grounds. A playful dolphin gives the fisherman an hour of eventful action. Next comes a huge giant ray fish, and finally a large sailfish. The fisherman all but breaks his back trying to hold the leaping monster.

Release date, March 30, 1942 9 *Minutes*

YOO HOO GENERAL (Col.)

Billy Vine (3430)

Billy Vine, an Army recruit, is mistaken for a master cook by the general. He is courtmartialled for the quality of his food and misrepresenting himself. But Billy explains that his "M. C." stands for "Master of Ceremonies" and is thereupon ordered to stage a show. In this venture he has the help of the Condos Brothers, Gracie Barrie and the Peters Sisters.

Release date, March 12, 1942 18 *minutes*

THE WABBIT WHO CAME TO SUPPER (WB)

Merrie Melodies (7714)

Elmer will inherit $5,000,000 if he is kind to all rabbits, and Bugs Bunny knows it. He takes over Elmer's house and makes life so miserable that Elmer decides the inheritance just isn't worth it. But Bugs Bunny crosses him again.

Release date, March 28, 1942 7 *Minutes*

SKY PASTURES (Univ.)

Variety View (6359)

This Variety View is concerned with the annual pilgrimage of sheep to government-owned pasture lands high up in the Rockies. During the day the great flocks climb steadily upward, reach timberline, then snow, and finally go down on the other side of the mountains, into the green pastures across the Continental Divide.

Release date, March 23, 1942 9 *Minutes*

INFERIOR DECORATOR (RKO)

Edgar Kennedy (23,405)

Edgar has been forced into an interior decorating business by his family, though he prefers golf. Losing the address on his first call he starts to work in the wrong apartment, succeeds in wrecking the place and lands face down in a mortar box.

Release date, April 3, 1942 17 *Minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 600-601.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 588-589.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*REVIEWED — Product Digest Section*	*Advance Synopsis*	*Service Data*
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	...	.....	....	....	....
Adventures of Martin Eden	Col.	....	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	...	.....	....	p575	....
All American Co-Ed	UA	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p528
Always in My Heart	WB	124	Kay Frances-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	....
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	...	.....	....	p527	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., '42	118m	Dec. 6,'41	p393	p363	p528
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p590
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	....	Lum and Abner	Mar. 20,'42	77m	Mar. 21,'42	p563	p487	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	....
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Not Set	...	.....	....	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	....	....
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	Not Set	...	.....	....	....	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	.....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabee-Al St. John	May 1,'42	...	.....	....	....	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	.....	....	p467	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	...	.....	....	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,'41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Boothill Bandtis	Mono.	....	King-Corrigan-Terhune	Apr. 24,'42	...	.....	....	....	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20,'41	p417	p387	p590
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	.....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	.....
Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	.....	....	p409	....
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p590
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p590
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb.27,'42	63m	Feb. 7,'42	p494	p476	...
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov., '41	102m	Oct. 18,'41	p317	p289	p590

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Cobana	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	.....	....	....	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 12,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	...	.....	....	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar., '42	93m	Feb. 14,'42	p505	p476	....
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
DANGER in the Pacific	Univ.	....	Dick Foran-Leo Carrillo	Apr. 3,'42	...	.....	....	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Dawn Express	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	...	.....	....	p542	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	....	William Gargan-Margaret Lindsay	May 7,'42	...	.....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Sister, The	Prod.	208	Anna May Wong	May 29,'42	...	.....	....	....	....
Devil's Trail, The	Col.	....	Bill Elliott-Tex Ritter	May 14,'42	61m	.....	....	....	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Not Set	...	.....	....	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	....	Charles Starrett-Russell Hayden	Apr. 23,'42	...	.....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	...	.....	....	....	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	...	.....	....	....	....
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	May 29,'42	..	.....	....	....	....
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
FALCON Takes Over	RKO	....	George Sanders-Lynn Bari	June 5,'42	...	.....	....	....	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 3,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec.27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	.....	....	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	....
Fleet's In, The	Para.	....	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	....
Fly By Night	Para.	....	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	.....	....	p396	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	June 12,'42	...	.....	....	....	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck-Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	...	.....	....	....	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	....
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	..	.....	....	....	....
Girl from Leningrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Renee Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	.....	....	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joe McCrea	Block 5	90m	Mar. 21,'42	p561	p396	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HARD GUY	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	....	Jean Parker-Tom Brown	Apr. 23,'42	...	.....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p528

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Hennes Melodie (Her Melody)	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	....	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....
Her Cardboard Lover	MGM	....	Norma Shearer-Robert Taylor	Not Set	...	.....	....	....	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob's Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	.....	....	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	...	.....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Huricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I AM an American	Mono.	....	East Side Kids	May 29,'42	...	.....	....	....	....
Inside the Law	Prod.	218	Wallace Ford	May 1,'42	...	.....	....	....	....
In This Our Life	WB	....	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	....
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	....	Howard-Massey-Olivier	Not Set	104m	Mar. 7,'42	p537	....	p590
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
I Married an Angel	MGM	....	Jeannette MacDonald-Nelson Eddy	Not Set	...	.....	....	p507	....
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	....
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p528
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p528
Juke Box Jennie	Univ.	6026	Ken Murray-Harriet Hillard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	....	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	....
Jungle Book, The (color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'41	p362	p351	p528
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	90m	Apr. 11,'42	p597	p464	....
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p563	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'41	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	....	Faye Emerson-Julie Bishop	Not Set	62m	Apr. 11,'42	p599	p574	....
Lady Has Plans, The	Para.	....	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	....	Irene Dunne-Patric Knowles	Apr. 24,'42	...	.....	....	....	....
Lady In Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb.12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land of the Open Range	RKO	284	Tim Holt	Apr. 10,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsman	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	.....	....	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	...	.....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	.....	....	p507	....
Lone Rider's Phantom Round-up	Prod.	265	George Houston-Al St. John	June 5,'42	...	.....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	.....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p528
Louisiana Purchase (Color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,'42	61m	Jan. 10,'42	p451	p432	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	...	.....	....	....	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	...	.....	....	p507	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....

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Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, 41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette .Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p528
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	....	John Loder-Leueen MacGrath	Jan. 26,'42	73m	.....	....	p476	....
Mayor of 44th St.	RKO	....	George Murphy-Anne Shirley	May 8,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Stewarts	Col.	....	William Holden-Frances Dee	May 28,'42	...	.....	....	....	....
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 8,'42	...	.....	....	....	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire and the Ghost	RKO	....	Leon Errol-Lupe Velez	June 26,'42	...	.....	....	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	.....	....	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p528
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11,'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moontide	20th-Fox	....	Jean Gabin-Ida Lupino-Claude Rains	Not Set	...	.....	....	....	....
Morning After, The (formerly Night in New Orleans)	Para.	....	Preston Foster-Patricie Morison	Not Set	...	.....	....	p527	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p496
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan, '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	...	.....	....	p527	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	....	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	....
My Favorite Spy	RKO	....	Kay Kyser-Ellen Drew	June 19,'42	...	.....	....	....	....
Mystery of Marie Roget	Univ.	....	Patric Knowles-Maria Montez	Not Set	61m	Apr. 11,'42	p597	p507	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16'41	p249	p205	p452
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	....
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Niagara Falls	UA	....	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night of Januery 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	.....	...	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	....	Paul Kelly-Fay Wray	May 14,'42	...	.....	....	....	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
On the Sunny Side	20th-Fox	232	Roddy McDowell-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p528
One of Our Aircraft Is Missing (British)	Anglo-Amer.	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p598	....	....
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers-Tom Tyler	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
PACIFIC Blackout	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496
Panama Hattie (formerly Midnight Angel)	MGM	....	Ann Sothern-Red Skelton	Not Set	...	.....	....	p396	....
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	...	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p528
Powder Town	RKO	....	Victor McLeglen-Edmond O'Brien	May 29,'42	....	.....	....	....	....
Pride of the Yankees, The	Goldwyn	....	Gary Cooper-Teresa Wright	Not Set	...	.....	....	....	....
Prime Minster, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	..	
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith (formerly Snuffy Smith, Yard Bird)	Mono.	..	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps Consolidated	Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....

Title	Company	Prod. Number	Stars	Date Release	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	.....	....	p432	....
Reap the Wild Wind (color)	Para.	....	Ray Milland-Paulette Goddard	Not Set	124m	Mar. 21,'42	p574	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Remarkable Andrew, The	Para.	....	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20'41	p417	p408	p452
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p590
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	....	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	....
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	....
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	...	.....	....	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	.....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill Boyd	Apr. 24,'42	...	.....	....	....	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p590
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....
SABOTEUR, The	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 3,'42	...	.....	....	p508	....
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides High	RKO	....	Guy Kibbee-Dorothy Moore	Apr. 24,'42	66m	Mar. 21,'42	p562	p542	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	....	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov.,'41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	...	.....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
She's In the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	...	.....	....	....	....
Ship Ahoy	MGM	....	Eleanor Powell-Red Skelton	Not Set	...	.....	....	p574	....
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	...	Dec. 20,'41	p419	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov.15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	....
Sons of the Sea (British) (formerly Atlantic Ferry)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
So's Your Aunt Emma (formerly Aunt Emma Paints the Town)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	...	.....	....	p574	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	...	.....	....	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	59m	.....	....	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	....	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 19,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 10,'42	66m	Apr. 4,'42	p586	....	....
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	...	.....	....	....	....
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	.....	....	....	....
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p590
Sunday Punch	MGM	....	William Lundigan-Jean Rogers	Not Set	...	.....	....	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	54m	Apr. 11,'42	p598	p575	....
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct.18,'41	p318	p299	p528
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	...	.....	....	p527	....
Sweetheart of the Fleet	Col.	....	Joan Davis-Jinx Falkenburg	May 21,'42	...	.....	....	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	REVIEWED Advance Synopsis	REVIEWED Service Data
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	....	Adolphe Menjou-Jackie Cooper	May 15,'42	...	.....	....	p487	....
TANKS a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	...	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	...
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p495
Tarzan's New York Adventure	MGM	....	Johnny Weissmuller-Maureen O'Sullivan	Not Set	...	.....	....	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec., '41	80m	Nov. 15,'41	p375	p289	p590
Ten Gentlemen from West Point	20th-Fox	....	Maureen O'Hara-Geo. Montgomery	Not Set	...	.....	....	....	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	.....	....	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1.'42	140m	Nov. 22,'41	p373	p308	p528
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	....	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar., '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
This Above All	20th-Fox	....	Tyrone Power-Joan Fontaine	Not Set	...	.....	....	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Thunder River Feud	Mono.	....	Range Busters	Jan. 9,'42	51m	.....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p590
Today I Hang	Prod	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	.....	....	p508	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	....	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	....	Spencer Tracy-Hedy Lamarr	Not Set	...	.....	....	....	....
To the Shores of Tripoli	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p590
Tough as They Come	Univ.	....	Billy Halop-Bernard Punsley	Not Set	...	.....	....	p508	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	....	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tuttles of Tahiti	RKO	....	Charles Laughton-Jon Hall	Apr. 17,'42	91m	Mar. 21,'42	p562	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	....	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	...	.....	....	p442	....
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov., '41	94m	Oct. 25'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNDERGROUND Rustlers (formerly Bullets and Bullion)	Mono.	...	Range Busters	Nov. 21,'41	56m	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov., '41	94m	Oct. 18,'41	p318	p289	p421
Unpublished Story (British)	Col.	Not Set	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p586	....	....
VALLEY of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb., '42	97m	Dec. 6,'41	p394	p387	p528
WAVELL'S 30,000 (British)	Crown Film-	....	War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar., '42	94m	Jan. 17,'42	p461	p443	p590
Western Mail	Mono	....	Tim Keene-Jean Trent	Feb. 13,'42	...	.....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	...	.....	....	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	....
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	.....	....	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer, The	Col.	....	Joan Bennett-Franchot Tone	Apr. 30,'42	...	.....	....	....	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p539
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb., '42	112m	Jan. 17,'42	p461	p376	p590
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	...	.....	....	....	....
Yank on the Burma Road, A	MGM	224	Laraine Day-Barry Nelson	Feb., '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	.....	....	p508	p590
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,42	73m	Jan. 10,'42	p451	p432	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 588.

IMPORTANT NOTICE

Eastman Motion-Picture Film Cans and Cores

MUST BE RETURNED

WAR requirements have sharply curtailed the supply of metal and plastics needed to manufacture 35-mm. motion-picture film cans and cores. Consequently, the Eastman Kodak Company urges the prompt return of these essential supplies. They must be used over and over again.

Help maintain the supply of motion-picture film by seeing to it that all Eastman cans and cores are kept in good condition, collected, and shipped to the Kodak Park Works, Rochester, N. Y.

By doing your part in this emergency, you help yourself and everyone connected with the motion-picture industry—as well as all those who depend more than ever on the screen for vital information and entertainment.

Write for prices and detailed shipping information.

Motion Picture Sales Division

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.

LOVE GIVES GOOSE-STEPPERS THE BUSINESS!



THIS SOCK ROMANTIC COMEDY WILL GIVE YOU THE BUSINESS OF THE YEAR!

Cupid cuts capers when a dashing RAF Yankee falls out of the skies . . . to land in the arms of the loveliest eyeful that ever gave heilin' heels an earful of woe!



The WIFE TAKES A FLYER

STARRING Joan BENNETT ★ Franchot TONE

with ALLYN JOSLYN

CECIL CUNNINGHAM · ROGER CLARK

Screen play by Gina Kaus and Jay Dratler · Directed by RICHARD WALLACE

Produced by B. P. SCHULBERG · A COLUMBIA PICTURE

COLUMBIA'S VICTORY AWARDS IN U.S. DEFENSE BONDS SALES CAMPAIGN FOR COLUMBIA'S GREATEST YEAR!

MOTION PICTURE HERALD

MOTION PICTURE PRODUCERS
& DISTRIBUTORS ASSN.
28 W. 44TH ST.,
NEW YORK,
N. Y. 4 COPIES

REVIEWS

(In Product Digest)

My Gal Sal
The Spoilers
Ship Ahoy
Moon Tide
Tarzan's New York Adventure
Girls Town
Continental Express
SOS Coast Guard
The Land
Guerrilla Brigade
Men of San Quentin
The Corpse Vanishes
The Man Who Wouldn't Die
Dudes Are Pretty People
About Face
Whispering Ghosts
Mississippi Gambler
Billy the Kid Trapped
Sunday Punch

LATE REVIEW

(In News Section)

The Mad Martindales

Unity Approvals mount; Independent Producers attack UMPI Sales Plan

Industry to step up War Film Production in 'New Contribution'

Announcing a new Quigley Award; - for War Showmanship

VOL. 147, NO. 3

APRIL 18, 1942

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AN OPEN LETTER TO LEW AYRES

The newspapers this week have carried a story from Miami which has distressed me deeply because things I said have been misquoted. These are the facts:

During an informal dinner in my home at Miami Beach where I spent a few days, you were being discussed and severely criticized. I felt that my guests should know you as I do. It was not my province to judge your philosophy or the road you have taken. I said: "Since Lew Ayres is not with us, since this boy is away at camp, I can speak as an individual and not as the head of a company in which he is a star."

I told my guests that you were one of the finest men it has ever been my privilege to know, a person of utter sincerity. I explained to them that you had asked your country to send you to the front lines as an ambulance driver no matter how great the risk, that it was your hope to save human lives, that you could not kill. In this connection I told them a fact with which they were not familiar, that you did not eat fish or meat or anything that had to be killed. I told them that in all Hollywood there was no more charitable individual, that there was no cause for which you did not give bountifully. I pointed out specifically the splendid work you have been doing for the Red Cross. I told them that you not only made large contributions of money but that day and night, apart from your studio duties, you had devoted yourself to conducting classes in first aid.

Among those present was a Miami newspaperman. He expressed great interest in many of these statements, was delighted to get a true picture of an individual who has been misunderstood. Mind you, at no time did I discuss or express agreement with the stand you have taken. Frankly, I must confess that I have never understood your position. It is a peculiarity beyond my personal comprehension.

What you saw in the papers was a distressing misrepresentation, doubtless unintentional. I wanted you to know.

—NICHOLAS M. SCHENCK



NO CARS!

NO CUFFS!

NO CRUISES!

NO COMPLAINTS!

Business is Great!

E'S JUST FINISHED A HOLDOVER RUN OF

"CAPTAINS OF THE CLOUDS"

JAMES CAGNEY in "CAPTAINS OF THE CLOUDS"
In Technicolor with
DENNIS MORGAN
BRENDA MARSHALL
Alan Hale George Tobias
Reginald Gardiner
Reginald Denny
Directed by MICHAEL CURTIZ
Screen Play by Arthur T. Horman
Richard Macaulay, Norman Reilly
Raine • From a Story by Arthur T
Horman and Ronald Gillett
Music by Max Steiner

E'S JUST OPENED AN INDEFINITE ENGAGEMENT OF

"KINGS ROW"

ANN SHERIDAN • ROBERT CUMMINGS
RONALD REAGAN • BETTY FIELD in "KINGS ROW"
with CHARLES COBURN • CLAUDE RAINS • JUDITH ANDERSON
NANCY COLEMAN • Kaaren Verne • Maria Ouspenskaya • Harry Davenport
Directed by SAM WOOD • Screen Play by Casey Robinson
From the Novel by Henry Bellamann • Music by Erich Wolfgang Korngold

E'LL FOLLOW THAT—IN SEVERAL WEEKS—WITH

THE MALE ANIMAL"

HENRY FONDA
OLIVIA de HAVILLAND
JOAN LESLIE
in "THE MALE ANIMAL" with
JACK CARSON • EUGENE PALLETTE
HERBERT ANDERSON
Directed by ELLIOTT NUGENT
Screen Play by Julius J. and Philip G.
Epstein and Stephen Morehouse Avery
From the Play by
James Thurber and Elliott Nugent
Produced by Herman Shumlin
A Warner Bros.-First National Picture

FASHION NOTE FOR SPRING!

SMILES ARE WORN EXCLUSIVELY BY CUSTOMERS OF **WARNERS!**

JACK L. WARNER
President in Charge of Production



"In This O

THE PERSONAL AFFAIRS OF WO

CHARLES COBURN · FRANK CRAVEN · BILLIE BURKE · Directed by JOHN HUSTON · Screen Play by Howard Ko

OLIVIA de HAVILLAND

R THE 1942 ACADEMY AWARD



I want.. husband!"

DENNIS MORGAN

ur Life"

THE WORLD!

the Novel by Ellen Glasgow • Music by Max Steiner

NOW BOOKING... WARNERS!

GREAT SHOWMEN TELL HOW TO SELL A GREAT PICTURE

No. 5 of a series

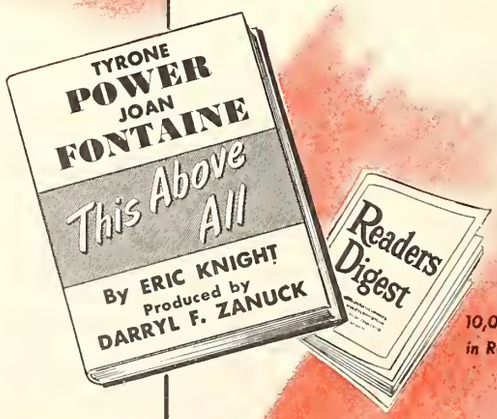
JOHN J. FRIEDL

says it's

This Above All



"To me, star-power is the all-important angle and when you've got Tyrone Power together with Academy Award winner Joan Fontaine, you've got money in the bank. That's what I'd go after with *THIS ABOVE ALL!*"



10,000,000 people read it in Reader's Digest

20th CENTURY FOX

The most widely read novel since "Gone With The Wind" becomes the most widely discussed picture of the year!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 147, No. 3 — April 11, 1942

DECENCY'S RIGHTS

THE line between censorship and the enforcement of standards of common decency has been made emphatic in New York by the ruling of Mr. Justice Aaron J. Levy in the Supreme Court denying an application of the operators of the Gaiety Theatre, burlesque, for an order to compel Mr. Paul Moss, City License Commissioner, to reissue a license to the house.

The theatre operators made much of charges of "undemocratic process and censorship".

The facts, the Justice held, supported the Commissioner's judgment that the performances "have been predominately offensive to public morals and decency".

"It cannot be emphasized too much," said the Justice, "that the respondent and the officials of this city do not desire to censor. To declare, however, that the exercise of power in the presence of grossest indecency amounts to censorship is to transform that power into a rubber stamp."

△ △ △

CRITICS & REVIEWERS

THE hybridized nature of the critic-reviewer, or of the reviewer-critic, comes in for a penetrating bit of discussion in a piece by Mr. Wolcott Gibbs in the theatre column of *The New Yorker*. Mr. Gibbs is discussing criticism and reviewing of the stage, but his comments are immediately applicable to the equivalent functioning of the press with reference to the screen.

In substance it appears Mr. Gibbs thinks that the critics are rendering no service to a large number of the customers, a genuine disservice in fact.

The piece begins with certain observations about the monthly outgivings on the stage by Mr. George Jean Nathan, pure critic, remarking that by the time Mr. Nathan "hits the street, both bouquets and dead cats are usually superfluous. Largely speaking, he belongs to the ages, a delayed though powerful thinker.

"The daily commentator, on the other hand, is generally described as a reviewer, on the ground that pure criticism is something which can hardly be accomplished between 11 P.M. and 1 A.M., with a nervous eye on the clock.

"It seems to me, however, that in the last few years a fallacy has crept in here. The reviewer is a reviewer in the sense that he writes rapid and necessarily journalistic prose for a large public, but he is a critic in the sense that he has come to adopt rather austere and non-popular standards in his opinions.

"A perplexing hybrid, he writes for the many but addresses the few. He needs a hyphen. He is a reviewer-critic.

"This double status brings up certain problems. It is unquestionably praiseworthy to attempt to elevate both the public taste and the content of the theatre.

"Nevertheless, there can be very little doubt that a great many helpless people are subjected to cultural ordeals for which they are by no means equipped and deprived of simple amusements which they want and probably need."

READERS, WHAT *and* HOW

LONG and often your editor has voiced the observation that advertisers are all burdened with a right hand bias, while readers are ambidextrous in their attentions.

Now, and again, the Advertising Research Foundation, Inc., which is sponsored alike by the American Association of Advertising Agencies and the Association of National Advertisers, releases report on studies of newspaper readership, finding: *". . . there is no inherent advantage in position on left or right hand pages."*

Pictorial pages are found to have the greatest readership. Editorial cartoons come second. And the comic and oddity features are read widely by both men and women, "but the female reader is as interested in the leading 'obit' as she is in comics. . . . Men like war pictures best, but women split their interest between war and weddings".

Most interesting is the finding that the differences in interest values between the readers of big towns and little ones is almost negligible. In this world of film and radio "the sticks" are no more.

△ △ △

HOW THEY COME

KATHARINE HEPBURN, with her latest success in "Woman of the Year", rates among the topmost of the screen's players of today, in terms of box-office acceptance and critical opinion, too. So it may be recalled now that only some three years ago, or less, she was being proclaimed by certain hasty showmen as "box office poison". This is of course the same Miss Hepburn. Something seems to have happened with "The Philadelphia Story". Once again, it is to be observed that stars are made by the coincidence of player competence with opportunity in well-made and fitting stories.

The swift turn of the tide of fortune in the case of Miss Hepburn must remind us of that somewhat parallel case of Will Rogers. He was considerably less than important at the box office until the discovery was made that he was neither a Tom Mix nor yet a William S. Hart. When Mr. Rogers went into vehicles that fitted him, he became for a period the strongest box-office figure on the American screen.

Something of the same pattern of development obtained also in the career of Marie Dressler. After a lifetime of the stage, and intermittent screen endeavours over about twenty years, with indifferent results, she, too, in her last years became the motion picture's foremost box-office attraction.

It takes all of the factors, and all together, to make the supreme successes. But it starts with story and production skill.

△ △ △

PERHAPS there's a victory for art in the ruling bulletined by the War Production Board that *cames*, the grooved strips of lead that hold stained glass windows together, have been restored to the list of uses of the metal to be permitted in war time.

—Terry Ramsaye

This Week

in the News

UNITY approvals mount but independent producers attack plan Pages 13, 14

INDUSTRY gets its first production assignment from U. S. Page 16

NEW PRIORITIES date set; no drastic cuts expected Pages 17, 18, 20

TWENTIETH CENTURY-FOX elects Skouras, Willkie, Connors Pages 24, 25

$16,500,000 worth of radio programs under way for Uncle Sam Page 29

TELEVISION leaders split on policy to be followed for duration Page 33

BRITISH exhibitors report all quiet on the Government front Page 39

HOLLYWOOD stars heed USO call for more Camp Show volunteers Page 42

'MOVEOVER a part of run', Appeal Board rules, denying plea Page 43

ANNOUNCING a new QUIGLEY AWARD for WAR SHOWMANSHIP Page 59

SERVICE DEPARTMENTS

Asides and Interludes	Page 36	Late Review	Page 21
British Studios	Page 38	Managers' Round Table	Page 59
Hollywood Scene	Page 34	What the Picture Did for Me	Page 56

PRODUCT DIGEST, including Reviews and Release Chart Page 67

Prayers Answered

MINNESOTA'S anti-decree law is unconstitutional. The Big Five always contended it, and, Tuesday, in Ramsey County Court, St. Paul, Judge Albin Pearson upheld them.

He found Twentieth Century-Fox, Paramount, and RKO, "not guilty" of violating the state law by selling film in blocks of five and ten; also he signed the distributors' findings of fact and conclusions of law. These briefs declared the law unconstitutional. The law required distributors to offer all of their films to exhibitors, contrary to the blocks-of-five sales clause.

In the first instance, he disposed of the state's criminal case against the three companies. In the second, he answered the prayer by the five decree-bound majors and United Artists, to have the law declared invalid because it contravened Federal and state constitutions, and ran athwart the consent decree.

Judge Pearson thus reversed Judge Hugo Hanft's ruling of a year ago, in the same court.

James F. Lynch, Ramsey County attorney, sought a 40-day stay of judgment which Judge Pearson indicated he would grant. An appeal by the state was indicated and attorneys for one film company indicated their client would be willing to carry an appeal.

The decision will probably set at rest agitation in other states for similar legislation, observers said.

The decree-bound distributors had met the Minnesota law by obtaining relief from the decree's selling provisions in Federal Court at New York. Their sales officials said in New York this week that current season contracts would remain effective unless they specified invalidation upon defeat of the state law; and that, upon expiraiton, the Big Five would again conform, in Minnesota, to the decree.

Cameras into Guns

ADDING up a 1941 net profit of $21,588,790, an increase of $1,512,051 over 1940, the Eastman Kodak Company, this week, in annual report to stockholders, also outlined varied war activities—activities which have converted more than 80 per cent of the company's optical and camera plants to war production.

The report is titled, "The Company in War." It remarked that although Eastman's production of sensitized paper and film was "the largest photographic-manufacturing operation in the world, more than half the company's American output . . . is currently used for military purposes, or for industrial and commercial purposes recognized as essential to the war effort." Noted, also, was the manufacture of military implements never made by the company previously. Their output "will far exceed the value of any peacetime year's manufacture of the civilian goods heretofore normally produced."

The booklet told stockholders that war production would continue the principal determinant of the company's course. Eastman will continue making some cameras not requiring critical materials; but it warns "progressive curtailment of photographic materials for civilian use seems inevitable."

Recorded Warnings

NOT so subtly, but with a minimum of alarum, Los Angeles theatre patrons will learn hereafter, in air raids or drills, that the situation outside is different than when they entered.

A recording will interrupt the picture: "A blackout has begun. Remain in the theatre until the 'all clear.'" In different wording, a similar recording will restate the case, at the picture's end. At the blackout's end, another recording will inform of the all-clear. It will also thank patrons for cooperation.

Los Angeles exhibitors are buying the recordings from the Eccles Disc Recording, Inc., at 50 cents each.

The routine is the creation of the Los Angeles Theatre Defense Bureau. The recordings were prepared by Rodney Pantages. He tested them, "satisfactorily," last week at the Pantages Theatre, on Hollywood Boulevard, during one of the area's three blackouts to date.

Audience Reaction

FROM LONDON, through Dutch sources last week, filtered the story of withdrawal from Holland of an Italian film. It showed Italian ski troops toiling up a mountainside, and reforming at its top. At which point Dutch audiences would shout: "Here come the British!" Whereupon the troops hurtle down the mountainside at breakneck speed.

One German film was cut because of a conversation in it between a German millionaire returning to Germany, and a steamship captain. They approach Hamburg, and the captain tells the millionaire he may not recognize the city. It has changed so much.

The uproars which greeted this bit were evidences of Dutch knowledge the city has been bombed heavily by the British.

Travel Notes

DOUGLAS FAIRBANKS, JR., Lieutenant of the U. S. Navy, arrived at Montreal and registered at the Windsor Hotel on Sunday. Questioned on the purpose of his visit to Canada Mr. Fairbanks said his mission came within the realm of those war matters not to be divulged. Of his film work, he said: "I haven't given it a thought. It is most important for us to win the war at this time and that is what I am giving all my time and thought to now."

In the course of previous inter-American travels, principally to Latin America a year ago, Mr. Fairbanks won considerably more press coverage.

Reporters in Jail

HOLLYWOOD'S press legion went to jail en masse last week at the California state big house in San Quentin. The "commitment," unique in press junkets, was staged by Producers Releasing Corporation for the press preview and premiere of their "Men of San Quentin."

Newspapermen were flown to San Francisco, and thence by bus to the prison where many of the scenes in the picture were produced by Martin Mooney and Max M. King. They were conducted on a tour of the institution and its points of interest, including gallows and brand new lethal chamber. No fatalities were reported. Following the screening for 500 convicts and 400 guests, guards and their families the picture was booked for a "guaranteed" week's run, without charge.

Gallup Samples

WHILE the industry argues whether to sell films in small or large blocks (see page 13), only 16 per cent of the film-going public understands the term, "block-booking." Of that 16 per cent, 90 per cent oppose the practice. This is a tidbit from Dr. George E. Gallup's Audience Research Institute, Princeton, New Jersey.

Asked why the Institute brought the matter up, Dr. Gallup's associate director, David Ogilvy, said he thought block booking was still a timely matter.

He added the question was but one in a questionnaire of one week ago. And that that questionnaire was but one of three that week. Furthermore, he declared, the Institute is continually testing public reaction on issues affecting films.

The producers, or anyone else in the field, may find out more, by buying the Institute Service, he indicated. The tidbit was a sample.

NO Sunday Show

SUNDAY afternoon Jackson, Miss., police followed the lead of the state legislature to uphold the venerable statutes against "play, interludes and bear-baiting on the Sabbath," closing the Jackson film theatre, which opened its doors for the first Sunday show in the memory of residents. They arrested manager Henry Seale.

Soldiers from the Jackson air base and a few civilians lined up for nearly a block to get into the theatre, after the Sunday show had been advertised by word of mouth and placards. Five minutes after the performance started, police told the audience to go back to the box office for its money. A drive-in theatre just outside the city limits later presented a full bill. A baseball game before a paid audience was also undisturbed.

Mr. Seale was released pending trial on a charge of violating the statute which specifically bans a list of archaic and surviving Sunday amusements, but doesn't mention movies. The law was written in 1822. He faces a $50 fine if convicted.

Glum soldiers leaving the theatre remarked that "it was a good idea while it lasted." Mayor Walter Scott refused to discuss the case.

Observers pointed out that film theatres habitually operated on Sundays in the Delta region, Vicksburg and coast cities.

"Fantasia" Prices

"FANTASIA," the Disney special musical feature which played roadshow engagements in key city theatres, in its general run, will hereafter have an advanced price policy, A. W. Smith, Jr., RKO sales manager, said in New York this week.

The advance will be coupled with intensive exploitation, he added. An exhibitor booking the film must commit himself to special exploitation at least two weeks before showing. The advance seat selling campaign will be aimed at individuals and organizations. Tickets will be specially printed.

The picture will play at a minimum evening adult admission increase of 10 cents. It will be booked only as a single feature.

Asia Houses Lost

UPWARDS of 600 theatres in East Asia which had been using American and British product have been lost to the war, is the word brought back by Leon Britton, Far Eastern supervisor for RKO. He arrived in Hollywood this week from Bombay. Mr. Britton further disclosed that large quantities of films, machinery and equipment of the film distributing companies have been lost, and that India is the only market left open to American films in the Far East. Mr. Britton left Hollywood Tuesday for New York for his first home office visit in 12 years.

PICTURES ADVERTISED THIS WEEK

"The Male Animal," Warners, Page 3
"Kings Row," Warners, Page 3
"Captains of the Clouds," Warners, Page 3
"In This Our Life," Warners, Pages 4, 5
"This Above All," 20th-Fox, Page 6
"Moontide," 20th-Fox, Page 15
"Gone With the Wind," MGM, Page 19
"The Wife Takes a Flyer," Columbia, Pages 26, 27
"The Ghost of Frankenstein," Universal, Pages 31, 32
"Twin Beds," United Artists, Page 35
"The Gold Rush," United Artists, Page 37
"Yokel Boy," Republic, Page 41
"My Gal Sal," 20th-Fox, Pages 44-51

According to Law

LAWYERS who practice before the Federal Communications Commission this week submitted their ideas of an ideal system of rules and procedure for the body. They were presented Monday to the House Interstate and Foreign Commerce Commission by Herbert M. Bingham, chairman of a special subcommittee of the FCC Bar Association.

Testifying on the Sanders bill before the Congressional committee he said the FCC tended to "ignore the less interesting problems of public utility regulation and to devote an inordinately large portion of the commission's time and attention to the more attractive and publicity making questions involved in broadcasting or mass communication."

Separation of the legislative, judicial and executive functions of the FCC is the aim of the lawyers' recommendations for a procedural code, Mr. Bingham declared.

Sight and Sound

POSITIVE correlation between radio listening and motion picture theatre attendance is inferred by Dr. Leo Handel, director of the Motion Picture Research Bureau, from a survey conducted in collaboration with the Columbia University Office of Radio Research. Dr. Handel concludes, "Persons who do not listen, or listen rarely, to the radio are poor moviegoers, and persons who listen a great deal to the radio attend the movies frequently."

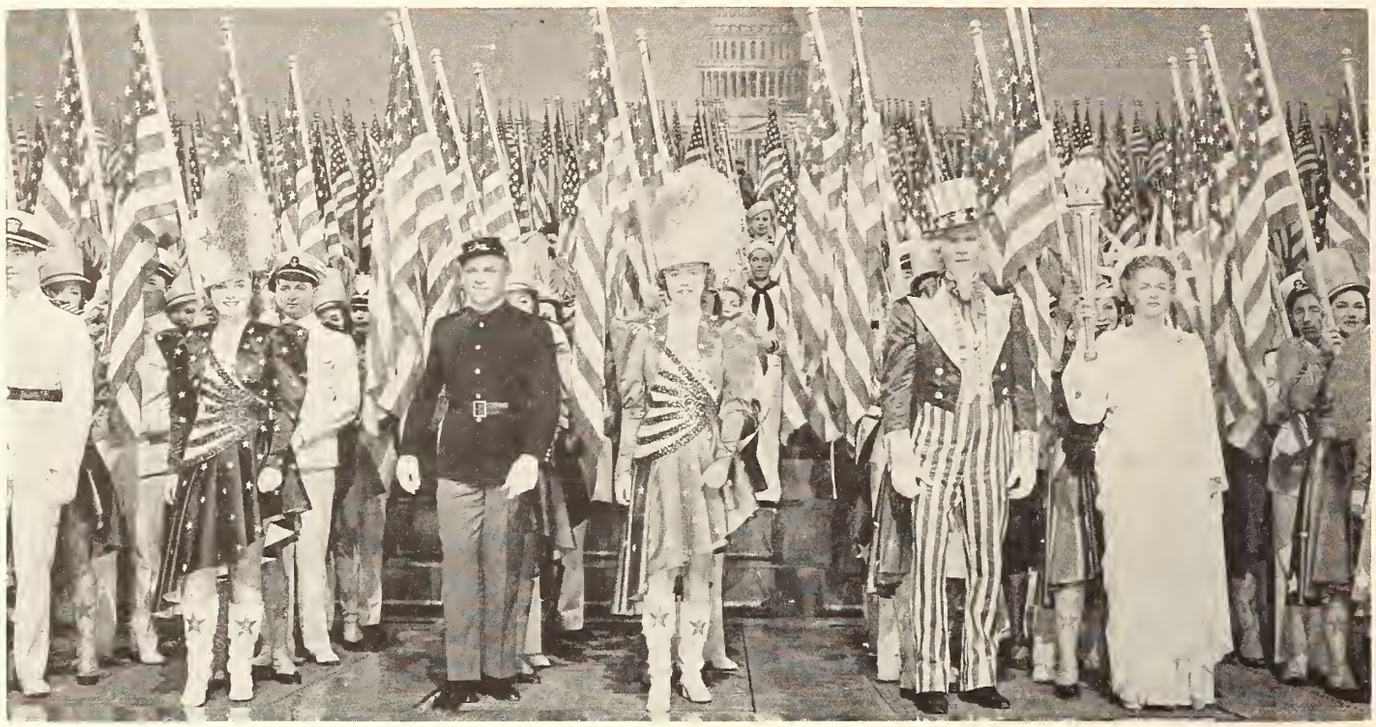
A total of 508 interviews was compiled in four boroughs of New York City, it was said. Those who never listen to the radio during the evening average 2.5 trips to films during the month; those who listen for one hour average 3.1 attendances; one-two hours, four attendances; two-three hours, 4.2 attendances; three-four hours, 3.9 attendances, and more than four hours, 4.5 attendances.

Daylight Saving Time, always a considerable problem for radio, is posing an even greater mixup this year. Network officials say that daylight time imposed on top of War Time presents a far more complicated picture. The difficulties arise principally because daylight time will be more localized this year than in other years.

No Publicity

PUBLICITY via motion pictures and radio would be denied all Federal agencies except the War and Navy Departments under a bill introduced in Congress Wednesday by Representative Robert F. Jones of Ohio. Mr. Jones attacked the Federal publicity agencies which, he said, were costing the Government $27,000,000 a year.

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HERE'S A FIRST LOOK—An ensemble scene from "Yankee Doodle Dandy", a potpourri of patriotism and the life of George M. Cohan. It is being indicated that this will be one of Warner Brothers' most important efforts of the season. It is reported that the world premiere is likely to be about July 4th, Mr. Cohan's coincidental birthday. It will be recalled that last year Warners opened their signally successful "Sergeant York" on July 2nd. This one, "they say", is bigger—in fact, this still is from "the biggest flag scene ever staged on any screen". That makes it authentic Cohan. The players in the front rank, left to right, are: Jean Cagney, James Cagney, Joan Leslie, Walter Huston and Rosemary DeCamp.

This Week

. . . the Camera observes



By Staff Photographer

INTERESTED spectator at New York preview of "Guerrilla Brigade" was Mrs. Maxim Low Litvinov, above, wife of Russian Ambassador to the U. S., accompanied by Joseph Burstyn, left, and Nikola Napoli of Artkino, joint distributors for this new Soviet film.



BATTLING Jack E. Custer, above, eight-month-old son of proud parent, Jack A. Custer, who manages the Custer Theatre in Charleston, W. Va.

THE WAR didn't interfere with good theatre business in Australia nor has our aid changed the fiercely independent Australian film industry, Ralph Clark, right, Warner Bros. manager there, reported this week.



By Staff Photographer

YOUNGEST ORGANIST. Phil Carlin, Jr., eight years old, plays the organ at the Portland, Oregon, Paramount. His parents operate the Taylor and Lincoln theatres there, respectively.





By Metropolitan

NAVY RELIEF SOCIETY benefited from annual Columbian Club dance in New York's Waldorf-Astoria Saturday night. President Harry Cohn, Columbia Pictures, here purchases a Defense (War) Bond from Anne Cohen.

INSPECTION of Republic's studio was made recently by H. F. MacDonald, owner of the Lyric, Kodiak, Alaska, with his son, Roger, and Jean Parker and Ray Middleton.



THREE HUNDRED honored Ted Jacocks, right, reelected Connecticut MPTOA president, at Monday night New Haven dinner.



THIRTY-THIRD ANNIVERSARY of Pathe News is marked at buffet luncheon in new building, 625 Madison Avenue, New York. Here are Fred Ullman, general manager; Terry Ramsaye, editor of Motion Picture Herald and former editor of Pathe News; Ned Depinet, RKO sales chief.



By Cosmo-Sileo

HITCHCOCK STARS at cocktail party. At Radio City Music Hall reception to Alfred Hitchcock, director of "Saboteur", Universal release which will open there, are Fred Meyers, that company's Eastern division manager; E. T. Gomersall, western division manager; Leon Leonidoff, producer for the theatre; G. S. Eyssell, its managing director, and the host; Al Daff and Robert Lurie, Universal's foreign department; Max Cohen, its Washington, D. C., branch manager.



By Metropolitan



MOTION picture director Tom Hogan, right, of the division of information, Department of Agriculture, whose latest picture, a one-reeler, "Democracy in Action", was just completed.



RETURNING to the distribution field after a year's absence, Irving Mandel, above, has acquired the Monogram franchise for Chicago and Indianapolis territories.

PRODUCER Edmund Dorfman, below, who announced this week formation of a new production company.



Staff Photographer



FRANK ROGERS, left, above, general manager of the Sparks circuit, visits Rube Jackter in the Columbia home office to extend his good wishes for Columbia's Victory Sales Campaign.



OKLAHOMANS ALL: Albert S. Rogell, directing "Priorities of 1942" for Paramount, receives home town visitors on the set. Mr. Rogell and one of his cameramen, Haskell Boggs, are from Oklahoma City. Left to right: Arthur B. Ramsey, motion picture exhibitor, Mr. Boggs, Mr. Rogell, Mrs. Ramsey and Mrs. Boggs.

NEW YORK exhibitors, preparing for air raids, are receiving sympathetic cooperation from Arthur Benline, below, the city's Acting Deputy Commissioner of Housing and Buildings.



Staff Photographer



WAR, threatening India, evokes serious discussion in Bombay between RKO sales manager P. K. Bhandarkar, Far Eastern chief Leon D. Britton and Charles O. Julian, India office general manager, left to right, above.

UNITY APPROVALS MOUNT, BUT PRODUCERS ATTACK IT

Independents Urge Exhibitors Not to "Return to Block Booking"

While exhibition in the field continued to study and, in increasing numbers, approve the new selling plan agreed upon by the United Motion Picture Industry committee at New York two weeks ago, a new attack on the proposed changes in the consent decree selling system was launched from independent production in Hollywood.

Monday the Society of Independent Motion Picture Producers, addressing itself to independent exhibitors condemned the UMPI plan as a "return to block booking" and as contrary to the best interests of the whole industry.

Several regional exhibitor groups meanwhile, at special sessions, took action on the Unity plan.

For the first time dissenting voices were reported from the field and several organizations voted directly to reject the UMPI blocks of twelve formula. The preponderance of action, officially and in the comment of organization leaders, however endorsed the scheme as the best possible substitute for the decree's selling system.

A statement released by Loyd Wright, president of the IMPP urged exhibitors to reject the selling plan. His organization represents Charles Chaplin, Walt Disney, Samuel Goldwyn, Mary Pickford, David O. Selznick, Walter Wanger, Orson Welles and Alexander Korda. All are leading independent producers.

Block Booking 'Outmoded'

If any changes in the consent decree selling system are contemplated by the Department of Justice, they declared, "such changes shall more vigorously protect the exhibitor against any forced group selling, leaving to his sole discretion whether he shall license one or more films from any group, trade shown exclusively."

In attacking the proposed modifications of the decree selling system the independent producers asserted that the UMPI plan permits "a return, both in spirit and effect, of the outmoded and highly monopolistic practice of blind selling and block booking.

"The theatre season now drawing to a close has been noteworthy because under the necessities of trade showing all films prior to leasing transactions, quality pictures have been produced," the statement said. "The spur to Hollywood creative talent has been reflected in better pictures, in public recognition of merit and talent and in the inevitable purging of incompetence and triteness heretofore fostered by volume selling of films.

"On the side of business showmanship the provisions of the consent decree have resulted in higher box office and film rental returns for the deserving and satisfying product, and discouraging results from unpopular efforts. As a result of this proven improvement in the film industry business structure, certain producers, imbued with the prospect of a continuing, open competition market among thousands of theatres, are making ambitious plans for the coming season, entering into heavy financial commitments for story material and acting and directing talent," the IMPP said.

Provisions of the Unity plan for sales in four blocks a year, rather than one, and partial trade showing and identification of pictures "do not mitigate against the inherent unfair and unscientific angles of the proposals," they said.

"The lure of cancellation is blinding many exhibitors to the far greater dangers and potential abuses of the proposed plan, which among other evils results in forcing on the public indifferent and trite product.

"The position of this society, having in mind solely that a successful and prosperous exhibition branch is essential to success in the producing field, is that the Unity plan should not be approved by exhibitors, collectively through their associations, or individually in letters to the Department of Justice," Mr. Wright said.

Rodgers Comments on Attack

William F. Rodgers, chairman of the UMPI committee of the whole and general sales manager of MGM, when asked at Hollywood for comment on the Independents' attack against the new sales plan, observed that the plan itself had originated among exhibitors. He declined to "dissect" in full" Mr. Wright's plea to exhibitors, but commented:

"Theatre owners want to buy their product in larger quantities and the UMPI plan gives them that opportunity. Distributors did not ask them to talk to the Department of Justice about it, as charged in the statement." Larger sales blocks will enable exhibitors to arrange their programs more advantageously, Mr. Rodgers said, and he pointed out that it was only part of the unity program.

Abram F. Meyers, general counsel of National Allied, on Wednesday was also quoted as replying to the Wright message to exhibitors with the assertion that most of the independent producers in the SIMPP had opposed the anti-block booking features of the Neely bill. He said that most of the members also released their product through major distributors.

Max Cohen, president of Allied of New York, said more than 90 per cent of exhibitors wanted the decree selling method changed.

The injection into UMPI sales plan considerations of the independent producers' opposition came in time to influence the deliberations of a majority of the regional exhibitor groups who are now studying the plan.

A meeting of the board of directors of the National Allied Association scheduled for Chicago on Tuesday was postponed until April 30th. M. A. Rosenberg, of Pittsburgh, national president announced that the session had been delayed because Jack Kirsch, president of Illinois Allied and chairman of the trade practices committee was still in Florida recuperating from an illness. Sydney Samuelson, of New Jersey Allied and several other delegates also would have been unable to attend the April 14th meeting.

The postponement will delay action by most of the Allied groups. They have generally refused to pass final judgment on the UMPI proposals at field meetings, but have empowered directors to attend the national meeting in Chicago and abide by a united Allied judgment.

Western Groups Ratify

Some 35 exhibitors and the board of directors of the Independent Theatres Protective Association of Wisconsin and Upper Michigan, at a regional meeting April 10 at the Avon hotel, Waukesha, Wis., gave their approval to the revised UMPI sales plan and pledged their co-operation to the UMPI committee. The association's board had unanimously rejected the original proposal.

It was also suggested at the meeting that films released by the industry's War Activities Committee be booked and released by exchanges in a manner similar to short subjects and that exhibitors be notified in advance by the exchanges as to the showing date so that there would be greater coordination in the handling of these pictures. Exhibitors expressed their willingness and desire to co-operate fully in the showing of such trailers.

Another regional meeting is slated by the association for June 4 in Green Bay, Wis.

The president of Michigan Allied, Ray Branch, at Detroit, over the weekend, also

(*Continued on following page*)

U. S. POSTPONES TRUST SUITS

Trial of the Department of Justice's divorcement case against Paramount and Twentieth Century-Fox for alleged expansion of theatre holdings in violation of the decree, scheduled for hearing on Thursday, was due for another postponement, according to Government sources at New York on Wednesday. They indicated that the U. S. was in no rush to force a quick court action on the divestiture motion and said Judge Henry W. Goddard would probably defer the case on Tuesday until some time in May.

Prosecution of the "Little Three"—Columbia, United Artists and Universal—for anti-trust violation also will probably be deferred indefinitely, pending action on the UMPI decree selling modification. The escape clause, under which the Big Five may seek release from blocks-of-five selling, becomes effective June 1st.

Vote in Favor of New Unity Plan Grows

(*Continued from preceding page*)

indicated that the UMPI measure bore his personal approval. The Board of Directors of Michigan Allied meeting last week took no formal action other than to authorize its representative to vote at the National Allied meeting. Mr. Branch however vigorously supported the plan. He opposed further modifications.

The Motion Picture theatre Owners of St. Louis, Eastern Missouri, and Southern Illinois at a special meeting in St. Louis on Monday approved the UMPI plan.

Boston Dissents

A first vote of dissent against the Unity plan was registered in Boston last Tuesday when the Independent Exhibitors, Inc., Allied unit in New England, instructed its delegates to the Allied directors session to oppose the new selling system. The members were almost unanimous in rejecting the revised selling formula. The New England unit had proposed an alternate plan following rejection of the first UMPI sales measure.

The Maryland Motion Picture Theatre Owners at a session in Baltimore late last week discussed the new sales system in favorable terms but reserved a formal decision until after the Allied board of directors decision. Other approvals were received from the Virginia MPTO, West Virginia managers Association, MPTO of Oklahoma and the United MPTO of Eastern Pennsylvania, Southern New Jersey and Delaware, and Allied of Western Pennsylvania.

The MPTO of Georgia rejected the proposed selling plan at a meeting in the Henry Grady Hotel, at Atlanta on Monday. J. H. Thompson, president, announced the rejection of the UMPI measure.

The Southeastern Theatre Owners Association, an MPTOA unit, also voted against the UMPI sales plan on Monday at a meeting in Atlanta, of the group's board of directors.

The SETOA further authorized Nat Williams, president to form a committee to study the feasibility of state legislation prohibiting the sale of any picture if it is dependent upon the sale of any other picture or pictures.

Approved in New York

At New York the Allied Theatre Owners of New York, an MPTOA unit headed by Max A. Cohen voted approval of the UMPI plan on Tuesday.

Allied Theatre Owners of New Jersey delayed action on the UMPI system at a meeting in New York last week. They named Harry Lowenstein, president, as delegate to the Chicago Allied Board meeting.

Edward G. Zorn president of the United Theatre Owners of Illinois, a southern Illinois unit said that the plan while not perfect "is a definite step forward and will go a long way toward alleviating many of the industry's internal ills."

William R. Griffin, president of the Alabama MPTOA last Friday said, "The plan should be adopted wholeheartedly by exhibitors. Let's stop quibbling and join in all-out cooperation, at least for the duration. It's high time we ganged up on foreign enemies and stopped wrangling among ourselves."

R. X. Williams, head of the MPTO of Arkansas, Mississippi and Tennessee added his endorsement to the UMPI measure. He said there was no opposition to the measure among independents in the three states.

A meeting of the trustees of the Pacific Coast Conference of Independent Theatre Owners scheduled for San Francisco on Tuesday was postponed to an undetermined later date at Los Angeles. Robert Poole, president, Bob White of Oregon and Hugh Bruen of Los Angeles, delegates to UMPI, have reported favorably on the plan.

At Portland, Ore., on Tuesday the Oregon ITO unanimously accepted the sales plan after a report by Bob White, president. One hundred Oregon theatres were represented. They instructed delegates to the PCCITO meeting to vote for the plan.

A meeting in Seattle on April 7th of the ITO of Washington and Alaska took a similar stand in support of the UMPI sales measure, Mr. White reported. The executive board of the Washington owners also ordered PCCITO delegates to vote for the measure.

Members of Allied Theatre Owners of Connecticut will meet at New Haven on April 27th in the Hofbrau Haus to vote on the unity sales system. Dr. J. B. Fishman will preside.

On Wednesday, John Rugar, president of the Inter-Mountain Theatres Association, wired acceptance of the plan by his organization in Salt Lake City.

Members of the Ohio Independent Theatre Owners unit are being polled by mail on their reaction to the new UMPI plan.

Discussion of a permanent operating budget for the UMPI is scheduled for the next meetings of the finance subcommittee and the committee of the whole it was reported this week. A tentative proposal sets a permanent operating allotment of $75,000 for the Unity organization.

The cost of the organization would be shared by the five consenting companies, each contributing approximately $10,000 a year, and by voluntary memberships by independent exhibitors and exhibitor organizations. One proposal would assess membership charges on the basis of theatre seats, running from $2 a year for theatres with less than 500 seats to $10 a year for those seating more than 1,500.

H. M. Richey, chairman of the finance committee was in California at studio conferences and unavailable for comment on the reported budget, or when it would be submitted to the UMPI members.

Personnel Named for UMPI Tax Protective Committees

The personnel of eight new UMPI Tax Protective Committees has been announced by Leon J. Bamberger, executive secretary of the United Motion Picture Industry, who is handling the organization work. This brings the total of local committees so far completely set up to 39 throughout the United States, with 54 as the ultimate goal. Previously, committee members were listed on page 15 of Motion Picture Herald *for March 28th and on page 13 of the April 11th issue. New committee members are as follows:*

COLORADO: Rick Ricketson, Fox Intermountain Amusements Corp., Denver; R. J. Morrison, 20th Century-Fox, Denver; A. P. Archer, Amusement Enterprises, Inc., Denver.

MARYLAND: Meyer Leventhal, Lord Baltimore Theatre, Baltimore; William K. Saxton, Loew's Theatres, Baltimore; Joseph Young, Universal, Baltimore.

MICHIGAN: Ray Branch, president, Allied Theatres of Michigan, Hastings; David M. Idzal, Fox-Detroit Theatre, Detroit; John Howard, Paramount Pictures, Detroit.

SOUTH CAROLINA: Warren Irvin, Wilby-Kincey Theatres, Columbia; Chairman; H. R. Berry, Center Theatre, Hartsville; J. C. Long, Riviera Theatre, Charleston; Scott Lett, Paramount Pictures, Charlotte, North Carolina.

TENNESSEE: M. A. Lightman Malco Theatre, Memphis; Kermit Stengel, Rockwood Amusements, Inc., Nashville; G. H. Goff, Parson Theatre, Parson; Tom Young, 20th Century-Fox, Memphis.

TEXAS: C. W. Sadler, Palace Theatre, Weatherford; L. C. Tidball, Isis Theatre, Fort Worth; John Adams, Interstate Theatre Circuit, Dallas; L. Bickel, MGM, Dallas.

WISCONSIN: Harry Perlowitz, I.T.P.A. of Upper Michigan and Wisconsin, Milwaukee; H. J. Fitzgerald, Fox Wisconsin Theatres, Milwaukee; Al Kvool Warner Theatres, Milwaukee; Chas. W. Trampe, Monogram-Midwest, Milwaukee.

WYOMING: E. J. Schulte, Casper; Ray Davis, Lincoln Theatre, Cheyenne; R. J. Morrison, 20th Century-Fox, Denver Colorado.

Committees previously listed have elected the following chairmen:

CALIFORNIA: (Southern): Harry C. Cohen, RKO Radio, Los Angeles.

CONNECTICUT: B. E. Hoffman, Warner Theatre Circuit, New Haven.

MINNESOTA: Fred Strom, executive secretary of ATO of Northwest, Minneapolis.

NEW YORK (Central): H. L. Ripps, MGM, Albany.

NEW YORK (Western): R. W. Maw, MGM, Buffalo.

NORTH CAROLINA: Roy L. Rowe, president, T. O. of N. & S. Carolina, Burgaw.

PENNSYLVANIA (Eastern): Samuel D. Schwartz, Warner Circuit, Philadelphia.

PENNSYLVANIA (Western): Fred Herrington, executive secretary, AMPTO, Pittsburgh.

OKLAHOMA: Charles W. Clarke, 20th Century-Fox, Oklahoma City.

Recent additions to previously reported committees are as follows:

NEW JERSEY: Si Myers, Garden Theatre, Trenton.

PENNSYLVANIA (Eastern): Mike O'Toole, Comerford Circuit, Scranton.

GEORGIA: Willis Davis, Lucas & Jenkins Circuit, Atlanta.

CALIFORNIA (Southern): James C. Quinn, executive secretary, Allied States Association of Motion Picture Exhibitors of California, Arizona and Nevada, Los Angeles.

THEY'LL BE GABBIN' ABOUT GABIN!*



Not a glamour boy . . . !



Not a muscle-man . . . !



Not a caveman!



*Jean Gabin is a type all his own! He wants no hair-brush—needs no top hat—just asks for action! 20th gives him action—plenty of it!—in "MOONTIDE," first American triumph for the famous "Grand Illusion" star!

Co-starring Ida Lupino! With Claude Rains, Thomas Mitchell.
Directed by Archie Mayo. Screen Play by John O'Hara.

20th CENTURY FOX

INDUSTRY GETS ITS FIRST U. S. PRODUCTION ASSIGNMENT

Mellett Announces Request for 26 Short Subjects to Be Shown in Theatres

Hollywood's first war orders call for the production of 26 short entertainment subjects at the behest of Lowell Mellett Coordinator of Government Films. The assignment to the professional motion picture industry was revealed in Hollywood on Monday following conferences between Mr. Mellett and leaders of the various branches of production and distribution.

In two days of meetings with both Hollywood and New York executives of the industry at Los Angeles Mr. Mellett was reported to have thoroughly canvassed the available motion picture facilities, and the part which the Government wants the screen to play in the war effort. There was no indication of a departure by official request from the function of entertainment, described by the President of the United States as the industry's essential service to the nation.

In announcing the program of 26 pictures to be made in Hollywood in response to Government request Mr. Mellett announced the appointment of Nelson D. Poynter as his west coast representative. Mr. Poynter, a former newspaperman and editor, is now on the staff of the Coordinator of Information, Colonel William J. Donovan.

The motion picture industry "has as clear an understanding of what the world faces as any other industry today," Mr. Mellett remarked following the meetings with film leaders.

"It is with confidence and appreciation that the Government looks forward to a new and greater contribution to the war effort," he declared.

Inter-Studio Plan Set

Immediate steps to set up a system of inter-studio cooperation in the war effort followed the meetings. Tuesday the directors of the Association of Motion Picture Producers voted a five point program to develop:

1) Means of inter-studio cooperation in carrying out the industry's war services; 2) plans for inter-studio assistance, and exchange of equipment in event of war damage; 3) a survey of transportation and delivery facilities to meet wartime shortages; 4) employment of engineers to determine what equipment now in use at studios can also be employed in manufacturing war materials, and how it can be diverted in full or part time to such work; 5) a comprehensive analysis of methods to conserve essential materials used in all phases of film production.

Specific descriptions of the pictures which Mr. Mellett has asked the industry to make were not included in the brief announcement of the program agreed upon at the weekend meetings. They are to be "short entertainment features on subjects the U. S. Government believes will meet a known need" however. It was also understood that they are



NELSON D. POYNTER, appointed this week west coast assistant to Lowell Mellett, U. S. Coordinator of Government Films.

destined primarily for exhibition on theatre screens throughout the country.

Distribution plans for the pictures were not revealed. At midweek it was still a question as to whether they would be distributed commercially by the the producing company making them, through the War Activities Committee, or bv a new and as yet undisclosed system.

However, Wednesday morning the New York *Times* reported that its Hollywood correspondent had informed it by telephone that the pictures were to be distributed commercially, and for profit. It said that rentals would be kept low, however, to insure the widest possible theatre distribution.

Newsreel Liaison Discussed

A program of newsreel liaison to insure swifter and more complete coverage of the overseas fronts and the home and industry battlefields is also getting under way, Mr. Mellett indicated. Closer cooperation between various Government film making agencies is being sought and several agencies have begun production of special films under Mr. Mellett's instigation, according to Washington reports.

Nelson D. Poynter, whom Mr. Mellett named his Hollywood representative will serve on loan from the Coordinator of Information. There, under Colonel Donovan, he was associate director of the foreign information bureau. Previously he was press chief for Nelson Rockefeller in the Committee for Commercial and Cultural Relations Between the American Republics.

Mr. Poynter, who is in his thirties, is the son of Paul Poynter, publisher of the *Daily Times*, in Sullivan, Ind., and of papers in St. Petersburg, Fla., and Indiana. Mr. Nelson Poynter is now editor and publisher of the St. Petersburg *Times*.

Participating in the discussions with the government officials were representatives of all the major producing companies, independents as well as those affiliated with the Association of Motion Picture Producers, delegates from New York home offices and representatives of industry trade associations.

The "Committee of Six" comprised of lawyers representing New York and Hollywood who have been active in industry policy making of late also took an active part in the discussions.

The sessions were called together by George J. Schaefer, president of RKO Radio and chairman of the industry War Activities Committee. Fred W. Beetson executive vice president of the Association of Motion Picture Producers invited the Committee of Six to sit in on the sessions. The lawyers, all of whom attended the meetings, are Austin Keough, J. Robert Rubin and Joseph Hazen from New York and Herbert Freston, Mendel Silberberg, and Maurice Benjamin, Hollywood counsel.

Also participating in the meetings with Mr. Mellett were Will H. Hays, president of the MPPDA and his new executive assistant Charles Francis Coe, Sam Briskin, Trem Carr, I. E. Chadwick, Jack Chertok, George Cohen, Walt Disney, Addison Durland, Y. Frank Freeman, Bert Gilroy, Samuel Goldwyn, Gordon Hollingshead, David Hopkins.

Also Jason Joy, Charles W. Koerner, Ben Kahane, Sol Lesser, Allen Lynch, E. J. Mannix, Hugh McCollum, Sigmund Neufeld, Daniel O'Shea, Lindsley Parsons, Hal E. Roach, M. J. Siegel, Howard Strickling, Geoffrey Shurlock, David Selznick, Walter Wanger, Cliff Work, Lloyd Wright.

At the AMPP meeting Tuesday it was decided also to augment the Washington staff of the MPPDA, now headed by Jack Bryson, to handle all producer-government contracts not channelled through the War Activities Committee or the Hollywood Victory Committee. The western publicity directors committee will be represented in Washington by Edward L. Roddan.

The length and confidential character of the meetings indicated a general discussion by top industry figures, according to Hollywood reports, of all aspects of the motion picture's contribution to the war effort. The general question of institutional public relations and the activities and future programs of eastern and west coast publicity committees were also exhaustively debated, according to one informant.

Eastern Publicity Men Appoint Glen Allvine

The Public Relations Committee, eastern division, appointed Glendon Allvine on Monday its permanent secretary. He will begin his duties at the industry public relations office, 28 West 44th Street, next week.

Mr. Allvine is a former Kansas City and New York newspaper man who has been a motion picture publicity and advertising executive, producer, and story editor. He is a graduate of the University of Kansas and member of the Missouri bar. He entered motion pictures on the staff of Famous Players-Lasky after working on the New York *Tribune* and as a press agent.

NEW PRIORITIES DATE SET: NO DRASTIC CUTS SEEN

Meeting Called for Next Week; Newsreels Ask Easing of Film Ruling

Production and exhibition branches of the film industry will hear next week the extent of restrictions by the Government on priorities of machinery and tools necessary to deliver and exhibit Hollywood product to the American people.

On Tuesday, the War Production Board, in Washington, finally set dates for conferences with industry officials to determine who is to get what, in materials, during the war. Production officials were called to meet Tuesday, April 21st, and exhibition and the legitimate theatre to meet the following day, all in Washington.

It is proposed that those attending—WPB officials would not say who had been invited—would be asked to form committees to act in an advisory capacity in dealing with the problems of curtailment, but there was some suggestion that the limitation orders would be issued shortly after the conferences and there might be no occasion to create committees.

Orders Ready

It is understood that at least one of the orders, dealing with restrictions on materials used by theatres, already has been drafted in final form and is being held up only in order that the exhibitors may have a chance to learn at first-hand what will be required of them before it is issued. Other orders now being drafted will deal with conservation of raw stock and materials used by the studios.

Possible revision of War Department regulations to permit newsreel companies to film developments in war production industrial plants as an important morale-builder, was indicated, according to reports emanating from the Capitol.

News of regional blackouts as they affected theatres; circuit and independent exhibitor air raid precaution developments; War Activities Committee's survey that Victory Films are being shown in 94 per cent of theatres pledged to the war effort; innovations which further place the Hollywood Victory Committee in a lead role during the emergency and other reports from the field this week evidence the manifold activities of the motion picture industry for the war effort.

Reports are that the Government attitude toward Hollywood would be liberal rather than restrictive where priorities are concerned, it was said.

Ban on Reels Easing

Following a conference in Washington last Thursday, at which more than 60 Government publicity officials met with newsreel company men, reports from the Capitol on Monday indicated that the WPB was hopeful revisions would be effected soon in the regulations which the War Department issued on February 17th prohibiting taking of motion pictures in defense plants.

STUDIO WORKERS TAKE OCD OATH

Hollywood Bowl, home of symphony concerts, was the setting last Sunday of the largest mass meeting held in the country of air raid wardens, auxiliary police and fire watchers, when 4,000 men and women took the defense oath simultaneously. Military, state and city officials conducted the ceremony which was held on a Sunday to accommodate the large number of studio workers who joined others in becoming civilian defenders.

Harold Jacobs, in charge of newsreels for Lowell Mellett, Coordinator of Government Films, arranged the session at the request of newsreel firms, for the purpose of canvassing possibilities of preparing better film material by Government agencies which, company representatives asserted, are not making the most of their opportunities.

Since the attack on Pearl Harbor, December 7th, newsreels distributed in the U. S. devoted 70 per cent of their footage to national defense, it was disclosed, but at the present time practically all footage is given to war subjects. Mr. Jacobs agreed that there was room for improvement and urged publicity heads of the several Government agencies to improve material which is given to newsreels and to take every advantage of that medium to acquaint the public with war developments and the war program.

That films showing the steps undertaken to speed production would be beneficial at this time for the public morale was reported to be the opinion of WPB officials, who hope the War Department will revise its regulations to achieve that objective.

Blackouts in New York

Continued blackouts in areas throughout the country with particular emphasis on Greater New York brought reports of boxoffice slumps from 15 to 40 per cent in some districts. A blackout of northern Bronx and the Astoria section of Queens in that city, for example, held last Thursday night, resulted in severe boxoffice repercussions at approximately 40 theatres in the territories affected, with the decrease in grosses said to be as much as 40 per cent. In previously tested areas, including southern Bronx, lower Manhattan and Staten Island, boxoffice reports were similar.

A surprise blackout in Westchester County held last Tuesday night, covering 448 square miles, and embracing six cities, 18 towns and 22 villages, resulted in a boxoffice decrease reported as high as 75 per cent by some theatres, including the Brandt circuit in that area. RKO said that attendance at its theatres fell off about 20 per cent, Loew's estimated a 12 per cent decrease and a spokesman for the Skouras circuit declared that the blackout "did not seriously affect our business" in the territory. The blackout lasted from 8:50 to 10:07 P. M., and was one of the longest tests in Westchester.

The first major blackout in northern Rhode Island last Thursday night, covering an area occupied by more than 500,000 people, apparently had little effect on theatre grosses, according to reports. Downtown first run houses said that business was "about average" or "slightly off."

Brooklyn Tests

Brooklyn had its first blackout Tuesday night, covering three-fifths of the borough and the second test was planned for the remaining area next week, at which time all of New York City will have been blacked out, except the Manhattan territory above 14th Street. The two Brooklyn tests will affect more than 170 theatres. Tuesday night's blackout was set to run 25 minutes beginning at 9:00 P. M., and showmen in the borough suggested to residents that they spend the time in theatres. Trailers and posters were used for that purpose.

Theatremen in Boston and northern New Jersey are expecting blackouts within the next week. All boston exhibitors have instructed their employes to be on the alert at all times, it was reported. The New Jersey test, held on Wednesday, covered Essex, Hudson, Bergen, Passaic and Union counties, and parts of Middlesex, Somerset, Morris and Monmouth counties. 2,500,000 people reside in the total area.

The first complete blackout, lasing 30 minutes, was scheduled for Washington, D. C., Tuesday night, following two partial tests previously held.

WAC Survey on Victory Films

The War Activities Committee reported in New York last week that approximately 12,000 of the 13,000 or more theatres which book Victory Films are not only using them daily but screen them at every performance. This declaration came following a survey completed by WAC of theatres polled at random, which study was made to dispel reports that the Government's films were not getting the showings WAC expected. The committee further announced that perfect compliance with the pledges to run the shorts was evidenced by 94 per cent of the theatres.

In order to urge the showing of Victory Films, Albany's Variety Club held a defense luncheon on Tuesday at the Hotel Ten Eyck at which a large number of exhibitors from the area were present. War Activities Committee members planning to be present for the event were Sam E. Morris, Si Fabian, Harry Brandt, and Francis Harmon. Mr. Morris was to represent Joseph Bernhard, chairman of the WAC theatres division.

Unlike previous releases of WAC, "Lake Carrier," a Victory Film which has as its background the mid-west industrial city waterfronts, will be released only in six territories comprising the Great Lakes areas, the committee announced last Friday. Fredric March is the narrator for the film which purports to emphasize the importance of lake carriers in the all-out war effort. Prints of the picture will

(Continued on following page)

New 16 mm War Film Series Planned

(*Continued from preceding page*)

be shipped next week to exchanges in the area designated, said the announcement.

A new series of educational and documentary short subjects about the enemies and allies of the United States is planned by the Princeton Film Center. "Know Your Enemy—Japan," is the first release which will be ready in both 16 and 35 mm about May 15th, according to Gordon Knox, producer. The center is a new non-theatrical production agency which will make documentaries primarily for schools, industrial organizations and Government distribution. The Institute of Pacific Relations is assisting with the Japanese film, for which commercial distribution is being sought.

"America's New Army," latest March of Time subject, is being seen by Army officials in all parts of the country at special previews, it was learned this week. The first screening was held in Washington for top-ranking officers.

Two more special Technicolor two-reel subjects to be made in cooperation with the U. S. Government were announced for production by Warner Bros. this week. They are: "A Ship Is Born," dealing with the merchant marine, will be filmed in association with the Maritime Commission, Coast Guard and merchant marine; "Under These Wings," already under way, will have the cooperation of the U. S. Army at Pacific Coast interceptor and bombing bases. Gordon Hollingshead will produce the subjects with B. Reeves Eason directing.

Mickey, Donald, Bugs, Fight Waste for Their Lives

Bugs Bunny, Mickey Mouse, Minnie and Pluto, the Rookie Bear, Donald Duck and the other screen cartoon creatures have enlisted at Hollywood in the campaign to stop waste.

Shortages of essential materials have forced procedures of cartoons to seek new processes, or modify old methods. Most acutely felt are shortages in the cellulose nitrate sheets on which the drawings are made and in paints. "Cells" are now being washed and refinished. Previously they were sold.

Leon Schlesinger, who produces "Merry Melodies" and "Looney Tunes" for Warners, said placing of materials on the critical list has already affected the industry.

"Perhaps the most important item is cellulose nitrate," he said. "Heretofore for each cartoon, many thousands of these sheets were used but once. Now they are carefully washed and used several times. Their life, however, is limited, which calls for the development by studios of equipment to reclaim them by repolishing.

"Use of a substitute material, also contemplated, will require a complete change of paint formulas.

"The color palette has already been modified. Certain colors have been dropped because they stain the celluloids, others because their pigments are on the critical list," Mr. Schlesinger reported.

The use of film is more efficient in animation tests as well as production, he said.

Conservation of paper is also important. The reverse side of old animation paper is being used for story sketches, diagrams, charts and memos.

Animation has been done almost exclusively by male artists. Now, with many of the boys in the armed forces and more to go, women are studying the hows and whys of animation.

Cartoon producers, most of whom are doing U. S. and Canadian government work, expect some priority classification.

But, aware that critical materials are needed first for war industries, the cartoon studios have made conservation, and ingenious substitution, the order of the day, every day.

Theatres Extend Raid Precautions

Circuit and independent exhibitors and operators of legitimate theatres in New York were offered a suggestion for theatre skylight protection last week by Arthur J. Benline, Acting Deputy Commissioner of Housing and Building. Temporary frame structures to cover stage and other large skylights in theatre buildings were proposed as a precautionary measure. Mr. Benline pointed out that such covering was expected to afford protection against shrapnel, anti-aircraft fragments and incendiary bombs, but was not represented to be bomb-proof. The suggested structure, he said, is not required by law, has the approval of the Fire Department and was proposed only for the duration of the emergency.

Civilian defense rallies were held in five Skouras theatres in New York last Sunday morning, at the Nemo, Riviera, Symphony, Stoddard and Beacon. Air raid information was given by speakers from the Police and Fire Departments and civilian defense films were shown.

In case of air raids, managers of Maine theatres must admit, without admission charge, patrons seeking refuge in their lobbies or theatres. So ruled the state civilian defense director, Colonel Francis H. Farnum of Augusta, who issued the regulation last week.

Procedure of theatre managers and personnel in the event of air raids or blackouts was issued in bulletin form by the theatre committee of Newark's defense council last week supplementing other material previously distributed to exhibitors in the area. Ben Griefer is chairman of the committee.

Exhibitors of Detroit, the nation's largest war production center, have so completely developed air raid precautions that operators of hotels and office buildings in the area are reported patterning the theatremen, it was learned last week. At the recent statewide industrial protection institute held in the city, all major Detroit circuit and independent theatres were represented to sit in and suggest best possible precaution plans with other building operators.

Treasury Mobilizes Studio Workers

A drive to mobilize every studio worker and others affiliated with the film industry into one concentrated war savings effort was launched in Hollywood last Friday night at a meeting of an industry committee appointed under the auspices of the U. S. Treasury Department.

Henry Ginsburg, vice-president and general manager of the Paramount studio, was named head of the Motion Picture Committee for Hollywood, forming a division of the War Savings Staff, by Secretary Henry Morgenthau, Jr., and Howard D. Mills, state administrator.

Purpose of the initial meeting was to draft plans for the complete cooperation of all workers in war stamp and bond savings.

Others on the committee are:

Jane Murfin, Screen Writers Guild; Ralph Byrd, Actors Guild; King Vidor, Directors' Guild; Carl S. Cooper, IATSE; Francis Carothers, Motion Picture Internationals Labor Committee; Herbert Sorrell, president, Conference of Studio Unions; Fred Othman, United Press; J. H. Rosenberg, Bank of America; John McCormick, Artists Managers Guild; Fred W. Beetson, Association of Motion Picture Producers; Teet Carle, Screen Publicists Guild; William S. Holman, RKO; W. K. Craig, MGM; Fred Metzler, 20th Century-Fox; Sol Lesser, Principal Productions; B. B. Kahane, Columbia; M. J. Siegel, Republic; E. L. Depatie, Warners; A. H. McCausland, Universal; William Dozier, Paramount, and Edward Blackburn of J. E. Brulatour, Inc.

Entire proceeds of the 12th annual dinner dance of the Columbia Club, held in New York last Saturday night at the Waldorf-Astoria, were contributed to the Navy Relief Society. More than 1,000 persons attended the event. WOR Artists' Bureau supplied the orchestra and Billy Ryan was the master of ceremonies. Seth Raisler is head of the club, which is a social organization of Columbia Pictures.

"Victory Caravan" Tour Set

The touring schedule for the "Hollywood Victory Caravan," which will trek to 13 cities on behalf of the Army Emergency Fund and the Navy Relief Society, has been announced as follows:

Washington, April 30; Boston, May 1; Philadelphia, May 2; Cleveland, May 3; Detroit, May 5; Chicago, May 6; St. Louis, May 7; St. Paul, May 9 (matinee); Minneapolis, May 9 (evening); Des Moines, May 10; Dallas, May 11; Houston, May 12, and San Francisco, May 14.

Preparation for the caravan is being made in Hollywood under the direction of Mark Sandrich. James Cagney, Cary Grant, Olivia de-Havilland, Joan Bennett, Bert Lahr, Charles Boyer, Merle Oberon, Eleanor Powell, Rise Stevens, Laurel and Hardy and a 30-piece orchestra directed by Alfred Newman are among those who already have signed up to tour for the societies. The show is said to be the most ambitious contribution made to date by the

(*Continued on page 20*)

SOMETHING TO LOOK FORWARD TO!

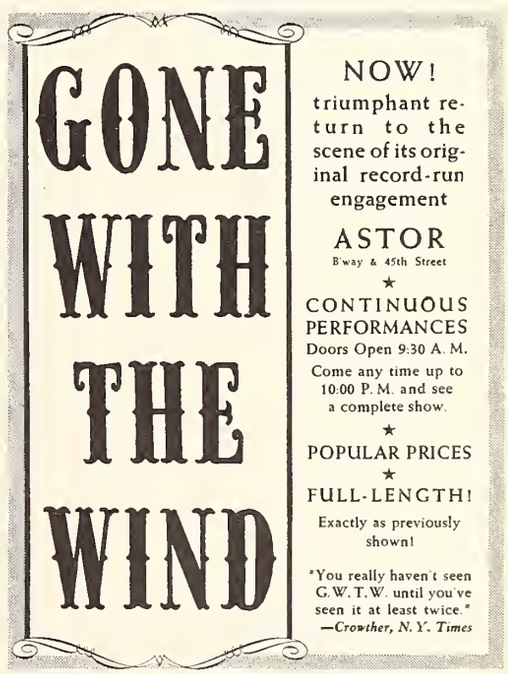


It's S.R.O. at the Astor. The photo above was taken Tuesday of the second week. Both Tuesday and Wednesday of the second week topped corresponding days of the first week at the scene of its earlier triumph.

We conducted a nationwide research
And followed it with box-office tests
So that you would know <u>your</u>
Possibilities for success when you
Play "Gone With The Wind" again!
Seven triumphant test engagements
In cities from coast to coast
With hold-overs of two and three weeks are
Climaxed now at the Astor Theatre
Where it is making history anew!
The proven facts are all you need to know:
Bring it back for sure-fire success!
Millions haven't seen it yet
Millions want to see it again!
Returning by public demand!
The Greatest Picture of All Time!
Get ready for ready money!

P.S. Watch the first 125 bookings set for April!





(Above) Simple presentation of the full facts in the New York ad camgaign.

DAVID O. SELZNICK'S Production of MARGARET MITCHELL'S Story of the Old South "GONE WITH THE WIND" · DIRECTED BY VICTOR FLEMING · In Technicolor Starring CLARK GABLE · VIVIEN LEIGH LESLIE HOWARD · OLIVIA DeHAVILLAND A SELZNICK INTERNATIONAL PICTURE Screen Play by Sidney Howard · Music by Max Steiner · An M-G-M Release

Theatres Aid Army, Navy Relief Drives

(Continued from page 18)

Hollywood Victory Committee to the war effort.

Art Schmidt, MGM publicity manager at the home office, who was active in the recent New York Navy Relief benefit show, has been "drafted" by the Navy Relief Society, it was reported on Tuesday. Mr. Smith left New York for a tour of various mid-west cities where he will make advance arrangements for the appearance of the Hollywood Victory Caravan.

Nine major war relief societies and organizations in Boston have combined into the United Nations Relief, it was learned this week. All theatres have pledged cooperation to the fullest extent, but by agreement, there will be no solicitation of funds in film houses. Agencies which combined under the new setup include: United China Relief, Russian War Relief, Greek War Relief, British-American Ambulance Corps., English Speaking Union, Bundles for Britain, Netherlands War Relief, Polish War Relief and Free French Relief.

Joseph Weil, former assistant to the president of Universal Pictures, was appointed motion picture editor for the American Red Cross, it was announced in Washington at the organization's headquarters over the week end. Mr. Weil, who was director of exploitation for Universal, will supervise the newsreel and motion picture program of the Red Cross from its Washington offices.

Extra Shows for Defense Workers

Managers of motion picture theatres throughout the country are scheduling extra performances, including all-night shows, for defense workers, many of whom are on late shifts.

The Lincoln Theatre in Rochester, New York, features an all-night show, starting at 12:15 A. M. on Monday, Wednesday and Friday evenings.

In answer to a request by union officials that defense workers be given an opportunity to view first-run films, Fox Theatre, in downtown Detroit, is experimenting with a 1 A. M.-5:30 A. M. picture bill.

Four theatres in Seattle, Oregon, are presenting early morning matinees for the city's defense workers. Three other local theatres are operating on an all-night policy.

The Comerford Theatres have announced special prices for all service men in uniform. They are 22 cents for matinees and 28 for evenings. In celebration of Army Day, military passes were issued to soldiers from a near-by post for Loew's Rochester and five theatres in the RKO-Paramount-Comerford combination. The theatres also paid the tax.

Industry Continues War Stamps Sales

During the past week, from all sections of the country came reports that the industry was continuing its efforts to promote the sale of war stamps and bonds.

As part of the Oregon drive under the chairmanship of Albert J. Kinke, general manager and vice-president of the Hamrick-Evergreen Theatres, ten thousand dollars in sales was realized from six shows in Portland. Local radio stations, stagehands and musicians cooperated in the program which was directed by H. B. Sabottka of the Paramount Theatre.

Bill Boyd, popular western star, appeared in 11 towns throughout California as part of his contribution in the Defense Sale Drive. In all these personal appearances for the Drive, Boyd appeared in conjunction with showings of his latest picture, "Rolling Down the Great Divide."

Eastman Output Used for War

Utilizing "manufacturing and inventive resources to the fullest extent possible," Eastman Kodak Company of Rochester, New York, announced to stockholders in its annual report that more than 80 per cent of the 1942 output will be for war production.

The company, which earned a net 1941 profit of $21,588,790, stated that "progressive curtailment of photographic materials for civilian use seems inevitable," although to date production of photographic sensitized goods has been sufficient to meet both civilian and military needs.

Mary Boland Cleared By Actors Equity

Mary Boland has been exonerated by Actors Equity Association of charges of "contract-jumping" brought against her by the Theatre Guild, producers of "The Rivals," in which she was co-starred until her sudden departure from the show's cast in Chicago last month, because of illness.

Miss Boland was fined $500 for refusing to see an agent of Equity after she had quit her role in the revival of Richard Brinsley Sheridan's comedy then on a road tour after its New York run. The Guild withdrew a claim for four weeks' back salary, amounting to $4,000, that it had tried to collect from Miss Boland. When Miss Boland left "The Rivals" company she said that she was ill but that the Guild had refused to release her. Miss Boland paid the fine Wednesday and was reinstated.

Managers' Award Set

As part of its "Victory Sales Campaign for Columbia's Greatest Year," the company has announced a special award of a $1,000 defense bond to the division manager whose district achieves the highest percentage of its original quota for the fiscal year. This additional award in the campaign in which upwards of $50,000 in defense bonds will be distributed to the sales staff was announced Wednesday by A. Montague, general sales manager.

Rathner Visits Key Cities

Harry Rathner, distributor of "Our Russian Front," which is sponsored by the Russian War Relief, is visiting all key cities and has booked the film over the entire Paramount circuit in Iowa and Nebraska. The picture also has been booked in the following theatres: Garrick, Chicago; Adams, Detroit; Newman, Kansas City; Capitol, Salt Lake City, and six of the Schine's circuit houses in Rochester, N. Y., are playing the picture day and date.

Pittsburgh Park To Open

The leading competitor of motion picture theatres in the Pittsburgh area, the Summer Wennywood Park, opened its 44th season April 18th. A. Brady McSwigan is president. Frank L. Danahey, formerly publicity head, will be Kennywood manager this year, succeeding Carl E. Denninger, who resigned to enlist in the U. S. Naval Reserve. R. W. Comstock will be assistant manager.

Friedman Joins Paramount

Charles Friedman has joined the Paramount studio in a production post. He will work on "Priorities of 1942" and "Dancing Debs."

United Jewish Drive Set

The amusement industry began its organization for the 1942 war emergency campaign of the United Jewish Appeal at a luncheon meeting Tuesday, April 14th, at the Hotel Astor, New York. David Bernstein, vice-president of Loews; Barney Balaban, president of Paramount Pictures, and Major Albert Warner, vice-president of Warner Bros., were named co-chairmen of the drive. Mr. Bernstein presided at the meeting and Nathan Straus was guest speaker.

Mr. Straus is co-chairman of the United Jewish Appeal, which raises the funds administered for the Joint Distribution Committee, established during the last war, the United Palestine Appeal, and the National Refugee Service, whose work is carried on among the Jewish refugees who have come to America since Hitler's rise to power.

The luncheon which will launch the amusement industry's drive, will be held on Tuesday, May 12, at the Hotel Astor. Rabbi Abba Hillel Silver of Cleveland, one of the national chairmen of the campaign, will be the principal speaker. Herman Robbins of the National Screen Service will be chairman of the luncheon committee. His co-chairman will be Harry Brandt of the Brandt Theatres.

Among the leaders of the industry present at Tuesday's meeting, all of whom agreed to give their full support to Mr. Bernstein and his associates, were Sigmund Romberg; Leon Goldberg, RKO Pictures; Harold Damson, Paramount Pictures; Arthur Mayer, Rialto Theatre; Max B. Blackman, Warner Bros.; Leonard H. Goldenson, Paramount Pictures; Louis Nizer, Phillips and Nizer; Toby Gruen, National Screen Service; Hyman Rachmil, Windsor Theatre.

Abraham Schneider, Columbia Pictures; Sam Schneider, Warner Bros.; Louis Phillips, Phillips and Nizer; Samuel Cohen, United Artists; Irving H. Greenfield and Leopold Friedman, Loew's; Emanuel Frisch; Samuel Rinzler; Sam Machnovitch, Universal Pictures; Edward N. Rugoff, Rugoff and Becker; Budd Rogers, Alliance Films; Harry A. Nadel, Paramount Pictures; Nat Lefkowitz, William Morris Agency; Max A. Cohen, Cinema Circuit; Malcolm Kingsberg, RKO; Adolph Schimmel, Universal Pictures, and Stanley Adams.

Pollock Nominated for AMPA President

Louis Pollock of Universal has been nominated for president of the Associated Motion Picture Advertisers, New York, heading a slate completed Tuesday by the organization's nominating committee. Elections will be held April 30th.

Other officers nominated for 1942-43 are: Arthur A, Schmidt, vice-president; David A. O'Malley, treasurer; Blanche Livingston, secretary; Paul Lazarus, Fred Lynch, Manny Reiner, David E. Weshner, Matirn Starr, board of directors; A. M. Botsford, board of trustees. The committee's slate is considered tantamount to election. The slate will be mailed to members to permit the introduction of an opposition list of candidates.

The nominating committee, headed by John C. Filnn, includes Ray Gallagher, S. Barret McCormick, Charles Alicoate, Hortense Shorr, Edward McNamee and Joel Swensen.

'Gold Rush' is Back on Broadway

Charles Chaplin's "Gold Rush" returned to Broadway this Saturday, at the Globe Theatre, after test engagements in certain sections proved its popularity, according to United Artists, distributor. The picture was written, directed, produced, and acted by Mr. Chaplin, who also supplied music and words.

The day following, San Quentin Penitentiary, California, is to have its first premiere of Producers Releasing Corporation's "Men of San Quentin," before an audience of company executives, prison officials, and newspaper, service and trade press reporters.

Warners' "Sergeant York" will have general release July 4th, Mort Blumenstock, Eastern advertising and publicity chief, announced in New York this week.

The same company staged one of Seattle's most elaborate opening campaigns, last week, on "Captains of the Clouds," at the Orpheum. The campaign included a 32-piece Royal Canadian Air Force band; a U. S. Air Corps band; a parade to the theatre; overhead salute by planes from Paine Field; placing of a wreath on the doughboy statue at the Civic Auditorium; a dance at Paine Field.

The picture's opening at the Michigan Theatre, Detroit, Friday night, April 10th, included presence of 50 RCAF cadets, "blind dates" for them, drills in front of the house, and a reception.

Cecil B. DeMille's Paramount release, "Reap the Wild Wind," playing in New York and Los Angeles, opens Sunday afternoon at the Gloria Theatre, Charleston, South Carolina, climaxing three days of celebration.

Guests will include Paulette Goddard, Walter Hampden, Susan Hayward, Martha O'Driscoll, John Boles. Mayor Lockwood, of the city, will be host.

New York Assembly Passes Agency Bill

The New York State Assembly has passed the Condon bill to amend the present General Business Law in relation to gross fees charged by employment agencies of applicants seeking theatrical engagements.

Under the bill, the amount charged must not exceed the maximum set forth in a schedule to be filed with the commissioner of licenses or other licensing authority in eacn city. The agency may file changes in the schedule, which becomes effective 14 days after filing unless disapproved by the licensing authority within that time. The gross fee of five per cent of wages provided under the existing law has been stricken out by the Condon bill.

Mort Blumenstock Married in Boston

The Warner New York home office Wednesday afternoon was informed by wire from Mort Blumenstock, in Boston, of his marriage to Mrs. Sandra Sandhurst, formerly of San Francisco. The Warner Eastern advertising and publicity director, and his bride, were to return to New York Thursday.

LATE REVIEW

For other Showmen's Reviews see Product Digest Section, Page 67.

The Mad Martindales

(Twentieth Century-Fox)

Period Comedy-Drama

With this picture Jane Withers winds up her long association with the house of 20th Century-Fox on what might be called an upcurve. In point of production value, story and treatment, cast and direction it rates well above the average of the vehicles provided her previously.

Showmen disposed to regard the occasion of its exhibition as warranting a letdown in exploitation should be pleased to discover that it is rather an occasion for increasing their campaigning directed toward her following.

The period of the film is 1900 and the place is San Francisco. The story presents the star as the young lady daughter of an improvident architect whose financial difficulties she sets out to adjust. Francis Edward Faragoh's screenplay avoids the ridiculous devices common to these situations and keeps events rolling smoothly and entertainingly to a happy conclusion.

Production by Walter Morosco and direction by Alfred Werker are of the best and performances are uniformly satisfactory.

Previewed at the studio.—William R. Weaver.

Release date, May 15, 1942. Running time, 65 minutes. PCA No. 7978. General audience classification.

Kathy Martindale.....Jane Withers
Evelyn.....Marjorie Weaver
Hugo Martindale.....Alan Mowbray
Bobby.....Jimmy Lydon
Byron Barr, George Reeves, Charles Lane, Kathleen Howard, Robert Greig, Brandon Hurst, Steve Geray, Sen Yung, Emma Dunn.

Canada Bars Advanced Prices for "GWTW"

Advanced prices for the reissue of "Gone With the Wind" in Canada will not be permitted, the Wartime Prices and Trade Board at Ottawa ruled Wednesday on a petition by Metro-Goldwyn-Mayer asking that the picture be granted permission to play at the advanced scales called for in earlier engagements. The Board refused to make an exemption from price ceiling regulations which froze theatre admissions at the scales in effect during the period from September 11th to October 15th. The ruling blocks all road shows or special showings at advanced prices.

Arrangements for a booking at the Loew's Theatre, Toronto, were cancelled. Decision on whether MGM will sell the picture at regular admissions or withdraw it from Canada until after the war awaits the return of William F. Rodgers, general sales manager, the New York home office indicated.

Quebec Exhibitors Form Association

Unaffiliated theatre operators in the Province of Quebec last week banded together in a new Independent Motion Picture Exhibitor Association of Quebec at a meeting in Montreal. C. O. Auclair of Montreal is the president, S. J. Dunning vice president and L. K. Jones secretary-treasurer of the new unit.

B. E. Laxer, president of the Independent Motion Picture Exhibitors Association of Ontario, aided in the organization of the new Quebec unit. It is a member of the National Council of Independent Exhibitors of Canada through which it will provide representation before the Industrial Advisory Council and the Wartime Prices and Trade Board at Ottawa.

Jersey Allied to Convene June 3rd

Stressing the "welfare of the independent exhibitors in war time," the annual convention of the Allied Theatre Owners of New Jersey, Incorporated, will feature a round table conference on that problem. The convention is scheduled to be held June 3rd, 4th and 5th in Atlantic City.

Additional interest in the convention has been given by the announcement that the delegates will tender a testimonial dinner to Colonel Harry A. Cole, former president of the Allied States Association of Motion Picture Exhibitors, Inc.

At the last meeting on April 10th, the members unanimously adopted a formal resolution, condoling the death of the late Sidney R. Kent. The next meeting will be held at Harry Hecht's restaurant in Passaic on April 30th.

At their last meeting, members of the Allied Theatre Owners of Connecticut discussed the final UMPI proposals on selling methods. Captain J. Stiles of the State Police addressed the gathering on air raid and blackout emergency preparations, especially substitute lighting systems for theatres.

The annual convention of the Kansas-Missouri Theatre Association will be held in Kansas City April 28th and 29th., according to an announcement by R. R. Biechele, association president.

The Allied Motion Picture Theatre Owners of Western Pennsylvania has gone on record as being opposed to participation in any drives instituted for sales, bookings, or other methods, by individual producers or distributors.

New regional vice-presidents of national Allied have been announced as follows: Joseph Reed, Mt. Carmel, Connecticut, Eastern; Ray Branch, Hastings, Mich., Eastern Central; Roy Harrold, Rushville, Ind., South Central, and Jack Kirsch, Chicago, Middle West.

Jack Warner Gets Army Commission

Jack L. Warner, vice-president of Warner Brothers Pictures Corporation, was commissioned a Lieutenant Colonel in the United States Army, the War Department announced at Washington on Wednesday. He is in charge of production at the Warner Studios in Burbank, Calif. Mr. Warner will be assigned to advise and assist in the preparation of films, including official training pictures, pertaining to the air force, it was revealed. He will begin his duties at once.

Plagiariam Suit Dismissed

Federal Judge Samuel Mandelbaum this week after a three day trial dismissed the plagiarism suit of Jesse Solomon against RKO Radio Pictures, Inc., Anthony Veiller, Matt Brooks, Eddie Davis and Mortimer Offner. After reviewing the evidence in a five page opinion, Judge Mandelbaum ruled that although the idea in plaintiff's play "It Goes Through Here" and RKO's film "Radio City Revels" were somewhat similar the treatment differed and that no proof of access to the play on the part of the defendants had been presented.

Report Employment Increase

The Connecticut Department of Unemployment Compensation reports continued increased employment during the past month, in spite of anticipated dislocation in the transition from peace to war industry, season and priority layoffs. Motion picture grosses have kept pace with the improvement in earnings in Hartford, Bridgeport and New London. In some other defense towns, however, only the downtown sections show improvement, while in towns far from defense industries, induction of men into the services has had a marked effect on attendance.

THANK YOU

. . . for your continued confidence in the sales organization of RKO RADIO.

WE are proud of our association with you . . . proud of the job we have done with your masterful boxoffice productions THE LITTLE FOXES and BALL OF FIRE.

IT is gratifying to know that you are pleased with our efforts . . . that you are granting to us the privilege of distributing, during the coming year, three superb Samuel Goldwyn productions: (1) THE PRIDE OF THE YANKEES (the

Samuel Goldwyn

life of Lou Gehrig), starring GARY COOPER, with TERESA WRIGHT.

(2) the BOB HOPE-DOROTHY LAMOUR comedy.

(3) SPITFIRE, starring LESLIE HOWARD and DAVID NIVEN, produced in Great Britain with the cooperation of the Fighter Command.

THAT IS, indeed, an honor. Again . . . Samuel Goldwyn, THANK YOU.



GEORGE J. SCHAEFER, *President*
RKO RADIO PICTURES, INC.

20th CENTURY-FOX ELECTS SKOURAS, WILLKIE, CONNORS

Zanuck, Production Chief, and Goetz, in Charge of Studio, Named Directors

A national circuit operator, and a corporation lawyer this week assumed leadership of Twentieth Century-Fox.

They are Spyros Skouras who rose through theatre operation in St. Louis to captaincy of the huge National Theatres chain; and Wendell Willkie, who defended the motion picture industry so vigorously and to such good effect in Senate "propaganda" inquiries, that he has been regarded by the industry as "its own." Mr. Skouras was elected president of the company, Mr. Willkie, its board chairman.

The appointments came Thursday, April 9th, as a surprise in time, but not in character. The directors met that afternoon, a week earlier than scheduled, and news of their decision leaked out at 4:00 P. M.

Mr. Skouras succeeds Sidney Kent, who died March 19th, after a long illness, and Mr. Willkie succeeds Joseph Schenck, who resigned a year ago and whose post was left vacant.

The board elections Thursday confirmed Tom Connors as sales head of the company, by naming him vice-president in charge of sales. He had been Mr. Kent's executive assistant, coming from MGM November 25th.

Charles Skouras, Mr. Skouras' brother, and his associate in St. Louis exhibition in 1913 and ever since, indicated in Hollywood last week he would take his brother's post. He has headed Fox West Coast Theatres, a National Theatre subsidiary.

Also elected directors last week were Darryl F. Zanuck, vice-president in charge of production, and William Goetz, vice-president in charge of studio operations. With Mr. Skouras and Mr. Willkie, they succeeded the late Mr. Kent, and Wilfrid Eadie, Comptroller; Edwin Kilroe, Counsel, and Felix Jenkins, secretary, who resigned that day. All are expected to continue executive duties.

CHASE, OFFICERS RULE FOX STOCK

The Chase National Bank, Joseph M. Schenck, Darryl F. Zanuck and William Goetz on March 2nd last held 52 1/3 per cent of voting stock outstanding in Twentieth Century-Fox, according to the proxy statement sent stockholders last week. The Chase Bank owned, directly and otherwise, approximately 221,157 18/24 shares of common and 671,915 6/12 shares of preferred. The holdings represent approximately 33 1/3 per cent of voting stock outstanding. The bank also owned 161,213 shares of General Theatres Equipment's outstanding stock, approximately 31 per cent. That company holds 185,600 shares of Fox's outstanding common. Holdings of Mr. Schenck, Mr. Zanuck and Mr. Goetz on March 2nd totaled 19 per cent of outstanding voting shares.

Other company officers are Hermann G. Place, chairman of the executive committee; William C. Michel, executive vice-president; Sydney Towell, treasurer.

Mr. Skouras' election set at rest rumors favoring not only him, but Mr. Zanuck and Mr. Michel, as successors to Mr. Kent.

Another vacancy in the ranks of top executives of the company was created last Satday upon the death of Walter J. Hutchinson, foreign department chief. Mr. Hutchinson joined the Fox Film Company after World War I and served in the foreign department until 1935, when he was made its chief executive.

Following the meeting last Thursday it was reported that Mr. Zanuck supported Mr. Skouras' election, after refusing an offer by the Chase National Bank that he take the presidency. The Chase Bank is the largest single stockholder, and Mr. Place is understood to be its direct representative. Mr. Zanuck is reported to have asserted his Hollywood production duties and his cooperation with the War Department would make assumption of the presidency impossible. Mr. Zanuck is a lieutenant colonel in the U. S. Signal Corps.

The directors' meeting was completely unexpected by the New York film industry. They were to meet this Saturday. It was explained, however, that representatives of the majority stock interest, comprising the Chase Bank, Mr. Schenck, Mr. Zanuck and Mr. Goetz, agreed upon the new management recently, and proceeded with the election so that the new men might begin work immediately.

Elections to Be Approved

Herman Wobber, who had been sales manager, will head the West Coast divsion from San Francisco, his home. He has been reported in recent months to have been anxious to give up the sales managership and return to the west coast.

The new management and executives met early this week to complete plans for the corporate setup to be approved by the annual stockholders' and directors' meetings Saturday, at the New York office.

Maturing also this week was the assumption by Charles Skouras of the National Theatres' leadership. Mr. Skouras was expected in New York before the week's end, from Hollywood. Whether he will make his headquarters in New York or remain in Los Angeles was to be decided by him. If he choses to remain on the coast, industry observers remarked, the appointment of a special representative in New York would be necessary.

Further changes in the directorate were regarded a possibility at mid-week. Sidney Towell, treasurer, was reported ready to resign. John Edmondson, home office attorney, proposed for directorship last week in notices to stockholders, withdrew his candidacy.

Stockholders were to be asked to confirm the new directors, and to reelect Mr. Michel, Mr. Place, Daniel O. Hastings, John R. Dillon, William Phillips, and Seton Porter.

Mr. Willkie's appointment as board chairman was a corollary of selection of his law firm, Willkie, Owen, Otis, Farr and Gallagher, as special counsel; not, however, it was later emphasized, displacing Dwight, Harris, Koegel and Caskey, regular attorneys.

The statement from Fox said, last week, that Mr. Willkie "will not perform any executive duties or be actively connected with the operations of the company."

Mr. Skouras, named chief officer of the Twentieth Century-Fox company, is a native of Skourohian, Greece. With his brothers, Charles and George, he entered theatre business in 1913 in St. Louis, with a small theatre.

They expanded somewhat; then came

DARRYL ZANUCK



WENDELL WILLKIE



TOM CONNORS



STUDIO STAFF UNCHANGED

(Continued from opposite page)

World War One, and George and Spyros enlisted in the air corps. Charles remained to govern the business.

Conclusion of the war meant return to St. Louis; and the three brothers built their circuit up to 35 theatres in the city and adjacent area. When Warners' acquired it, Spyros Skouras became general manager of all Warner houses and in 1930 he joined Paramount-Publix.

Followed shortly acquisition, with his brothers, of Fox Metropolitan Playhouses, in New York, which became Skouras Theatres Corporation, headed currently by George. He remained, whereas Spyros and Charles joined Fox West Coast in 1932. Spyros climbed to leadership then of the whole National Theatres circuit, comprising some 450 theatres.

This was achieved when Spyros and Charles brought the Fox West Coast circuit through involved bankruptcy proceedings, and reorganized it into National Theatres in 1933, Spyros becoming president.

The circuit is heavily concentrated on the west coast but its theatres extend from Detroit to California.

Defended Industry

Mr. Willkie served as general counsel and spokesman for the motion picture industry at Washington in September and October 1941 during Senate investigations of alleged propaganda in motion pictures. He appeared before the hearings conducted by a sub-committee of the Interstate Commerce Commission, and although denied the right to appear on the stand by Chairman D. Worth Clark, Mr. Willkie bested the senatorial inquisitors in a number of sharp verbal exchanges during the hearings.

In letters to the committee members, and press statements, Mr. Willkie defended the right of a free screen, repudiated charges by Senator Gerald P. Nye of industry prejudice and pointed out that screen treatments of the war in Europe and the evils of Naziism were fully founded in fact. His offer to screen any pictures under question for the committee was not accepted. The texts of Mr. Willkie's statements were published in MOTION PICTURE HERALD on September 13, 1941.

The subcommittee, itself divided over the investigation, postponed further sessions indefinitely early in October. In December, Senator D. Worth Clark, chairman, indicated that the inquiry had been dropped.

A Native Hoosier

Mr. Willkie, a native of Elwood, Indiana, is a corporation lawyer, retiring to such practice after his service as president of the Commonwealth and Southern Utilities Company from 1933 to 1940, and his subsequent unsuccessful candidacy on the Republican ticket for the presidency of the country.

Following his successful defense of the film industry at the Washington hearings, Mr. Willkie was mentioned frequently as likely to be given a position in the industry. He spoke at the Academy of Motion Picture Arts and Sciences Annual Awards dinner, and has been consultant with the Lawyers Committee of Six, formulating the new general policy of public relations for the film industry.

He was born in 1892, received degrees from Indiana University in 1916, was admitted to the state's bar.

Tom Connors became Sidney Kent's personal executive assistant November 25th. He had been Eastern, Southern and Canadian sales manager for MGM.

He is a New Yorker, born and bred. He is 49, was educated at Manhattan College, and entered the film industry in 1913, as Pathe salesman in New York.

MGM took him in 1916, also as salesman. He climbed to assistant managership, and then to branch managership. In 1924, he became assistant general sales manager; in 1925, Southern sales manager; in 1933, Canadian sales manager.

In 1935, he assumed Eastern, Southern and Canadian posts, holding them until the Fox appointment.



Spyros Skouras, the new president of Twentieth Century-Fox, elected by directors of the company on April 9th. He comes from the presidency of National Theatres' 450 houses, and began theatre operation in St. Louis in 1913 with his two brothers, Charles and George.

Western Electric Directors Reelected

At the annual meeting of the stockholders of Western Electric Company in New York on Tuesday, all members of the board of directors, with the exception of James W. Bancker who recently retired from active service, were reelected. Stanley Bracken, David Levinger, Frederick W. Bierwirth and Frederick B. Lack were elected vice-presidents, and all other officers were reelected, at the directors' meeting which followed.

Solbert with General Staff

Oscar N. Solbert, former assistant to the vice-president of Eastman Kodak, is with the Military Intelligence branch of the General Staff at Washington.

War Revives 'Land of Liberty'

Owing to its patriotic theme, "Land of Liberty," the industry's composite picture of the history of America, has been having "a revival of tremendous interest on the part of theatre-goers" since the entrance of the United States into the war, according to Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America who said the picture would continue in distribution until at least September 1st."

At that date, it is expected that the film will be turned over to Teaching Film Custodians, Inc., as film-teaching material for use in schools on 16 mm prints.

"Land of Liberty" was released nationally last year by Metro-Goldwyn-Mayer on behalf of the motion picture industry under a plan whereby all rental receipts above print and distribution cost were to be devoted to war emergency relief work. A total of $148,923.88 has already been turned over to various war-relief organizations including the American Red Cross, United Service Organizations, the United China Relief, according to the latest available figures released by Will H. Hays, president of the MPPDA, in his annual report on March 30, 1942. The same report reveals that there have been 8,503 theatrical bookings of the picture.

The film was put together originally for the industry's exhibits at the New York and San Francisco Fairs.

THE HUSBAND TAKES
A TRIP!

THE WIFE TAKES
A FLYER!

You take advantage of a rare opportunity to keep 'em LAUGHING!



HER COUNTRY WAS OCCUPIED TERRITORY...AND SO WERE HER ARMS!



The WIFE TAKES A FLYER



STARRING

Joan Franchot

BENNETT ★ TONE

with ALLYN JOSLYN

CECIL CUNNINGHAM · ROGER CLARK

Screen play by Gina Kaus and Jay Dratler · Directed by RICHARD WALLACE
Produced by B. P. SCHULBERG · A COLUMBIA PICTURE

COLUMBIA'S VICTORY
PURCHASES IN U.S. DEFENSE BONDS
SALES CAMPAIGN
FOR COLUMBIA'S GREATEST YEAR!

Goldwyn Signs With RKO for Three Pictures

Samuel Goldwyn's pictures for 1942-43 will be released by RKO. The deal was negotiated last week by Mr. Goldwyn and George Schaefer, RKO president. The pictures will be "Pride of the Yankees," starring Gary Cooper and Teresa Wright, and based on Lou Gehrig's life; "Spitfire," starring Leslie Howard and David Niven; and an untitled comedy, starring Bob Hope and Dorothy Lamour.

RKO has released Mr. Goldwyn's latest two: "The Little Foxes" and "Ball of Fire."

Following Coast conferences between H. M. Warner, Jack Warner, Ben Kalmenson, Joseph Bernhard, and Mort Blumenstock, Warner Bros. announced production at the studio would shortly be the highest in its history. Among new pictures are "Yankee Doodle Dandy," "In This Our Life," "The Gay Sisters," "Juke Girl," "Larceny, Inc.," "The Big Shot," "Wings for the Eagle," "Arsenic and Old Lace."

In production are: "George Washington Slept Here," "Now, Voyager," "The Constant Nymph," "Desperate Journey," "Across the Pacific," "The Hard Way."

Leon Fromkess, Producers Releasing Corporation vice-president, said in New York last week 32 pictures would be completed or in preparation by May 1st. Productions completed this month are "Inside the Law," "The Mad Monster," "Bombs Over Burma," "Gallant Lady."

Republic announced its four serials for the new season: "King of the Royal Mounted Strikes Again," "G Men Versus the Black Dragon," "Daredevils of the West," "Sambo in Darkest Africa."

Mayor Fiorello LaGuardia, of New York, and former Postmaster General James A. Farley were photographed in the New York studios of Pathe News last week, for scenes to be inserted in the forthcoming Samuel Goldwyn picture, "Pride of the Yankees," starring Gary Cooper, as the late baseball hero, Lou Gehrig.

Farley Named to USO Drive Post

James A. Farley, former U. S. Postmaster General, accepted the chairmanship of the national corporations committee of the USO war fund campaign, it was announced in New York this week by Prescott S. Bush, national campaign chairman. The commerce and industry division will work closely with Mr. Farley's group, it was said. Henry C. Brunie is general chairman of the Greater New York Committee, and Winthrop W. Aldrich, chairman of the commerce and industry division.

Miniature Theatre in Court

A miniature open air theatre, weighing nearly half a ton is being used in United State district court in Providence, R. I., before Judge John P. Hartigan in the patent infringement case of Park-in Theatres, Inc., of Camden, N. J., against Loew's Drive-in Theatres, of Providence. Truckmen in the absence of an elevator, had to carry the heavy sections from the street to the third floor. The plaintiff claims infringement of a patented layout under which it collects royalties on admissions totaling more than $1,000. Judge Hartigan has granted a motion of the defendant for leave to withdraw a prior motion for summary judgment, and also a plaintiff motion for a bill of particulars.

MGM Short Subject Theatre Closes

Metro-Goldwyn-Mayer's all short subjects program at the Broadway theatre, New York, closed on Saturday after an experimental run of one week. The two hour "Prize Package" show, presented by the distributor in the 1,600 seat theatre opened on Sunday, April 5th. The program was planned as a show window and promotion medium for the best in Metro short product.

A company spokesman admitted that audiences had been sparse at the all short subjects program but said that MGM had nevertheless been able to obtain much valuable audience reaction during the week of performances. He said that short subjects were designed primarily to balance a regular program and characterized the Broadway venture as "purely experimental." There will be no immediate attempt to revive the all short subjects project in New York, although MGM indicated it was possible a similar program may be tried in a smaller theatre elsewhere.

Two Academy shorts winners, "Main Street on the March," "Quicker 'n a Wink," the two reel special, "Tell Tale Heart" and a variety of one reel cartoon, musical and special subjects were on the initial program.

Crosley Reelected Head Of Radio Company

Powel Crosley, Jr., has been reelected president of the Crosley Corporation at a meeting of stockholders and directors in Cincinnati. Others reelected were Lewis M. Crosley, executive vice-president; James D. Shouse, vice-president and general manager; Robert E. Dunville, vice-president and general sales manager, both of the broadcasting division, and Edwin J. Ellig, secretary and treasurer. All officers of the manufacturing division were reelected.

Mr. Powel Crosley told the stockholders that a single war order now on hand was several times greater than the entire radio production of last year. Sales, which last year amounted to $26,000,000, were greater by $6,000,000 than any previous year in the company's history. The Crosley Corporation operates stations WLW, WSAI and short wave station WLWO, and manufacture radio receiving sets and other electrical appliances.

New York Charters Five Film Firms

Papers of incorporation were issued in Albany by Michael F. Walsh, Secretary of State to five motion picture companies to conduct operations in New York State. They were:

Bruno of Hollywood Productions, Inc., $20,000 capital stock by Anthony J. Bruno, Dominick Bruno and John Bruno, New York and Jackson Heights, L. I. Papers were filed by Nathan Kosseff, 2 Lafayette Street, New York.

Maurice Cartier Productions, Inc., $25,000 capital stock, by Maurice Cartier, 188 7th Avenue, Paul Gordon, 139 Norfolk Street, New York, and William Shore, who filed the papers, 28-35 41st Street, Long Island City.

Microstat Corp. of N. Y., microfilming devices, 200 shares of stock, no stated par value. Directors are Henry Jaffe, David M. Harris and Ralph B. Randall, who filed the papers, all of 527 Fifth Avenue. The three directors are also subscribers, as is Fred Fleischman, same address.

Hank D'Amico, Inc., Buffalo, 200 shares, 100 preferred at $100 each and 100 common, no par value, by Henry J. D'Amico, Carlyle G. Smith and F. E. Raughley, all of Buffalo. Papers were submitted by Vincent T. Ray, Buffalo.

Academy Theatre, Inc., Newburgh, $10,000 authorized capital stock by Harry J. and Beatrice Friedman, Newburgh, and Thomas J. Friedman, Suffern. Papers were filed by Daniel Becker, Newburgh, N. Y.

National Screen Denies Monopoly

National Screen Service "welcomes the opportunity to bury, once and for all" charges of monopoly, Herman Robbins, president, said this week in a statement issued in answer to an action filed by the Independent Poster Exchanges of America, charging National Screen Service with violation of the Clayton anti-trust act. The suit was filed in Federal court, Philadelphia, last week.

"Anyone can make reckless charges," Mr. Robbins said. "To prove or substantiate them is another matter. Our company is not a monopoly. It has certain exclusive arrangements with three companies who have the right to turn over the manufacture and distribution of their copyrighted material to anyone they deem responsible. Our company has made available all accessories it handles on a basis that has material financial advantages for all exhibitors. We welcome the opportunity once and for all to bury this 'monopoly' charge. We are proud of our record of achievement and reputation for fair business methods which we have won in the industry during the 22 years we have been in business."

Independent Group Formed

Thirteen independent poster men in the field who recently formed Independent Poster Exchanges of America, charged in their complaint that National Screen was seeking to obtain a monopoly on the distribution of lithographs and other advertising materials for the film industry. With National Screen, they named Loew's, Inc., Paramount and RKO.

Michael H. Egnal, counsel for the plaintiffs, alleged that National, organized in 1939, had lined up those three film companies on exclusive contracts and that independents would be driven out of the business if the service firm succeeded in current negotiations with 20th Century-Fox, Warner Bros., Universal and Columbia for similar deals.

The petition asked the court to find that National violated the Clayton anti-trust act, and to issue an injunction voiding all the company's contracts with film firms and restraining it from making others. Triple damages of $72,040 are sought for losses which the petitioners allegedly suffered.

Names of the plaintiffs and the sum of damages in excess of the amounts set forth for each in the petition are as follows:

Allied Poster & Supply Corp., $4,000; Frank H. Bowen of Mid-West Poster Service, $2,000; Martin Braverman and Saul Malisow, Independent Poster Exchange, $4,200; Adolph Cohn, Center Poster Exchange, $3,000; Exhibitors Poster Exchange, $1,100; Independent Advertising Service, $2,000; Jack Judd of Jack Judd Theatre Poster Service, $4,400; Charles Lawlor and Mitchell Pantzer, Independent Poster Exchange, $1,500; Hyman Negrin and Morris Negrin, Consolidated Poster Service, $1,000; Morris J. Lipp, Mid-West Poster Exchange, $2,320; Gregory Notarianori, Exhibitors Poster Service, $5,000; Poster Exchange, Inc., $4,000, and Ben Sampliner and Ben Siegel, Theatre Advertising Company, $1,500.

Sherman Signs Clyde, George

Andy Clyde has been signed by Harry Sherman to continue in the role of "California" in six more "Hopalong Cassidy" productions for Paramount during next year. Bennett George, who appears as "Breezy" in "Undercover Man," a recently finished "Hopalong" production, has been signed to a one-year contract.

$16,500,000 WORTH OF RADIO TIME FOR WAR PROGRAMS

Four Networks Broadcast 50 Programs a Week; Wire Fees Irk Industry

America's four largest radio networks —National Broadcasting Company, Blue Network, Inc., Columbia Broadcasting System and Mutual Broadcasting System are devoting weekly an approximate total of 22 hours in radio time for more than 50 different programs keyed to the nation's war and defense effort. This "sustaining" time, if purchased by advertisers, would cost between $60,000 to $65,000 per week on each network totaling $16,500,000 a year, computed on the basic rates of the individual companies. The contribution in radio time is exclusive of production costs such as salaries to announcers, directors, script writers and others.

Programs relating to practically every phase of Government activity in the war effort are being broadcast regularly by the networks, utilizing every radio technique, dramatization, variety, interview, quiz, and straight informative type of program. These are in addition to the routine unsponsored news broadcasts and news-analytical programs which each network broadcasts daily.

The War Production Board, the Army, Navy, Marine Corps, Federal Security Administration, Department of Agriculture, Treasury Department, Selective Service System and other administrative agencies are providing the basic material to broadcasting companies which are using the air-lanes to inform the public and the armed forces, exclusive of vital military information, of the how, why, when and where of their war.

"This is War," the special dramatic program which the networks are sponsoring jointly on Saturday at 7:00 to 7:30, in time costs, totals for each company approximately $10,000, observers estimate, exclusive of salaries and other costs. NBC's Army Hour, broadcast on the network Sunday afternoons from 3:30 to 4:30, in time costs amounts to, according to its basic network rate, about $16,800, for each hour, exclusive of production items.

The war has also invaded the daytime serial or "soap opera" field, with the Blue Network's program, "Chaplain Jim of the U. S. Army," on Mondays to Fridays, from 10:34 to 11:00 A.M. Nutrition, consumer, industrial and other phases of the war also are being aired.

Unofficial criticism is being voiced, meanwhile, by the radio companies against the American Telephone and Telegraph Company because broadcasters are paying the line charges in connection with the pick-ups necessary to broadcast the free programs. NBC, for example, is disturbed, it was learned this week, about the line charges it is paying A. T. & T. for its weekly Army Hour shows, said to total quite a sum.

The networks believe they are doing their share in furnishing the free time for the programs in addition to providing incidental production costs, and feel that A. T. & T., which is handling millions of dollars worth of orders from the U. S. Government, could well afford to do its bit by waiving line charges for those broadcasts which the companies are underwriting.

That radio would play an important role in the war effort was foreseen by radio executives, who, shortly after Pearl Harbor, pledged the services of their respective companies to the Government and the American people, and pointed out that during World War I radio was in its infancy and broadcasting therefore had no precedent of experience or procedure in maintaining public service for the duration of World War II. The amount of unsponsored program material which the networks are offering for domestic and foreign listeners, attests to the fulfillment, in some appreciable measure, of those pledges.

As William S. Paley, president of CBS, observed in his annual report to stockholders, issued in New York last week, "The attack upon Hawaii found radio seasoned and ready. We were prepared with a highly trained far-flung news staff, equipped with every facility to keep the American people the best informed in the world. Beyond that.

(*Continued on following page*)

$250,000 Worth of Talent on Uncle Sam's Radio Shows

Since the American entry into the war, December 7th, Uncle Sam has become the greatest user of talent on the air. More than 150 "names" have appeared on more than 30 radio programs in the interest of drives by various governmental agencies and charitable organizations since Jap bombs fell on Pearl Harbor.

Had Uncle Sam been a commercial sponsor, he would have had to expend some $250,000 for the acting talent involved. It's hard to estimate what the writing, directing and production costs would have amounted to in cold cash.

Talent for the broadcasts was supplied through the Hollywood Victory Committee for Stage, Screen and Radio, amusement industry clearing house for all appearance requests.

A partial list, in chronological order, of the programs serviced and the talent appearing, as furnished by the committee, follows:

Bill of Rights Broadcast: Edward Arnold, Walter Brennan, Bob Burns, Walter Huston, Marjorie Main, Edward G. Robinson, Rudy Vallee and Orson Welles. Sergeant James Stewart also appeared.

Navy Relief Show: Walter Huston and Brian Donlevy, being cut in from Hollywood.

Keep 'Em Rolling (Office of Emergency Defense Committee): Elisabeth Bergner.

This Our America: Claudette Colbert, Joel McCrea, Rudy Vallee.

A Salute to the President: Bing Crosby, Bob Hope, Spencer Tracy, Charlie McCarthy and Edgar Bergen, Marlene Dietrich, Kay Kyser, Dennis Day, Tyrone Power, Irene Dunne, Fibber McGee and Molly, Deanna Durbin, Ronald Colman, The Merry Macs, Thomas Mitchell, Maureen O'Sullivan, James Cagney, Janet Beecher, Humphrey Bogart, Claudette Colbert.

Red Cross Broadcast: Marsha Hunt, Hedda Hopper, Lionel Barrymore, Edgar Bergen, Frankie Albertson, Ralph Morgan, Maxie Rosenbloom, Edgar Kennedy, Susan Hayward, Henry Fonda.

O. E. M. Broadcast: Joan Blondell.

President's Birthday Ball: Tony Martin, Nelson Eddy, Roy Rogers, Edward G. Robinson.

Council for Democracy: Olivia de Havilland.

They Live Forever: Ronald Colman.

Chinese Short-Wave Broadcast: Anna May Wong, James Wong Howe.

Treasury Broadcast: Rise Stevens, Tommy Dorsey.

Defense Savings Program: Jeanette MacDonald.

Keep 'Em Rolling: Claude Rains.

This, Our America: Paul Muni.

This, Our America: Maureen O'Hara, Evelyn Ankers.

This Is War: Paul Muni, Tyrone Power.

Czechoslovakian Short-Wave Broadcast: Rudolph Friml, Gustav Machaty, Garo-Churain.

Navy Training: Jimmie Wakely Trio.

This, Our America: Roddy McDowall, Jackie Horner.

Irish Short-Wave Broadcast: Pat O'Brien, James Gleason, Russell Gleason, Una O'Connor, Maureen O'Sullivan, Maureen O'Hara.

O. E. M. Transcriptions: Edward Arnold, Lucille Ball.

Naval Training: Gene Lockhart.

Daughters of Uncle Sam: Constance Bennett.

RADIO CONTRIBUTION LISTED

(*Continued from preceding page*)

the program techniques we had been developing through the years are now serving as never before to promote discussion, to spread understanding, to destroy the effects of enemy propaganda and to make the nation swiftly aware of the nation's needs."

The question of whether there has been "too much Government material on the air" has been the subject of discussion, pro and con, by officials of radio and Government. In February, MOTION PICTURE HERALD of the week of the 28th reported, the topic was discussed in Washington at a meeting of Office of Facts and Figures where that agency's representatives and those of broadcasting met. During the conference, Government spokesmen admitted to broadcasters that radio was essential in informing the public of America's war activities and it was understood that they asked radio executives how the volume of Government material on the air could be reduced without sacrificing any of the benefits to the listening public.

Lighter Radio Fare Urged

Contrariwise, according to reports, there have been critics who pointed out that radio "isn't doing enough"; that there should be more informative programs on the air. It is expected however, that radio and Government officials will, in continued conferences, strike a happy balance where volume of material is concerned in the future.

A general tendency toward lighter radio entertainment fare to offset the more serious war and defense programs is indicated for the summer months, however. This was disclosed last week in New York by Philips Carlin, vice-president of the Blue Network, who reported that his network will increase the number of sustaining shows originating from Hollywood and keyed for music-comedy-variety, during the summer.

Meanwhile, an official of one of the broadcasting companies intimated on Monday that a request was expected to be made this week that networks devote one-third of their time, free, for Government material. This request, it was said, probably would be aired during the hearings on the Sanders Bill in Washington, scheduled for Tuesday, at which proposals for FCC changes were expected to be made.

Government News Plan

Also expected from Washington this week, was the release by the Office of Facts and Figures of a much-needed proposed system of "allocation and priorities" governing network and station handling of news, information and advertising emanating from various Government departments and agencies. Sponsors, networks and stations would not be compelled to follow the plan, it was said, but it is believed that radio will welcome any such measure to effect relief from the burden of material now being forced upon the industry, without any coordination or organization, by the Government's individual press agents. The plan, it is reported, evolved as a result of many conferences between OFF officials and broadcasting representatives.

CBS BROADCASTS VICTORY SLOGANS

"If it's a secret, keep it; if it's a rumor, kill it." This is an example of the new slogans and phrases which Columbia Broadcasting System is using to sign off its sustaining programs. The procedure went into effect last Sunday. Other slogans relate to conservation, morale and various phases of war-defense.

A partial list of radio programs for which the networks are paying time costs, follows:

National Broadcasting Company (Red Network)

ARMY HOUR—Sundays, 3:30-4:30 P. M.

THIS IS WAR—Saturdays, 7:00-7:30 P. M. (on all four networks).

PRAISE FOR AMERICANS—Arch Oboler's program; Sundays, 5:30-6:00 P. M.

CONSUMER TIME—Department of Agriculture program—Saturdays, 12:15-12:30 P. M.

DOWN MEXICO WAY—Pan-American program—Saturdays, 4:00-4:30 P. M.

AIR YOUTH FOR VICTORY—Saturdays, 4:30-4:45 P. M.

HOME FRONT—National Congress of Parents-Teachers; Saturdays, 3:15-3:30 P. M.

ALL OUT FOR VICTORY—Saturdays, 1:30-1:45 P. M.

YOU AND THE WAR—Over station WEAF only—civilian defense information; daily, 5:45-5:50 P. M.; Saturdays, 5:30-5:35 P. M., Sundays, 11:45-11:50 A. M.

FOR DISTINGUISHED SERVICE—WEAF only; Sundays, 11:55-12:00 A. M.

LET'S FIGHT—WEAF only; Tuesdays, Thursdays and Saturdays, 7:45-8:00 P. M.

Blue Network, Inc.

CHAPLAIN JIM OF U. S. ARMY—daytime serial about an Army chaplain; Mondays through Friday, 10:45-11:00 A. M.

MEET YOUR NAVY—Fridays, 8:30-9:00 P. M.

FOR AMERICA WE SING—Mondays, 9:30-10:00 P. M.

CHILDREN IN WAR TIME—Tuesdays, 2:15-2:30 P. M.

NATIONAL FARM AND HOME PROGRAM—Tuesdays, 12:30-1:00 P. M.

THIS IS WAR—Saturdays, 7:00-7:30 P. M. (on all four networks)

DAUGHTERS OF UNCLE SAM—Sundays, 7:30-8:00 P. M.

MEN OF THE SEA—Mondays through Fridays, 3:35-3:45 P. M.

MEET YOUR NEIGHBOR—five minutes of defense news during 15-minute program; Mondays and Wednesdays, 2:15-2:30 P. M.

TRAVELING COOK — nutrition economy program—Thursdays, 2:15-2:30 P. M.

WOMEN OF TOMORROW—over station WJZ only—Mondays through Fridays, 12:15-12:25 P. M.

Columbia Broadcasting System

REPORT TO THE NATION—informational program describing Government's operation in war effort; daily, 9:30-10:00 P. M.

SPIRIT OF '42—concerts given by Navy, Marine and Army bands; Sundays, 2:00-2:30 P. M.

VICTORY BEGINS AT HOME—program relating to consumers during wartime; Mondays, Wednesdays and Fridays; 11:00-11:15 A. M.

THEY LIVE TOGETHER—special dramatic program centering around stories of heroism of present war; Sundays, 10:30-11:00 P. M.

CALLING PAN-AMERICA—goodwill program; Saturdays, 6:15-6:45 P. M.

THIS IS WAR—Saturdays, 7:00-7:30 P. M. (on all four networks).

WOMEN IN WAR—Saturdays, 7:00-7:30 P. M. (beginning May 9th).

U. S. WAR AIMS—prominent speakers discuss what we are fighting for; Thursdays, 6:15-6:30 P. M.

F.O.B.—program on progress of Detroit's war production with music and choral singing; Saturdays, 3:30-4:00 P. M.

GOD'S COUNTRY—stories of America's small towns and democratic way of life they represent; Saturdays, 11:15-11:30 A. M.

U. S. MARINE BAND—Saturdays, 10:00-10:30 A. M.

SPOTLIGHTS ON ASIA—news analyst series on Far East; Mondays, 4:15-4:30 P. M.

LIVING HISTORY—discussion and interpretation of past historical events in the light of present war; Tuesdays, 4:15-4:30 P. M.

Mutual Broadcasting System

THIS IS FORT DIX—Army talent program from the camp; Sundays, 2:30-3:00 P. M.

HICKHAM FIELD GLEE CLUB—from Hawaii; Sundays, 3:30-3:45 P. M.

SELECTIVE SERVICE SYSTEM—Brig. Gen. Lewis B. Hershey; information on the draft; Sundays, 3:45-4:00 P. M.

I HEAR AMERICA SINGING—Federal Security Administration program; Sundays, 5:00-5:30 P. M.

KEEP 'EM ROLLING—special variety show for War Production Board; Sundays, 10:30-11:00 P. M.

TUNE UP AMERICA—women war workers program; Wednesdays, 11:30-12:00 P. M.

FOR YOUR INFORMATION—program exposing sabotage schemes in U. S., Thursdays, 8:30-8:45 P. M.

WHAT PRICE VICTORY—interviews with military and defense leaders; Fridays, 8:15-8:30 P. M.

THIS IS WAR—Saturdays, 7:00-7:30 P. M. (on all four networks).

AMERICA PREFERRED—classical music series in cooperation with Treasury Department; Saturdays, 10:15-10:45 P. M.

OUR MORALE—Wednesdays, 10:45-11:00 P. M.

CAMP GRANT IN REVIEW—Army talent variety show from Camp Grant, Rockford, Ill., Thursdays, 3:30-4:00 P. M.

ON GUARD WITH THE COAST GUARD—Saturdays, 1:15-1:30 P. M.

SONGS FOR MARCHING MEN—special musical show with Morton Gould's orchestra; Fridays, 8:30-9:00 P. M.

HALLS OF MONTEZUMA—Marine Corps show from San Diego; Sundays, 5:30-6:00 P. M.

U. S. NAVAL ACADEMY BAND—Mondays, 2:30-3:00 P. M.

ARMY BAND—Saturdays, 11:30-12:00 A.M.

A radio program arranged under the auspices of the War Production Board, "Three Thirds of a Nation," is a new series on which the Hollywood Victory Committee and the Blue Network will cooperate jointly. The show will begin Wednesday, April 22d, at 10:00 P. M., originating in Hollywood.

PLAIN STATEMENT ABOUT A MONSTER

HE has broken every existing money or attendance record at the Rialto Theatre in New York!

HE has just broken an eight-year record for opening week business at the Stanton Theatre in Philadelphia!

HE now is doing a box-office business at the Woods Theatre in Chicago so sensational that nothing comparable to it has been seen in years!

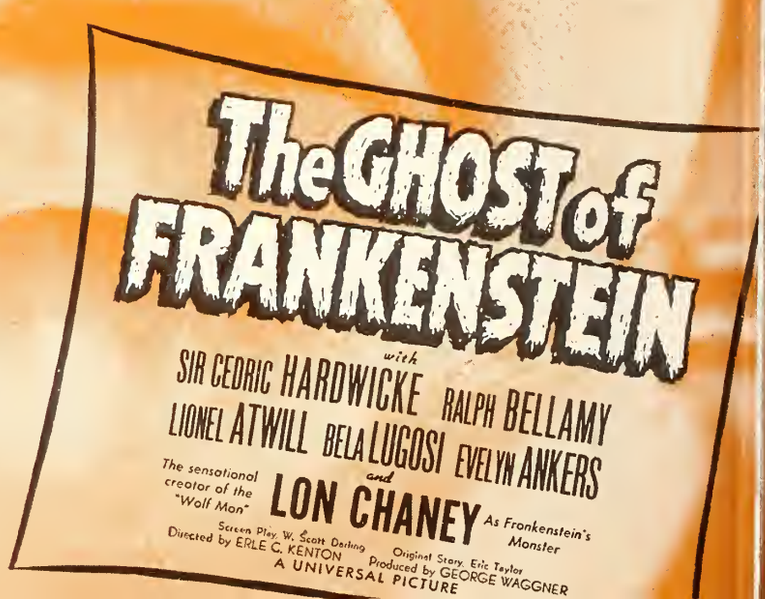
HE is doing a business at the Grand Theatre in Cincinnati that has already put him among the very top grossers in the history of that theatre!

HE is absolutely the biggest money maker for his company to play this season at the Fulton in Pittsburgh, the Strand in Hartford, the Majestic in Bridgeport, the Paramount in Denver, the Lyric in Indianapolis, the Strand in Louisville, the Mayfair in Portland, Oregon, and the Civic in Portland, Maine!

He's the MONSTER in Universal's "The GHOST of FRANKENSTEIN" of course!

It's all NEW!

DATE IT NOW!
Let him scare up that big goose-pimple money for you!



TELEVISION LEADERS SPLIT ON WAR OPERATION POLICY

FCC Withholds Decision; May Suspend Ruling to Let Broadcasts Continue

What can be done, and what should be done with television in wartime is still a question mark.

The industry's fate was exhaustively discussed in Washington last Thursday at an all day conference between members of the Federal Communications Commission and more than 50 representatives of television broadcasting and manufacturing interests. There was no unanimity of opinion.

What will be done will be decided by the commission in the near future.

The infant industry made its commercial debut on July 1, 1941. The British television industry in September 1939 was shut down for the duration by government edict. At the time it was considerably more advanced commercially, and in some technical aspects, than the U. S. industry.

The FCC listened but did not participate in the Washington discussions. Economic and technical arguments advanced by various delegates, and a questionnaire now being compiled on the status of 21 construction projects, will be examined before a final ruling is forthcoming.

Three-Point Debate

Debate at the session divided into three broad categories, advocating that the industry (1) continue as well as it can, concentrating on defense information and public education; (2) continue on a part-time, unrestricted basis; (3) call a moratorium for the duration. In general those stations with the greatest investments to date, and with the greatest air activity at present were most anxious to continue on the air.

Indications are that the Commission will end all onerous requirements, including the 15-hours-a-week-service minimum, and leave it to the broadcasters to do the best they can under the circumstances of war. This will be with a view to encouraging research during the emergency which may develop television to a point where it may prove to be the "great" post-war industry protecting against depression, as foreseen by both FCC Chairman James L. Fly and members of the industry.

The difficulties of war-time operation were canvassed at the all-day session April 9th. Some of the television representatives present indicated a desire to fold up during the emergency while others expressed the view that television service should be continued and could be continued if the commission removed all shackles.

Major argument for discontinuing service was the tremendous difficulty which is being encountered in securing such essential items as iconoscopes and cathode ray tubes and necessary materials. All of them are highly valuable in the production of military equipment.

There appeared to be no real possibility that this situation would be improved but, on the contrary, there have been indications from Washington that it will be intensified as the war program progresses. It will become necessary to curtail to increasing extent the amount of scarce materials which can be set aside for civilian use, manufacturers say.

Limited Sets a Factor

The sparse distribution of television sets is another factor in the situation, it was said. There is no hope whatever of securing national coverage until after the war. In fact, there is as yet not even staisfactory local coverage in any city where stations are operating.

Broadcasters who during past months have been cooperating in the war effort by transmitting Government defense subjects admitted it was doubtful if their work reached a sufficient number of people to make it economically worth while.

It is said that one or two broadcasters have come to the conclusion that the same message could be disseminated to the whole nation by other media with a lesser consumption of critical materials and that, from the standpoint of civilian defense, their efforts have not been very successful.

Discussions at the meeting indicated that only a minority of the companies were desirous of continuing through the war on the same basis as heretofore. Several said they were willing to go along if the requirements for minimum service were lifted, taking the position that the experience which would be gained through such broadcasting as can be done and the application of new developments in research might strengthen television to the point where it could swing into high gear as soon after the war as the manufacturers could begin production of transmitters and receiving sets.

Members of the Commission who sat through the session expressed no opinions of their own but encouraged the industry representatives to speak freely on all phases of the situation, so that the arguments might later be studied carefully and a determination made of the best way of handling the problem.

Following the conference, the FCC called on holders of 21 television construction permits for detailed information regarding the progress made in the building of their stations.

Questionnaire Sent Out

Permit holders were told it would not be necessary to make extensive reports, but that information should be furnished on the following eight points:

Per cent of completion of station construction.

Dollars expended for construction, including equipment, land, miscellaneous materials, etc.

Man hours expended on construction during the past six months.

Equipment and materials on hand and where located.

Equipment and materials necessary for completion of station and approximate cost thereof.

Personnel required for completion of station and an estimate of the number of man hours necessary.

Personnel now employed on station construction and work being done.

Date station construction can be completed.

It was generally understood by the delegates that the FCC would not ask for any large scale priorities for television.

Television representatives at the sessions were reluctant to comment on the arguments presented to the FCC or hazard any sort of guess on what the ruling would be. One New York company's spokesman pointed out, however, that it was up to the Government alone to decide what would happen to the industry during the war.

WARDENS LEARN BY TELEVISION

Noran Kersta, manager of the NBC television department, said this week that station WNBT had presented the full record of its defense training programs and air raid warden courses to the FCC. The series has recently been made compulsory for all official wardens in New York. Police Commissioner Lewis J. Valentine and Deputy Commissioner John H. Morris, coordinator of New York City defense training, have been enthusiastic in their praise of the medium for training defense workers.

Receivers have been installed by the industry in 84 precinct police stations. Basic training programs, chiefly from the studios, are broadcast four times a day, three days a week. A course for rescue squads, also transmitted four times a day, began on April 9th. A fire watching course begins April 30th.

Viewing groups are also being appointed in other communities within WNBT's 60-mile range. WRGB, the General Electric Company television outlet at Schenectady, carries the lessons for upstate volunteers. Retransmissions over the Philco Radio & Television Corporation station, WPTZ, Philadelphia, make the defense lessons available in the Philadelphia-Camden area. Both stations are linked to the NBC facilities by radio relay.

Navy to Train 40,000 In Radio, Electricity

The Navy announced Wednesday that it planned to train in privately-operated schools more than 40,000 enlisted men annually in elementary electricity, radio work and visual signalling.

Contracts have been signed with 20 schools, and one more is pending, the Navy said. All are scheduled to start classes by June 1.

THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER
Hollywood Editor

ESTEEMED EDITOR:

The Town's attitude toward the conferences terminating Sunday, in which U. S. Coordinator Lowell Mellett announced appointment of Nelson D. Poynter as his representative here and arranged for production of 26 shorts within six months, bespeaks an appreciation of fundamentals which may be taken as guarantee of efficiency in the carrying on of the work which has been described as meeting "a known need in the country's war effort."

The calling of some 40 executives into Saturday and Sunday conference with an official of the Federal Government is in itself an incident which, in other times and circumstances, would have thrown Hollywood press and professional circles into a dither of excitement.

Persons attending the conferences would have been besieged by interrogators, and a wave of speculation, in talk and in type, would have swept over the community.

Nothing of the sort has happened in this instance.

Hollywood Will Deliver

Those revelations which Coordinator Mellett chose to make have been accepted by the resident industry as appropriate and sufficient.

That the known need in the country's war effort referred to in the Coordinator's statement will be met with all the skill and vigor of which the production personnel of the industry is capable would appear a certainty.

▽

Consummation of a contract between RKO-Radio and Samuel Goldwyn under terms of which that studio will continue to distribute that producer's pictures for another year puts an end to rumorings which have persisted for many weeks.

Announcement, a few days previously, that RKO-Radio would continue to distribute the Walt Disney shorts for two years, increasing the number of them the while, ended other rumorings of similar pattern.

Effect of these transactions has been to still abruptly a variety of gossip which, although fomented in the main with intent to embarrass, has placed the studio in the position of denying each day the overnight crop of guesses, speculations and forecasts predicated upon possibilities, potentialities and whatnot.

At this point the community continues interested in the matter of when and whether Joseph I. Breen, vice president in charge of production, shall return from vacation to resume the duties now being attended to by Charles Koerner, but the rumblings and mumblings which had been whittling studio prestige have been abated.

▽

Not all of the attempts to impart timeliness to pictures, with a view to putting them into key with today's news, work out as well as planned.

Into the early portion of a picture tradeshown last week was inserted some dialogue referring to the nation's need for conserving leather, and into the ending of the picture was installed some dialogue referring to the scarcity of tires.

In between these points of insertion, the picture jumped a period of five years.

▽

Vital statistics on this area's third blackout reveal increased awareness of war and its implications.

The first blackout came after radios had reported its imminence and most people considered it as in the nature of a dress rehearsal. Some traffic accidents occurred but no fatalities were reported.

The second blackout was accompanied by cannonading and the play of searchlights, which provided excitement and also spectacle, but it came in the wee small hours of the morning and most people who didn't sleep through it figured it might be a practice workout for the anti-aircraft batteries.

The third blackout, following upon the controversy caused by the second one and after the military had stated positively that there would be no more blackouts save in event of genuine danger, came early on a night of pitch blackness and seven persons succumbed to heart attacks.

If there are any spots in the nation where the seriousness of the war is not yet fully realized, Southern California is not one of them.

▽

The production report transmitted herewith does not give effect to two activities in progress at the Metro Goldwyn Mayer studios.

In addition to the seven pictures listed as in shooting stage, cameras are grinding on footage to be substituted in "I Married An Angel" and on a virtual re-production of "Panama Hattie."

On some studio lots, that much activity would stack up as a production boom.

On the spacious acreage of the Metro-Goldwyn-Mayer plant it's just a bit of tinkering going on which attracts no particular attention.

—W. R. W.

Product Inventory Up

Product inventory, if that term may be applied to the pictures which are in editing stage, is up some to the 71 mark, which is high point for the period beginning at start of 1942. As has been customary for a year or longer, Warners lead in this bracket, having 14 films in the cutting rooms, with Paramount, as usual, in second position with 9, but tied for this position, which is unusual, by Universal with a like number.

Inasmuch as these figures are subject to sharp reductions, as blocks of five are drawn off for distribution, the high point of 71 is not freighted with significance, but it does suggest that no threat of a shortage of product impends.

The week, otherwise, breaks down like this:

STARTED

COLUMBIA
Vengeance of the West
Lone Wolf of Scotland Yard

MGM
Me and My Gal

MONOGRAM
Do Not Disturb

PARAMOUNT
Wrecking Crew
Silver Queen
Triumph Over Pain

REPUBLIC
Springtime in the Rockies

ROACH
Calaboose

20TH-FOX
Orchestra Wife

UNIVERSAL
Great Impersonation
Destination Unknown

WARNERS
Now, Voyager
George Washington Slept Here

COMPLETED

COLUMBIA
S.O.S. Iceland
Talk of the Town*

MGM
(Untitled) Gable

MONOGRAM
She's in the Army
Pierre of the Plains

PRC
Bombs Over Burma

REPUBLIC
Stardust on the Sage
Remember Pearl Harbor

20TH-FOX
Loves of Edgar Allen Poe

UNIVERSAL
Strictly in the Groove
Destiny

SHOOTING

COLUMBIA
He Kissed the Bride
He's My Old Man

GOLDWYN
Pride of the Yankees

MGM
Cairo
Tulip Time
Yank at Eton
Apache Trail
Jackass Mail
Till You Return

LOEW-LEWIN
Moon and Sixpence

PARAMOUNT
Major and Minor
Road to Morocco
Forest Rangers
Priorities of 1942

RKO-RADIO
Army Surgeon
Scattergood Survives a Murder
(Untitled) Carlson

REPUBLIC
In Old California

20TH-FOX
Through Different Eyes
Postman Didn't Ring
Magnificent Jerk
Pied Piper
Haunting We Will Go
Thunderbirds
Footlight Serenade

UNIVERSAL
Eagle Squadron
Pardon My Sarong
Danger in the Pacific
Private Buckaroo

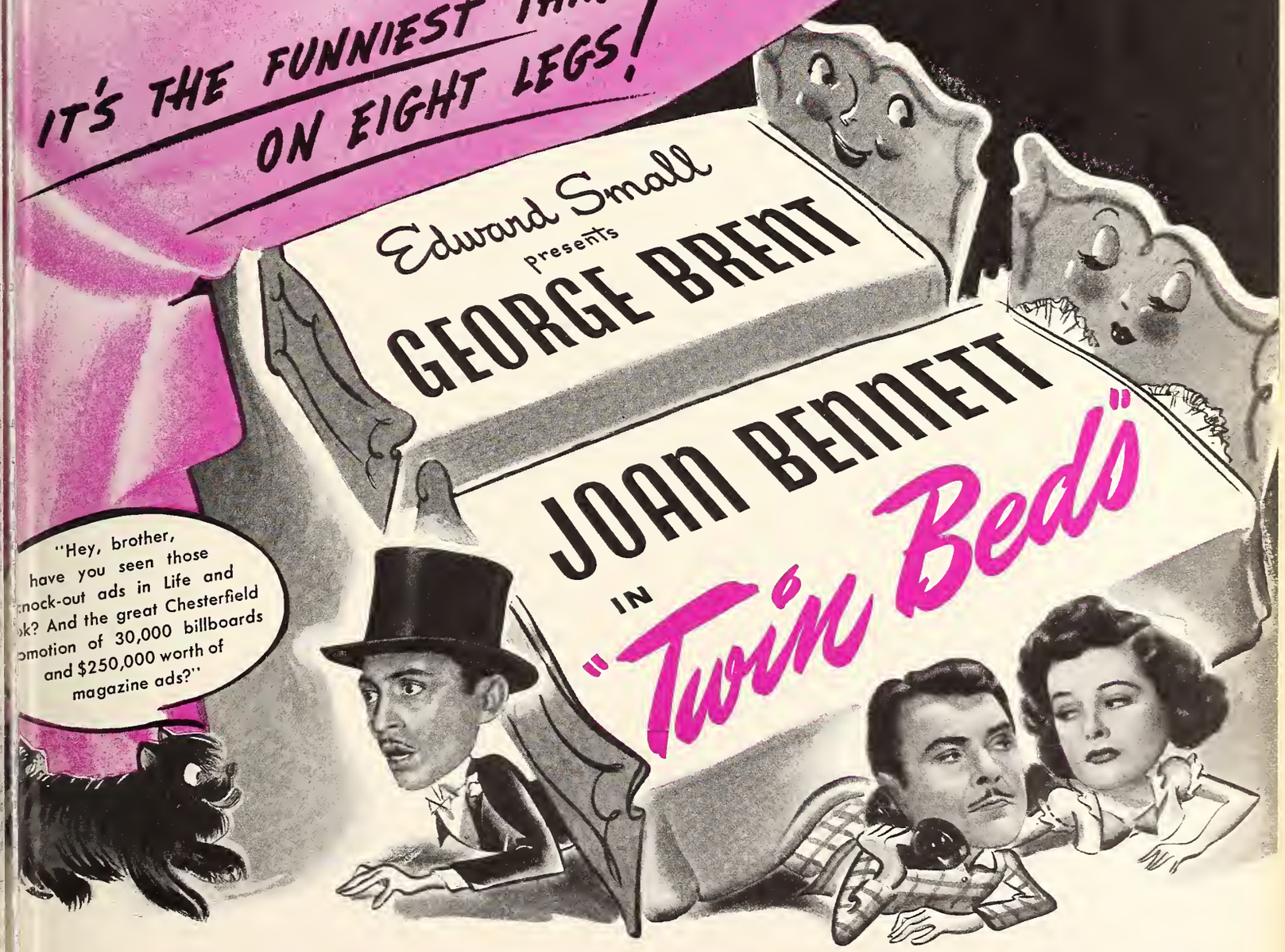
WARNERS
Hard Way
Across the Pacific
Constant Nymph
Desperate Journey

*Formerly "Three's a Crowd"

April 24th

THE CURTAIN RISES IN SCORES OF FIRST RUNS FROM COAST TO COAST ON EDWARD SMALL'S HIT MADE FROM THE MOST HILARIOUS STAGE SUCCESS EVER TO PLAY THREE SMASH SEASONS ON BROADWAY OR TO THRILL MILLIONS ON THE ROAD AND IN STOCK YEAR AFTER YEAR! PRE-RELEASE ENGAGEMENTS APRIL 16th IN IMPORTANT KEY CITIES. NOW THE LAUGHS ARE LOUDER THAN EVER BECAUSE ON THE SCREEN

IT'S THE FUNNIEST THING ON EIGHT LEGS!



with **Mischa Auer** · **Una Merkel** · **Glenda Farrell** · **Ernest Truex** · **Margaret Hamilton**

Based on the Stage Success "TWIN BEDS" by Margaret Mayo and Salisbury Field · Screenplay by Curtis Kenyon and Kenneth Earl and E. Edwin Moran · Directed by TIM WHELAN

RELEASED THRU UNITED ARTISTS

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Insignia designs for Army, Navy and Air branches of the United States and other defense forces are being drawn by the Walt Disney studios in Hollywood, in response to calls from the forces in the field.

Tanks, torpedo boats, mine sweepers, pursuit, bombing and observation planes, uniforms and other fighting equipment are carrying cartoon designs made by the same artists who draw everything from Donald Duck to the long-eared circus elephant, Dumbo, but drawn only on specification.

The first request for an insignia came from Lt. E. S. Caldwell, of Naval Operations, in Washington, who asked that a design be developed for a fleet of speed torpedo boats being commissioned for the U. S. Navy. The fleet is now known as the mosquito fleet. The studio forwarded a mosquito streaking through the water, a tar's hat on his head, a shiny torpedo held by his legs.

When word got around to other units, more requests were submitted. To Brigadier General S. B. Buckner, commander of the Alaska Defense Forces at Fort Richardson, was sent a picture of a seal balancing the letters "ADF" on his nose.

The design of a perky, pipe-smoking Scotty dog, carrying two loaded bombs, was forwarded to the Seventh Bombardment Squadron, Langley Field, Virginia.

For the newly organized 204th Coast Artillery (AA) regiment at Camp Hulen, Texas, the cartoonists worked out an angry little kitten, riding a woolen horse and carrying a toy sword.

A turtle, clubbing a snail was the Disney version of a tank fighting a tank, for the Anti-Tank Company of the 124th Infantry, Camp Blanding, Florida.

From Great Britain came a request for an Eagle insignia for the 71 Eagle Squadron of the Royal Air Force.

Other insignias include a centaurette dressed in a military nurses' uniform for the Women's Ambulance and Defense Corps of America and a sea-horse with a patch over his eye, which is the insignia for the Survivor's Club, made up of those saved from a sinking ship in this war.

Britain's H.M.S. Illustrious has a Disney design of Donald Duck on her as she rests at the bottom of the sea. Designs have been made for the U.S.S. Hornet, Pensacola, North Carolina, Howard, and other ships, for the U.S. Submarine Base at Virgin Islands, for Wheeler Field at Hawaii, for the 3rd Division, 1st Battalion at Guantanamo Bay, Cuba, and the 40th Bombardment Group at Boringnan Field and 22nd Pursuit Squad, on Ponce Air Base, both in Puerto Rica.

Disney's cartoonists have even made insignia or the California State Guard and for the Air Raid Precaution unit of New York's 'arty' Greenwich Village.

▽

If any of you Hollywood producers are looking for a chicken who can roller skate or roll over and play dead, get in touch with George Plitt, at Rehoboth Beach, Delaware; he has one.

▽

The staid and stern United States Patent Office at Washington this week issued Patent No. 2,276,372 to Gerald Courtney, of Hollywood, for "Glamour Glasses"—glasses without any glass, molded from a flat, transparent overall synthetic plastic sheet.

ARRESTED FOR BLACKOUT SLIP

Terming the action a warning to any other business firms or residents who may not be inclined to co-operate in blackouts during the air raid alerts, Recorder Oliver Hall, at Birmingham, Ala., last week fined W. L. Brandenburg, manager of the Pratt City Theatre, $50 and costs and gave him a suspended six-month jail sentence.

After a trial lasting two hours, Judge Hall said there had been evidence to show that the defendant had failed to cooperate with air raid wardens and auxiliary police in Pratt City upon their insistent demands that the theatre be blacked out completely during a recent practice blackout.

Mr. Brandenburg contended that he had made a test blackout the night before, leaving only the projector and wall brackets burning, and that no light had been visible outside the theatre. He said an appeal would be taken.

Jack Levin's pursuits are widely divergent. His main business is running down film bootleggers and bicyclers for the major distributors, a business conducted through the Copyright Protection Bureau, out of New York. Once, back in the middle 1920's, he told the distributors they were losing some $10,000,000 a year, overall, to illegal exhibitions of films by persons who hired pictures for one place and shuttled them back and forth to their other theatres, without benefit of additional rental payment. When the distributors heard about these ten million buckos a year, they hired Levin, then still under 30, grown out of the whole film-cloth from a youngster's begining in the old film-poster room of Mutual Film, in New York.

Jack Levin has been known to dabble a bit in amateur theatricals. And he more than dabbles in an organization known as the Levin Family Tree, composed of 250 Levins who meet every year to commemorate the World War I works of Miss Sophie Levin, who originally coined the slogan "Carry On," for the American Red Cross. At her deathbed, in 1930, Jack Levin accepted for Sophie Levin the 4-stripe Red Cross Medal. And then was planted what is today the Levin Family Tree of 250 Levins.

Jack Levin also wrote: "Bootlegging" (films, not liquor), "Arguments in Favor of Federal Registration" and, "Marriage, Morals and Mothballs."

▽

Dedrick's, the clothier in Hollywood, is running a local advertising campaign directed at actors going off to war, and who wish to sell, or consign their suits and coats for the duration.

There is no need, according to radio's Arthur Godfrey, for the men of the nation to join the House of David because of the announced rationing of razor blades to one a week.

He points out one razor blade can easily last a week if given the loving care of a man determined to conquer five o'clock shadow.

There are many methods for increasing the longevity of razor blades, but Aircaster Godfrey suggest a simple, gadgetless method which he vouches for:

"Take an ordinary, smooth-surfaced drinking glass," he recommends, "put your razor blade inside it and agitate it back and forth with your forefinger. The honing against the hard surface of the glass will bring the edge back to a good shaving edge."

Of course, if you're one of those hirsute toughies who takes nicks out of the best grade A steel you've got a different problem, brother.

▽

Dr. Orrin Fuller, of Twin Falls, Idaho, veteran of World War I, and now bugler for the Twin Falls State Guard unit, borrowed a bugle, the other day, to practice.

As he raised the shiny brass piece to his lips, he noticed this inscription: *"U. S. Regulation. Made in Japan."*

Bugler Fuller didn't bugle.

▽

What originally started out in that chill March of 1932, with the inauguration of the New Deal, as a handful of 'alphabet' agencies of the then new Government (NRA, for example) has, down through the years, grown to a mighty matter of some 72 departments, divisions, boards and bureaus of alphabetical nature. And in the interim numerous others were dropped.

▽

That 'S' (for Spencer) in the middle of Herbert (Paramount home office press agent) Berg's name is strictly a phony.

Some years ago, in New York, there was another Herbert Berg, also working in the motion picture business, whose extra-curricular activities interrupted the peace and quiet to which the Herbert Berg of Paramount had been accustomed. The other Herbert Berg was frequently in hot water, and his mail and certain legal documents frequently reached the Paramount Berg. The other Berg finally landed in the hoosegow. And Paramount's Herbert Berg decided right then and there that he would re-label himself Herbert Spencer Berg, selecting Spencer because at the time he was reading a book by a fellow named Spencer.

▽

Ray Billingsley, of Evansville, Indiana, lays claim to the championship of movie-going in the United States, citing his attendance of six times weekly, straight going for five full years, and compiling a full record of every film he sees, where he saw it, names of principal characters, his opinion of the picture and the price he paid to see it. He has seen 1,517 features alone in those five years, at a total cost of $229.75, barely 15 cents per picture. Titles of the longest and shortest pictures he has ever seen were both on the same bill, on Christmas Day, 1939, entitled: "The Private Lives of Elizabeth and Essex" and "Rio."

Greatest Comedians pay tribute to CHAPLIN'S "GOLD RUSH"



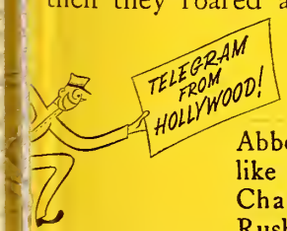
Front row, left to right: Danny Kaye, Ed Wynn, Jack Haley, Marty May, Billy de Wolfe.
Second row, left to right: Benny Baker, Hugh Herbert, Sid Marion, Bert Gordon—The Mad Russian.

One of the most exciting events of the year in show business took place this week! Charlie Chaplin in "The Gold Rush" was the feature. But the *audience* also represented a million dollars worth of entertainment.

It comprised America's top fun-makers . . . Danny Kaye, Ed Wynn, Jack Haley, Marty May, Billy de Wolfe, Benny Baker, Hugh Herbert, Sid Marion, Bert Gordon—the Mad Russian, Frank Fay, Billy Gilbert and others.

Only a Chaplin picture could bring together such a fabulous group of great comedians. They crowded into the projection room. They chuckled—they laughed—then they roared and then they cheered! When the picture was finished what a unanimous tribute these masters of laughter paid to Chaplin!

Ed Wynn said: "I sincerely believe 'The Gold Rush' is the funniest picture ever made!" Danny Kaye raved: "There are more laughs in Chaplin's 'Gold Rush' than in any three pictures combined!" Hugh Herbert exclaimed: "*All* comedians become straight men before Chaplin's genius!"



Abbott and Costello wire: "We like to be serious when praising Charlie Chaplin. 'The Gold Rush' was a happy event and its re-birth is a cause for rejoicing!"

CHARLIE CHAPLIN
in
"THE GOLD RUSH"
with MUSIC and WORDS
Written and Directed by CHARLES CHAPLIN · Released thru United Artists

Extended Run Engagement Starts Saturday April 18th at the Globe Theatre, New York City.

IN BRITISH STUDIOS

By AUBREY FLANAGAN
In London

Metro Resumes

Activities of Metro in the British production field have been *non est* for some time, but they have now been revived in some degree by the launching of "Thunder Rock" at Denham, a Charter Film which will be released by MGM in this country. The film is based upon the stage play and will be produced and directed by John and Roy Boulting, the brothers who made the highly successful "Pastor Hall." Michael Redgrave, who had the role of Charleston in the London stage version, will likewise have it in the film, with Barbara Mullen as his leading lady. Redgrave has been granted special leave from the Navy to make the film, and the Boultings have been released by the Army for a like purpose.

Redgrave has a cast built round him which includes, apart from Barbara Mullen, Lilli Palmer as Melanie; James Mason as Streeter; Finlay Currie as Joshua; Sybilla Binder as Anne Marie; Frederick Cooper as Briggs; Jean Shepheard as Millie, and Frederich Valk as Kurtz.

With John and Roy Boulting are Geoffrey Gabriel as Assistant Director; Mutz Greenbaum as Director of Photography; Jack Hildyard, in charge of Cameras; Duncan Sutherland as Art Director; Honoria Plesch as Costumes designer; Hans May doing the Music Score; J. C. Cook and Percy Dayton in charge of Sound; Cliffe Boote as Associate Editor, and Ernest Holding as Production Manager.

▽

Balcon Busy

"The Foreman Went to France" has now emerged from the cutting-rooms and at Ealing Studios and is ready for early showing. Based on a real-life incident, this Michael Balcon production has France at the time of its capitulation as a background. It is dedicated to Melbourne John, a foreman who actually went to France.

Clifford Evans plays the part of the foreman, with Tommy Trinder and Constance Cummings co-starring as a Cockney soldier and an American secretary respectively. Discovery of the film is 18-year-old Gordon Cameron Jackson, Scottish aircraft factory worker, who makes his professional acting debut as a young soldier. He comes through with a performance which has set the Ealing Studios speculating about his future—and landed him a contract.

Production has meanwhile started, this week, on Balcon's latest, tentatively titled "They Came in Khaki," which Cavalcanti is directing at Ealing.

The film features the Home Guard in a story of a Nazi paratroop attack on an English village in preparation for a full-scale invasion. Task of the invaders is to interfere with British radio location.

The cast is headed by Leslie Banks, in the role of a quiet-mannered English "squire," who turns out to be a fifth columnist; Basil Sydney as the Nazi paratroop commander; Elizabeth Allan, Marie Lohr and C. V. France.

The English countryside will be featured prominently in the picture, and the studios are arranging for the use of a typical English village. The film is based on a short story by Graham Greene, titled "The Lieutenant Died Last," published in *Collier's*.

▽

Submarine Epic

Next Gainsborough production at Shepherd's Bush, and a follow-up to "We Shall Rise Again," will be "We Dive at Dawn," a story of the British Submarine Service, by J. B. Williams, to be produced by Edward Black for G.F.D. release with Anthony Asquith directing. Eric Portman, who has recently completed his leading role in "We Shall Rise Again," will star as an English submarine commander, with John Mills as a fellow-commander.

British money maker, Arthur Askey, returns to musical comedy in his next Gainsborough production for G.F.D. release. "King Arthur Was a Gentleman," scheduled for the Spring. In this, an ambitious wartime musical, Askey will be cast as a modern knight of the Round Table, a British Tommy who thinks he has found legendary sword Excalibur. Marcel Varnel will direct, with Edward Black producing. Screen play is by Marriott Edgar and Val Guest. Arthur Askel will be teamed with American Evelyn Dall, Max Bacon, Anne Shelton and Jack Train.

Harry Watt, director of "Target for Tonight," has been assigned to direct "Commando," big-scale production for G.F.D. release, based on the exploits of Britain's commando detachments. This is scheduled for production in the early summer. Producer Edward Black, Harry Watt and J. D. Williams are currently working on the film story. As in so many other feature films, the M.O.I and the Services are providing all possible facilities.

Soviet Imports

Though not strictly a British production matter, one of the most recent activities to have enlivened British Studios is the dubbing, editing, and general re-treatment of Russian films for the British market. Something of a minor, but intensely active industry has been born and developed here since the U.S.S.R. entered the war, and Soviet films, coming here in increasing numbers, occupy the attention and labor of a newly assembled band of English technicians.

Leading figure in this new branch of studio activity is Lou Jackson, chief of Anglo American Film Corporation, under whose wing has come a monopoly of contemporary Russian pictures for the British market. The hammer and sickle share place of honor with the Union Jack and the Stars and Stripes, outside Anglo American's premises on Wardour Street. At the Rock Studios in Elstree, recently acquired by British National—production company attached to Lou Jackson' organization—a team of technicians and motion picture craftsmen are constantly at work adapting Soviet films for the British screen.

Among the films recently released by Anglo American, and most of which have scored box office hits in British picture houses, are "A Day in Soviet Russia," "Our Soviet Allies," "Russian Salad," "In the Rear of the Enemy" and "General Suvorov."

Jackson has gathered together a team of technicians including Herbert Marshall, K. Frank and E. White, who are working under the supervision of A. S. Whittaker dubbing a further succession of Soviet films.

To Be Released

Work is currently proceeding on "The Red Flier," a story of the Soviet's greatest Air Ace and his achievements, including the flight to the North Pole.

"Natasha," a drama of three Red Cross workers, filmed on the actual battle-front, and the "Magic Fish," a fairy story, will soon be publicly shown.

At Elstree, a Chinese film, "The 400 Million," has arrived, and is being prepared for early presentation.

Meanwhile, British National have acquired and now control the Rock Studios, Elstree, where for some time past their production activities have been centered. They are among the most modern and efficiently equipped in the country.

A further expansion of Anglo American is the acquisition of a controlling interest in the Strand Film Company, leading producers of documentary films in Great Britain, who have for some time been closely associated with Western Electric. Strand's shorts have been distributed recently by Anglo American, and have set new box office standards for documentaries.

▽

At Teddington Studios, Elizabeth and Leslie Hiscott, who made "The Seventh Survivor", have started on a new story tentatively called "Sabotage at Sea." The cast includes Margaretta Scott, Dave Hutchison, on leave from the Tank Corps for the main lead, and Ronnie Shiner and Wally Patch, comedy team who proved successful in "The Seventh Survivor".

Meanwhile at Elstree, Maurice Elvey has been testing a number of well-known comedians to play the title role in "Mr. Bunting Goes to War," from the novel by Robert Greenwood. Clemence Dane is responsible for the screen adaptation of this subject.

EXHIBITORS IN BRITAIN CHEER GOVERNMENT COOPERATION

Difficult Problems Can Be Solved by Cooperation and Goodwill, CEA Says

by AUBREY FLANAGAN
in London

A survey of the last year's operations by the Cinematograph Exhibitors' Association which included some of the most difficult months of the war, suggests forcibly that the exhibiting side of the industry at least is getting a square deal from the Government. During the twelve months ending December last, which formed the period under survey, numerous difficulties, obstacles and problems had to be faced, many of them legislative; with hardly an exception a solution was arrived at and made possible by a definitely cooperative attitude on the part of Whitehall.

The net conclusions to be drawn from this would seem to be that the Government is, to a great extent, amplifying its expressed contention that the motion picture industry is fulfilling a vital role in the national war effort, and that a conciliatory attitude on the part of the industry has produced a like attitude on the part of those who operate the State machine.

War Year Survey

The survey is included in the Annual Report of the CEA for the past calendar year. It presents a significant picture of the exhibiting industry working under wartime conditions, brings out in detail the particular problems and snags which the normal condition of war has brought to it.

Paramount problem facing exhibitors during the last year was probably that of supplies, not only of film supplies, which have proved a problem less acute than many expected, but supplies of manpower, of material, etc.

The question of films is hardly dealt with in any considerable form in the Report, save in reference to the Quota position and the availability of British films. There, it is clearly suggested, exhibitors are still, despite the reduction of the Quota figures, in an unsatisfactory position. Exhibitors have found it difficult to comply with the obligations of the Cinematograph Films Act because of the decline of British production on account of war conditions.

The amendment of legislation, or the institution of new legislation, would have been too much to hope for under the present circumstances and the CEA considered that the Quota reduction was a step in the right direction. Here the sympathetic administration of the Act by the Board of Trade has made it possible for exhibitors to exist under less onerous conditions than might have been had the Ministry adopted an indifferent and offhand, or a red tape, attitude.

So, too, has the Governmental attitude been of unfailing assistance in regard to the reservation of certain personnel in the industry, personnel who might otherwise have been taken, without consideration, into the armed forces. Though the calling-up of men and women has, naturally, been the prerogative of the Ministry of Labor, the Board of Trade, the department most closely associated with the industry, being in a position to speak with authority, has, state the CEA, carried its duties with a full sense of its responsibilities, not only to the Government, but no less to the industry with which it is concerned. Considerable help has been given by them in getting key men, projectionists and others, reserved, or deferred from military call-up, thus allowing British picture houses to operate under conditions as near to normal as could be.

Thetare Personnel Sufficient

The Ministry of Labor itself is tributed further by the Association for its elastic operation of machinery under which women usherettes would have been called up for national service, or service with the Forces. It has, says the exhibitor group, "done a difficult job reasonably." Had they done that job unreasonably, had they merely set out to satisfy their voracious appetite for man and womanpower, many cinemas would have found it necessary to close. Yet there is today a sufficiency of labor to enable cinemas to fulfill their function of entertaining an increasing public and so maintaining its morale.

Even in the case of the proposed Films Commission, although it was praised, buried and re-raised again within the hallowed precincts of the Board of Trade, it is the CEA belief that the sympathy and understanding of that Government department probably killed it. The exhibitor group "requires a great deal of persuasion that any useful purpose would be served by exchanging the present friendly administration in that department for the uncertainty of a Films Commission."

Having paid such homage to the sweet reasonableness of the Ministry of Labor and the Board of Trade, the CEA walks further up Whitehall, stands in vocal salute before the Ministry of Home Security and pays tribute to the Right Honorable Herbert Morrison, M.P., generally for his understanding view of the cinema and the cordiality of his relations, specifically for the gesture taken last October under which the Government blessing was given to a curfew not later than 10 p. m.

Report on Government Films

In no particular instance has the collaborative spirit been of greater benefit to the war machine than in that of the exhibitors' relations with the Ministry of Information. Despite minor impedances, there is a spirit of give and take in the relations of the two, otherwise could the five-minute propaganda shorts, put out by the Ministry and shown gratuitously by the British exhibitor, have reached an audience of twenty-four millions weekly, as opposed to twenty millions in the previous year?

Says the Report: "Among the Government departments the Ministry of Information come nearest to the position of an artistic temperament, and the occasional breezes that failed to interrupt the cordiality of relations have revealed Mr. Brendan Bracken . . . as liking and appreciating the cinema . . . your Council is also grateful for other assistance in his actions with many problems."

Though the KRS have adopted a strictly non-compromise attitude to the War Office over the Film Committee formed by the Department of Army Cinematography, the exhibitor attitude has been the reverse and, as a result, cinemas throughout the country have been placed at the disposal of the War Office, when they are closed to the public for training films for the Forces, Home Guard and Civil Defense.

Obstacles Overcome

There have been minor problems facing the war-girt exhibitor during the past year, such problems as that which arose when retailers of coal, in many cases, classified cinemas as "households" and limited them to a ton of coal each week; the problem of transport, with cinemas, to some extent, affected by late busses being cut down owing to fuel shortage; the problem of war insurance against war damage; the requisitioning of premises by military authorities; the compulsion upon all workers to serve as nocturnal fire watchers in the areas where they are employed. Most of these have been circumvented in one way or another, mainly by the maintenance of friendly relations with the authorities.

ENTERTAINMENT TAX DOUBLED IN BRITAIN

Chancellor of the Exchequer Kingsley Wood announced in the House of Commons in London, Tuesday, that Britain's amusement tax on all grades and all types of entertainment would be doubled. British exhibitors were of the opinion that the new tax would not affect seats costing under sevenpence. Theatremen also believed that, whereas the increased tax superficially suggested increased admissions, it would operate principally in increasing the number of cheaper seats.

Chancellor Wood said that 90 per cent of all entertainment duties came from motion picture theatres and that 90 per cent of that revenue accrued from admissions under one shilling sixpence. Annual attendance at film houses in England is estimated at 1,400,000,000.

The new entertainment tax was expected to be the subject of discussion Wednesday at the meeting of the CEA general council.

157 Theatres Sue ASCAP in Anti-Trust Action

Charge Monopoly, Seek $606,784 Damages, $50,000 for Counsel Fees

The right of the American Society of Composers, Authors and Publishers to fix license fees for the performance of music synchronized with films and to "otherwise unreasonably restrain the usage of a substantial portion of the motion picture films passing in interstate commerce" was challenged last week in an anti-trust suit for an injunction and $606,784 triple damages filed in the U. S. District Court by 157 theatre companies operating 235 independent theatres.

Named defendants were ASCAP, its 24 directors, 19 specific music publishing members of ASCAP, and all other members of the association, approximately 1,400 in number, "expressly included in the complaint as co-conspirators." In addition to the injunction and triple damages, the 164 page complaint asked for an adjudication that ASCAP is a monopoly in restraint of trade and for an allowance of $50,000 for Weisman, Celler, Quinn, Allan & Spett, counsel for the plaintiffs.

The complaint points out that the members of ASCAP have composed 75 per cent of all of the copyrighted musical compositions extant and "practically 100 per cent" of all music in the public favor and demand. For the right to use this music in film, it states, all major film companies have paid to ASCAP "many millions of dollars." Despite this authorization, the complaint adds, and although ASCAP knows that films are produced only for licensing to motion picture houses and not for direct sale to the public, exhibitors are required to take out a license with ASCAP.

'Exhorbitant' Terms Charged

Because ASCAP music is included in almost every film, plaintiffs assert, the exhibitor has no choice but to obtain a license from the defendant. The alleged monopoly has forced exhibitors to meet ASCAP's "exhorbitant" terms, the complaint alleges, with the defendant refusing to grant anything but a blanket license for all its music.

As evidence of their claim that the defendant's terms are arbitrary and unreasonable, the complaint states that no exhibitor "has used or is able to use in any one year more than approximately 2,500 musical compositions controlled by ASCAP, but for the privilege of using and performing these 2,500 musical compositions each theatre exhibitor has been required and compelled by ASCAP to purchase the performing rights to in excess of 25,000 musical compositions controlled by the defendant."

To maintain its comprehensive and nation-wide system of licensing all motion picture houses, ASCAP employs "investigators, agents, representatives and spies" throughout the United States to report upon infractions and infringements of its compositions, the complaint alleges. The complaint lists 13 alleged acts of conspiracy among all defendants to perpetuate the claimed monopoly, three of which acts are directed against exhibitors.

Exhibitors are refused the right to acquire licenses from individual ASCAP members, it is claimed. Other acts charged are that exhibitors must buy general licenses upon arbitrarily fixed terms and that the surveillance system set up by the association has enabled it to prevent competition between ASCAP members and non-members.

Cited also as conspiratorial and directed towards restraint of trade is the actual creation of ASCAP, its rule by a self perpetuating board of directors, its restrictions upon membership, its pooling of compositions and the complete control by the association over the public performance of all compositions written by members. The complaint also takes umbrage at the alleged refusal of ASCAP to furnish to licensees lists of musical composition controlled by the association.

Allege 'Threats and Coercion'

In demanding the return of all fees in triple the amount paid by each plaintiff since 1929, alleged starting date of the conspiracy, the complaint asserts that none of the suing exhibitors would have entered into contracts with ASCAP had it not been for the latter's "dominating position," its "threats and coercion" and its "activities."

Most of the plaintiffs are members of the Independent Theatre Owners Association, attorneys for the plaintiffs said after filing of the suit. Several large metropolitan circuits have joined in the suit including the Brandt and Randforce circuits. Theatres in New York City owned by complainants total 165 in number, while 11 are located in upstate New York, 15 in Long Island, 39 in New Jersey, 2 in Pennsylvania, and one each in Connecticut, Massachusetts and Washington, D. C. Damages range from $232,982 sought by Randforce Amusement Corp. to $34.80 sought by the Ritz-Berk Theatre Corp.

Publishers Named in Suit

Sued along with ASCAP are the following music publishing houses: Shapiro, Bernstein & Co., Inc., Irving Berlin, Inc., Bregman, Vocco & Conn, Inc., Chappell & Co., Inc., T. B. Harms Company, J. Fischer & Bros., Carl Fischer, Inc., Mills Music, Inc., Words and Music, Inc., Robbins Music Corporation, Leo Feist, Inc., Miller Music, Inc., G. Shirmer, Inc., Boston Music Company, Willis Music Company, Harms, Inc., M. Whitmark & Sons, Remick Music Corporation and Harry Von Tilzer Music Publishing Co.

In commenting on the anti-trust action, ASCAP officials in New York indicated last Friday that the Society would welcome an arrangement whereby clearance at the source, involving a single payment for music, recording and performance fees, could be put into effect in the industry. Official declaration on the action by ASCAP, however, was reserved, pending a study of the complaint and formal service on defendants.

Plan Another 'Icecapades'

Republic plans to make "Icecapades of 1943" as a follow-up to the first "Icecapades" film.

Government to Supplement its Schine Replies

Two of the Government's answers to defendants' interrogatories in the Buffalo suit against the Schine circuit, United Artists, Columbia, and Universal, are not specific enough, Federal Judge John Knight ruled Friday, April 10th. Seven were deemed sufficient. The ruling was made on defense motions to strike out certain allegations in the Government's complaint.

Referring to defendants' criticism of the Government's alleged inconclusiveness regarding witnesses to be called, Judge Knight said:

"While it seems improbable that all the witnesses named will be called to testify, it is not seen how the court can be of any further aid to the defendants in this connection. It is believed the Government should advise the defendant of any witnesses who probably will not be called, in order that the efforts of all may be conserved."

Schad Hearing May 18th

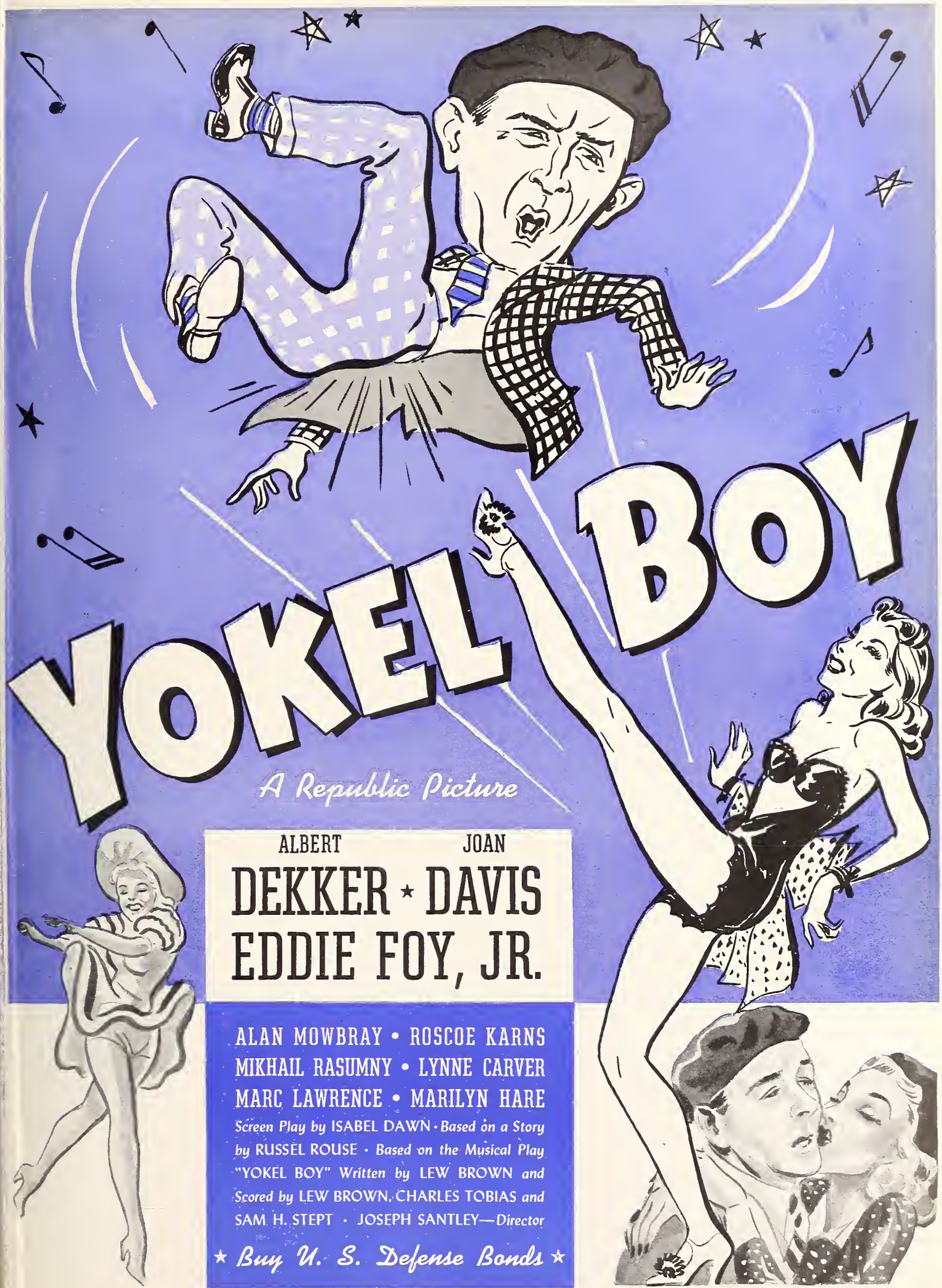
Arguments on a motion to dismiss the anti-trust suit of Harry J. Schad, Reading, Pa., exhibitor, against 20th Century-Fox, Warner Brothers, Warner theatres and the Wilmer and Vincent theatre circuit, will be heard May 18 before Judge J. Cullen Ganey in the U. S. District Court in Philadelphia. Following the completion of the plaintiff's testimony April 8th at the final hearing on the action seeking triple damages of $750,000, a motion to dismiss the action was entered by Bernard G. Segal, attorney for 20th Century-Fox. Similar motions to dismiss were also entered by Morris Wolf, counsel for Warners, and Charles H. Weidner, representing the Wilmer & Vincent circuit.

While State Senator Harry Shapiro and Bill Rudenko, attorneys for Mr. Schad, asked for an immediate decision on the motion, Judge Ganey frankly admitted that he was not well versed in the motion picture industry and its distribution ramifications, and asked that both sides submit briefs on the motion by May 8.

Should Judge Ganey refuse the motion, the final hearing will continue on May 18. Defense attorneys asked that the judge reserve that entire week for the case to present their testimony. The testimony for the plaintiffs was concluded on Wednesday with Frank L. McNamee, former RKO branch manager in Philadelphia and now associated with the Jay Emanuel theatres, who occupied the witness stand since Monday; Mr. Schad, Leonard Stallman, manager of Schad's Astor Theatre in Reading, and Lester Krieger, former chief film buyer for the Warner theatres.

The suit charges conspiracy on the part of the defendants in selling away the 50 per cent franchise for Fox product held by the Astor Theatre, when it was operated on a lease by the Warner circuit, to Wilmer & Vincent's Embassy and State theatres, which already had the other 50 per cent franchise. Schad's Astor Theatre is operated on a pooling deal with Jay Emanuel. However, Mr. Emanuel is not a party to the action, the conspiracy alleged to have taken place in November, 1940, when the house was still operated by Warners, and at which time the circuit was notified that the lease expiring the following April would not be renewed.

The only other anti-trust suit against Warners in the area still to be heard is that of Milton Rogasner, operator of the Iris Theatre, Philadelphia. Although it had been reported settled, the action still remains on the records.


YOKEL BOY
A Republic Picture
ALBERT DEKKER ★ JOAN DAVIS
EDDIE FOY, JR.
ALAN MOWBRAY • ROSCOE KARNS
MIKHAIL RASUMNY • LYNNE CARVER
MARC LAWRENCE • MARILYN HARE
Screen Play by ISABEL DAWN · Based on a Story by RUSSEL ROUSE · Based on the Musical Play "YOKEL BOY" Written by LEW BROWN and Scored by LEW BROWN, CHARLES TOBIAS and SAM H. STEPT · JOSEPH SANTLEY—Director
★ Buy U. S. Defense Bonds ★

HOLLYWOOD STARS HEED USO CALL FOR MORE VOLUNTEERS

New Camp Show Schedule Arranged after New York Meetings Settle Problems

Hollywood, though its Victory Commitee and the USO-Camp Shows' West Coast talent pool, will play a more important role this summer in the matter of entertainment fare for servicemen, it was indicated in New York this week following discussions between Kenneth Thomson, chairman of the Hollywood Victory Committee; Charles K. Feldman, director of the West Coast talent pool for Camp Shows; Abe Lastfogel, Coordinator of the Amusement Industries' War Effort, and executives of USO.

Mr. Lastfogel and Harry Delmar, general production manager of USO-Camp Shows, in discussing plans for the forthcoming Summer shows, denied that a serious rift had occurred this winter between the New York office and the Hollywood groups, although both declared that "everything had been straightened out" and that Mr. Thomson, who has been in the East for one week, and Mr. Feldman, who has been in New York for six weeks, have a "greater understanding" of Camp Shows' problems and are now prepared to "cooperate" more effectively as a result of their studies and mutual airing of talent and other production difficulties.

Dissatisfied With Methods

Recent reports in New York pointed to a dissatisfaction on the part of the Hollywood group in the procedure and general handling of camp shows by the theatrical division of the national recreational organization. It was said that Hollywood believed the screen stars were the principal attraction of entertainments for servicemen and since so many individuals of the screen capital were making possible the success of the productions, a greater share of "glory," and more control and responsibility were desired.

Contrariwise, according to the reports, USO-Camp Shows believed that the basic success of their entertainment fare was paid talent, and not the one-time appearance of Hollywood screen personalities; that paid actors, actresses, comedians, acrobats, dancers, musicians, singers, magicians and others were the core of the camp show; that the show circuits had to be controlled and managed much the same as any other theatrical unit, even though full acknowledgement and appreciation was given to the Hollywood stars who contributed of their time and talent towards making the shows successful.

That differences between the two factions were finally amicably settled, was intimated this week in New York, when Mr. Lastfogel and Mr. Delmar discussed plans for the summer productions, meanwhile pointing out that both Mr. Feldman and Mr. Thomson had given "invaluable aid" to USO-Camp Show executives.

Mr. Delmar announced that 16 shows were in preparation for the summer. He also reported that the Hollywood Victory Committee and the talent pool would handle one unit from the West Coast which would run 24 weeks, with six Hollywood stars each scheduled to tour for four weeks. Originally, it was intended that Mark Sandrich would handle this unit, but as he is occupied at present with plans for the Hollywood Victory Caravan for the Army and Navy Relief, it was indicated by Mr. Lastfogel that probably Marco of Fanchon & Marco would be in charge of the production.

According to Mr. Delmar, the 16 USO-Camp Show units prepared in the East, will run from May until October and are expected to reach approximately 11,000,000 servicemen, including "repeaters." United Service Organization has budgeted $4,000,000 for Camp Shows, of the $32,000,000 it is planning to raise through the 1942 war fund. Last year, Camp Shows spent $1,800,000, entertained 2,700,000 servicemen, employed 687 actors, stagehands, musicians and other theatrical persons, at a production cost of five cents per soldier. This year, because of increased expenses, the costs will rise to 20 cents per man, it was learned.

$6,700 Weekly Expenses

An estimated budget for 1942 production expenses are as follows: $3,000 per week for performers; 4 musicians at $75 each, $300 weekly; one manager, $90; 1 advance man, $100; baggage haul and other expenditures incidental to production, $100 weekly, totaling $4,950 a week for the larger productions, and $1,750 estimated costs for the smaller units, those which are produced in the eight General Motors "caravan" trucks used last year.

Of the 16 shows, Mr. Delmar reports that two carnival shows are planned; five musical revues; one name band show; two vaudeville revues; 1 magician show with music; possibly a minstrel show and an all-girl unit with a personality orchestra.

The larger, more elaborate productions are scheduled to play outdoors in those camps and bases where specially constructed platforms and stages have been erected. In the smaller posts, the shows will be performed on the caravan trucks. Special scenery and costumes are being provided for the outdoor productions, most of which will be performed during daylight hours.

No Censorship Needed

Mr. Delmar pointed out that servicemen prefer the vaudeville-revue type of show, with plenty of comedy, music, chorus girls and dancers. He reported that this year, the Hollywood Victory Committee appointed a special committee to write material for screen stars to use when appearing before the servicemen. In the opinion of Camp Shows' officials, the boys like to see their favorite screen stars, but expect more than "I'm glad to be here," from them.

According to Mr. Delmar, Army and Navy morale officers, for the most part, particularly those who cooperate closely with USO-Camp Shows, have little need of "censoring material. We do that here," he said. "The boys want good, clean fun, and we see that they get it."

27 Screen Stars in 140 Camp Shows this Year

Since January 20th of this year, 27 Hollywood stars and players have appeared in a total of 140 Army camps and Navy bases, touring with USO Camp Show units. The schedule of their appearances is as follows:

Mickey Rooney (with Clyde Lucas and his orchestra), 1 camp, January 27-28-29; Al Jolson, 11 camps, January 26–February 7; Ray Bolger with "Thumbs Up", 1 camp, February 2; Judy Garland and David Rose, 5 camps, January 21–30; Ann Miller with "Happy, Go Lucky", 3 camps, January 29–February 11; Joe E. Brown and Linda Darnell with "Sunshine Revue", 6 camps, January 26–February 7; Linda Darnell and Reginald Gardner, 4 camps, February 9–13; Reginald Gardner with unit alone, 3 camps, February 14–23; Constance Moore with "Sunkist Revue", 8, February 10–23; Ritz Brothers with "Follow the Crowd", 3, February 16–28; Charles Butterworth with "Flying High", 11, February 16–28; Rosalind Russell with "Funzafire", 5, February 10–24; Deanna Durbin with "Razzle Dazzle", 6, February 9–23; Jackie Cooper and Phyllis Brooks with "Ada Leonard and her All-American Girl Revue", 4, February 5–18; Jackie Cooper, extended stay with unit, 2, February 19–25.

Also Adolphe Menjou with "Out of the Frying Pan", 3, February 18–28; Chester Morris with "Broadway Brevities", 12, February 23–March 5; Ann Rutherford with "Razzle Dazzle", 6, February 26–March 11; Harpo Marx, 8, March 9–16; Martha Raye and Condos Brothers, 5, March 23–April 12; Mischa Auer with "Thumbs Up", 3, March 30–April 7; Patricia Morison with "Happy, Go Lucky", 3, April 3–14; Ann Sheridan with "Funzafire", 3, March 23–31, and Maxie Rosenbloom with "Funzafire", 8, April 1–17.

'MOVEOVER PART OF RUN' AS APPEAL BOARD DENIES PLEA

Oakland Theatre Loses Cut; Dismiss Skouras Action; Wins in Minnesota

Moveovers from one first run theatre to another, when there is no intervening interval of time, may be considered as a single run, the Appeal Board of the motion picture arbitration system ruled this week in its 21st decision.

It reversed the findings of a San Francisco arbitrator, Donovan O. Peters, who, in the city's fourth case had ruled that when a first run is split between two theatres the playing time at each should be considered separately. The "supreme court" of arbitration in so doing set aside the reduction of clearance granted the Piedmont theatre, in Oakland, Calif., and ruled that the clearance of other run theatres in the Oakland area over it was reasonable.

Inasmuch as the clearances of all subsequent run theatres in Oakland are based on the termination of the moveover exhibition, and inasmuch as there is no interval between the two parts of the first run booking, the Board ruled that there was no discrimination against Gerald Hardy, operator of the Piedmont. His complaint was San Francisco's fourth.

In dismissing the complaint the Appeal Board scored the Piedmont for failure to take advantage of earliest availability on pictures. They also found that the theatre was not entitled by reason of potential revenue to producers, or by size or character of operation, to an earlier run.

All five consenting distributors were named in the complaint, filed last September. West Coast Theatres, Inc., of Northern California, Transbay Theatres, Inc., Solano Theatre Corporation, Alameda County Theatres and Oakland-Berkeley Theatres, Inc., intervened. West Coast Theatres, Solano Theatre Corp. and 20th Century-Fox appealed the award by Mr. Peters. The Appeal Board decision assessed costs equally against all parties.

Cites Moreover Policy

Discussing the practice by Fox West Coast of moving first run pictures from its Oakland or Paramount theatres to the Orpheum the Appeal Board found that such moveovers were long established, involved the same admissions and did not ordinarily last more than seven days at the Orpheum.

"So long as the run is continuous, without any interval of time intervening between exhibitions at the two theatres, and the two theatres are first run theatres under the same management and both charge first run prices we can see no valid reason why the consecutive exhibitions should not be considered as one continuous first run for the purpose of establishing the clearances of the first run theatres over subsequent run theatres. If by reason of the move-over the playing time of a subsequent run theatre should be unreasonably delayed a reduction of clearance could be granted," the three appeal judges wrote.

The board spoke favorably of the Oakland system of computing availability at a specified number of days after the end of first run. Thus a subsequent run theatre "does not have to wait until a prior run theatre plays before he can book, and if a prior run theatre fails to play on or near its availability it may well lose the advantage of its prior run," they remarked.

The Appeal Board rejected the Piedmont's contention that it was entitled under section VIII of the consent decree to a reduction to 21 days from its present 60-day clearance behind first run. The board found that only ten of 50 subsequent run houses in the area enjoyed better clearance than the Piedmont.

"Considering the high character of the first run theatres, their fine type of entertainment, the large sums of money invested and their cost of operation, we do not think that the clearances which they have over these ten subsequent run theatres is unreasonable," the board wrote.

Three of the ten theatres, the Grand Lake, Senator and Chimes are competitive with the Piedmont, they found. But the latter, "while suitable for the needs of its immediate neighborhood has no outstanding characteristics which would entitle it to preferential treatment." The board cited evidence that the Piedmont pays the least to distributors of seven theatres in the area having a similar 60-day clearance.

New York Circuit Loses

Metropolitan Playhouses, Inc., a Skouras circuit subsidiary, operator of the Ogden theatre, Ogden Ave. and 171st Street, the Bronx, lost the 21st New York arbitration complaint on Monday when Lionel S. Popkin, arbitrator, dismissed their clearance demand against Paramount, Loew's, Inc., and the Mt. Eden theatre, operated by J. J. Theatres, Inc., headed by Julius Joelson. The Ogden asserted that the Mt. Eden's seven day margin was unreasonable. Mr. Popkin assessed costs against the complainant.

The theatres, located approximately three-quarters of a mile apart, were deemed in substantial competition by the arbitrator. He cited historical factors in support of the existing seven-day margin and found that the revenue to distributors from the Mt. Eden was substantially above that from the Skouras affiliate.

"The uncontradicted evidence shows that seven days clearance in the City of New York is reasonable." The arbitrator found that in New York contracts, when a specific clearance is not specified, at least seven days is usually intended. He did not pass on a contention by the intervenor that there can be no arbitrable dispute between an exhibitor and a distributor who never had any contractual relationship.

Minneapolis

After more than a year of arbitration David Ratner, operator of the White Bear Theatre, White Bear Lake, Minn., on April 6th won a decision ordering 20th Century-Fox to grant him some run under the terms of section VI of the decree. The case, reported on March 15, 1941, had been repeatedly postponed at complainant's request. During the interim MGM settled, and RKO was dismissed. The award also dismissed Warner Brothers.

"Taken as a whole the record discloses a refusal by 20th Century to license to the complainant on any run on the grounds of its own business judgment and the fact that it already has a customer in White Bear Lake, Minn., with whom its business relations are satisfactory" (the Avalon theatre, operated by the intervenor, State Theatre Corp.), Arnold A. Karlins, arbitrator, found.

Reopening Possible

To hold that a distributor could refuse to license to another theatre merely because it has satisfactory business relations with another theatre in the small town would defeat the purpose of section VI and the decree, Mr. Karlin said. He also held that the defendant, 20th-Fox, had not offered evidence to prove that its total revenue would be affected by granting a run to the White Bear. He pointed out that if such proves the case the company may reopen the proceeding.

Loew's was exempted from the costs, RKO assessed costs proportionate to the time in which it participated in the hearings, and the balance divided among all parties.

Lewen Pizor, operator of the Tioga theatre has appealed the decision of William T. Wiedersheim, arbitrator of his clearance action against Paramount. Mr. Pizor says clearance was insufficiently reduced. It is the 15th Philadelphia case.

Withdrawal of Philadelphia's 17th case, clearance demand by J. Engle, operator of the Plains theatre, Plains, Pa., against MGM, Paramount and Warners was reported on Wednesday.

St. Louis

The clearance complaint for the Rialto Theatre filed by the Olga Theatre Corporation, of Hannibal, Mo., against 20th-Fox, Warner Brothers and Paramount was settled by stipulation at a hearing last week. Arbitrator William B. Jones agreed to enter the stipulation as his award. It was the seventh St. Louis case.

The complainant had sought definite booking dates from the three distributors, claiming he had been forced to play some of their films as long as two years after national release. Ben Tepper, attorney for the complainant, said the three companies agreed to make available products to the Rialto 185 days after national release and a satisfactory clearance arrangement involving the competitive Price Theatre Corporation was agreed upon.

The fourth clearance complaint and the ninth in the St. Louis office was filed last week by Adolph Rosecan, owner of the Princess Theatre in South St. Louis. Mr. Tepper, who prepared this petition also, said the the complaint, against Warners, Paramount, RKO and Fox, paralleled that of Victor Thein, owner of the Palm theatre in St. Louis, who won an appeal recently.

Named as interested parties in Mr. Rosecan's complaint are the two biggest chains in the city, the St. Louis Amusement Company-Fanchon & Marco, operators of the Gravois, and the Wehrenberg-Kaimann Circuit, owners of the Cinderella. Mr. Rosecan complains that the present clearance the two theatres have over his house is unreasonable and indefinite. He asserts his contract with the four companies provides a wait of 14 days after the Cinderella and Gravois have both played pictures. Sometimes this means a wait of six months, he declared.

Hearing on Case No. 8, the third some run action filed by Louis M. Sosna, for his Sosna theatre, Mexico, Mo., ended in St. Louis Tuesday after two days of testimony. RKO, Warners, 20th-Fox and Paramount were named in the complaint, filed after Mr. Sosna won an

(Continued on following page)

Appeal Board Rules on 'Moveover' Runs

(*Continued from preceding page*)

Appeal Board reversal directing MGM to sell him product in accord with section VI.

Witnesses at the hearing differed sharply on the question of admission prices. Mr. Sosna told Ethan A. H. Shepley, arbitrator, that the defendants offered product only on unfair and unreasonable terms, and that as a third run house in a town of 8,000 population nickel admissions were all the traffic would bear. St. Louis branch managers, Ben Reingold, 20th-Fox, Maurice Schweitzer, Paramount, Ray Nolan, RKO, and Hall Walsh of Warners said they would sell to the Sosna if Mr. Sosna agreed to raise prices to 10 and 15 cents.

Chicago

First hearings of the Wheaton Theatre, Wheaton, Ill., clearance case, No. 13, against the consenting companies were held last week. The case was continued until April 15th by agreement of the parties. Thomas Valos, operating the Wheaton theatre, seeks a reduction of clearance over the Arcada Theatre, St. Charles, Ill., 11 miles distant.

Defendants opened argument with a move to dismiss on the ground two different release zones were involved in the case. Arthur Goldberg, representing Paramount and Balaban & Katz, intervenor, asserted that the case was a borderline situation. Wheaton, he explained, is governed by the Chicago system of clearance and release, and plays nine weeks following the conclusion of the Loop first run, while St. Charles is in the country release zone, and plays 14 days after Aurora, Ill.

To move Wheaton up to the same position now enjoyed by St. Charles would mean advancing it by several weeks over other theatres in the territory and would probably result in numerous other clearance complaints. He asked that the case be dismissed.

Thomas C. McConnell, arbitrator of the case, is sitting in on his third arbitration board case.

The Oriental Theatre case, No. 6, has again been postponed from April 14th to May 5, by agreement of the parties. While neither side would make a statement it was reported that a settlement is being worked out.

The Freeport Theatre, Freeport, Ill., case, No. 15, has been postponed until April 21st because of previous commitments by the complainant's counsel.

The AAA this week appointed Richard A. Stith, an attorney, as clerk of the Cincinnati tribunal. He succeeds J. Vincent Aug, who resigned to enter private law practice.

Leo Pillot of Columbia Enlists in Army

Leo Pillot, exploitation representative of Columbia Pictures, who resigned last week to enlist in the Army, was given a farewell luncheon by his co-workers in the organization.

Seventeen years in the motion picture industry, Mr. Pillot has been associated in an advertising, publicity and exploitation capacity with many of the major companies.

Evans with War Department

Edward Evans of RKO Pathe News, New York, has left for Washington to begin service with the public relations bureau of the War Department.

Lou Smith Resigns

Lou Smith, head of the Columbia studio publicity department, resigned this week. Lance Heath, his assistant, will be acting department head.



20TH TAKES AMERICA'S NO. 1 RED-HEAD AND SETS HER TO MUSIC!



And what music! A hit parade of 10 of the greatest tunes in the history of Tin Pan Alley!

20th CENTURY FOX

Publicists Guild Sees Closed Shop Pact Near

Classification of Employees Begun by Companies to Fix Wage Scale Increases

The Screen Publicists Guild and major distributors may shortly disclose completion of negotiations on the long sought closed shop contract for that union, covering advertising and publicity workers in the New York home offices.

Classification of employees was under way this week, separately by each company, as a basis for wage scale. It is reported the contract embodies annual wage increases, according to classifications.

Warners is the only distributor not in the negotiations but executives of that company are expected to confer with union leaders after present talks are ended.

Meanwhile, as the CIO's Screen Office and Professional Employees Guild marks additional gains among New York home office clerical workers, Phillip Murray, CIO national president, and Lewis Merroll, president of the United Office and Professional Workers of America, were reported conferring. Their conclusions were undisclosed, but it was said the talks were dictated by the advance of the Office Guild, an affiliate of United; an advance which represents the CIO's first substantial foothold in an industry heretofore exclusively dominated by the American Federation of Labor.

The RKO chapter of the Guild this week was protesting the discharge of Erich Meyerhoff, "a known and active member," charging the company "can offer no valid reasons for its action," and that the discharge was of a "discriminatory" nature.

The union resolved its executive board should "take all measures necessary," and that the union would ask aid from the parent union, and from the CIO.

Copies of the resolution were sent George Schaefer, RKO president.

The union Wednesday moved from 44th Street, New York City, to 1560 Broadway, and said the larger quarters were necessary because of the "tremendous growth in membership."

The union won the right, Monday, to represent the clerical workers of Twentieth Century-Fox and Movietone News, in a decision by the National Labor Relations Board, Washington. Elections at those offices were won March 30th.

Negotiations for a collective bargaining contract will begin shortly at those organizations, and at Loew's, the union said. Conferences for such a contract are currently under way at Columbia.

In New York, also, the Warner Brothers Associated Office Employees of Greater New York, thus far independent, has filed a petition with the NLRB, alleging the company has refused to negotiate with it, despite the union's victory in an election under the NLRB.

Suit to recover $200,000, representing a one year 10 per cent wage cut for projectionists in the Loew's metropolitan houses was filed last week in New York supreme court by Local 306, motion picture operators union against Marcus Loew Booking Agency. At the same time, the local asked the court to require officials of the defendant to submit to an examination before trial.

The complaint charges the agency with violating an agreement for a restoration of the wage cut for the period of September, 1933, to September, 1934, unless conditions made it impossible, in which event five per cent was to be restored. This agreement followed a voluntary acceptance of a reduction by the union from March 7th, 1932, until September 1st, 1933, the complaint states. The agency refused to negotiate for restoration of the wage scale, the plaintiff asserts, and breached its agreement by adhering to the lowered scale of pay.

In St. Louis the National Labor Relations Board office Thursday heard the petition of the AFL Bookkeepers, Stenographers and Accountants Union, that it be designated collective bargaining agent for clerical workers in the Columbia, RKO, Paramount, Republic, Monogram and United Artists exchanges.

The Seattle exchangeworkers' union, Local B-71, last week won wage increases from eight to 16 per cent, retroactive to December 1st. The new wages range from $23 to $40 per week.

There are 70 members in the local, which has lost some men to adjacent defense industries.

Local 273, New Haven projectionists, will meet Monday night, at Trades Council Hall, with Anthony Basilicato in the chair. A delegate will be elected to the national IATSE convention in Columbus, Ohio, June. Local 74, stage hands, will meet April 26th at Trades Council Hall, with John O'Connell conducting.

Local 171, Pittsburgh projectionists, will be restored to local autonomy within 60 days and elect its own officers, it was announced by President Richard Walsh and Secretary-treasurer Louis Kruose, of the IATSE, following a general membership meeting in the William Penn Hotel, Pittsburgh. Business agent Lawrence J. Katz, who has reigned for seven years over 171 as the direct representative of the international, will remain in charge until the local election, and then will be transferred. More than 200 of the 300 members attended the union's meeting last week. Adoption of a constitution and nomination of officers is scheduled for April 24th, with election two weeks later. The international assumed charge of the local in 1934, during a campaign for a contract with independent theatre owners, when several bombings punctuated the drive for an agreement. Clyde A. Weston preceded Katz as international representative. Mr. Katz has been active in the Central Labor Union.

UNORGANIZED; BUT THEY GET RAISE

Salaries of all non-union employees have been raised 15 per cent by the Oriental, large independent Chicago Loop area theatre. Thirty-five are affected. They comprise cashiers, ushers, doormen, assistant managers, maids, others. The move is considered unusual, not only because the employees are not organized, but also because of the time of year.

Further Increase Of Canadian Tax Seen

Canadian theatres may face a substantial increase in the present federal amusement tax of 20 per cent on gross admissions when J. L. Ilsley, minister of national revenue, submits his annual budget for the coming fiscal year.

There are intimations that the new tax will be 30 per cent instead of 20, with the tax on receipts to be collected from exhibitors under the arrangement effective since the last Dominion Government levy last May. It is understood, however, that the suggested 30 per cent may not materialize, and that it was broached to obtain exhibitor reactions. It is said the circuits already have undertaken discussions with Government officials.

The present tax is expected to realize $8,000,000 for the Dominion treasury in the first fiscal year, since grosses for the year ended March 31, last, are estimated at $40,000,000. The Government has let it be known that so-called "luxuries," with the exception of liquor, will be more heavily taxed, and theatres, it is contended, are not essential to the war effort, a premise which the exhibitors deny.

Summer Houses to Open

Summer film theatres as well as theatres in remote districts will be permitted to reopen, according to a Government source, although the Wartime Prices and Trade Board order forbids operation of any theatre which was closed as of January 31st, to insure control of admission price ceilings and stabilization of film contracts. It is pointed out that the Government does not desire to restrict the number of operating theatres merely for the sake of limitation and that, when direct competition is not involved, theatres will be allowed to function. About 200 theatres are said to be affected under the permission arrangement, these having been closed in January for seasonal reasons.

BBC Clarifies Position

The Canadian Broadcasting Corporation has made public its stand on the plebiscite which is to come off in the Dominion on April 27, by denying free radio time over its stations to groups or individuals not advocating an affirmative vote in the nation-wide poll. The plebiscite is being staged by the King government in order that the Canadian people may demonstrate their willingness for the government to abandon its election promises.

Preceding the date for the plebiscite, eight free half-hour periods have been allotted to English-speakers, and eight to French-Canadian speakers, who are campaigning for a vote in the affirmative. In all the C. B. C., has allotted twenty-three periods of free radio time to the cause of the affirmative vote and all-out conscription of manpower in Canada.

A Gallup-like poll taken across Canada indicates that most Canadians, a large percentage of the population, at least, favor a "yes" vote, releasing the government from its election promise "not to conscript for overseas service." In Quebec Province, however, some voices have been heard crying "non," and the government, which appears anxious to shun the shackles of its election promise, the better to do battle, is not enthusiastic at the prospect of fostering the "anti" complex of its antagonists.

The C. B. C., therefore, has put the blocks to Canadian anti-conscriptionists.



20TH GIVES EVERYTHING IT'S GOT TO THE GIRL THAT'S GOT EVERYTHING!

Big Names!
Swell Story!
Fun and gaiety!
Smash dance numbers!
Spectacular production!
AND TECHNICOLOR!

20th CENTURY FOX

SMPE Meeting to Feature Production Symposium

Technicians to Trace Entire Process of Feature Making at Convention in May

A "Symposium on the Technique of Motion Picture Production," featuring discussions by leading technicians in nine branches of motion picture technology, will be an innovation at the fifty-first semi-annual convention of the Society of Motion Picture Engineers opening May 4th at Hollywood.

Extending through four technical sessions on three days of the five-day conclave, the symposium will trace the progress of a feature from raw film to the theatre. Cinematography, illumination, laboratory practices, production, sound, scoring and prescoring, re-recording, cutting and editing, photographic embellishment, and projection will be covered. It is planned to print the symposium after the convention in a single issue of the SMPE Journal.

The convention will hear a large number of other technical papers tracing recent developments in every phase of the motion picture art, both in war applications and civilian uses.

"It is important to maintain technical progress in the motion picture art during the war, because of the important part which the industry plays in maintaining national morale and disseminating information," Sylvan Harris, Manager of the New York headquarters office of the Society, explained. "It would be very bad for engineers and scientists to go into hibernation for the duration."

Convention headquarters will be the Hollywood-Roosevelt Hotel, scene of the fall convention in 1940. First order of business will be an informal get-together luncheon on Monday, May 4th, to be addressed by prominent members of the industry. A general session will follow that afternoon, with the first of the four "symposium" sessions that evening. The others will be Tuesday afternoon and Thursday afternoon and evening.

High-point of the convention, socially, will be the banquet and dance on Wednesday, May 6th, in the hotel's Blossom Room. Prominent speakers will address the convention, followed by dancing and entertainment. The closing day, Friday, will be devoted to a 16-mm session (morning), a general session (afternoon), and a sound session in the evening.

Arrangements for the convention are being made by William C. Kunzmann, of Cleveland, long-time convention vice-president. Emery Huse, of Hollywood, is president of the Society and will take an active part in the convention. E. A. Williford, of New York, is past-president.

Reception and local arrangements are in charge of a committee headed by C. W. Handley, while the Pacific Coast Papers Committee is headed by G. A. Chambers. L. L. Ryder is chairman of the luncheon and banquet committee. C. L. Russell is chairman of the convention projection committee, assisted by officers and members of Los Angeles Projectionists Local No. 150. Mrs. Emery Huse and Mrs. J. G. Frayne will be hostesses, and heads of a ladies' reception committee, which is planning a varied program for the wives of the delegates. A color print exhibit will be in charge of a committee headed by O. O. Ceccarini. Publicity will be handled by a committee headed by Julius Haber, Howard Gilbert and G. R. Giroux.

Monday, May 4th

10.00 a.m. Hotel Lobby; Registration. Open Morning.

12:30 p.m. Florentine Room; Informal Get-Together Luncheon, for members, their guests, and friends. Address by prominent members of the industry; names to be announced later.

2:00 p.m. Blossom Room; General Session. "Technical Progress in the Motion Picture Industry of the Soviet Union;" G. L. Irsky, Amtorg Trading Corp., New York, N. Y.; "Concerning Photography as an Art in America;" L. E. Varden, Agfa Ansco, Binghamton, N. Y.; "Use of Norwood Exposure Meter;" Carl Freund, American Society of Cinematographers, Hollywood, Calif.; "Audio Visual Aids to Naval Training;" Wm. Exton, Jr., U.S.N.R., Bureau of Navigation, Navy Dept., Washington D. C.; "The Defense Program of the Motion Picture Theatre;" Henry Anderson, Paramount Pictures, Inc., New York, N. Y.; "Motion Pictures: Technology in Art;" L. S. Becker, Warner Bros. Pictures, Inc., Burbank, Calif.

8:00 p.m. Blossom Room: Symposium on The Technic of Motion Picture Production.

The many technical processes through which a motion picture film passes from the time it leaves the manufacturer until it is shown in the theatre will be described step by step in a series of coordinated papers by authors especially qualified in each field. (The symposium will cover the Monday evening, Tuesday afternoon, Thursday afternoon, and Thursday evening sessions.)

I. Cinematography, 1942. John W. Boyle, Universal Pictures Co., Hollywood, Calif., in collaboration with others.

II. Illumination. R. G. Linderman, Mole-Richardson Co., Hollywood, Calif., C. W. Handley, National Carbon Co., Hollywood, Calif.; Alston Rodgers, General Electric Co., Hollywood, Calif.; John W. Boyle, Universal Pictures, Hollywood, Calif.; and others.

III. Laboratory Practices. J. R. Wilkinson, Paramount Pictures, Inc., Hollywood, Calif.

Tuesday, May 5th

10:00 a.m. Open Morning.

2:00 p.m. Blossom Room; Symposium on The Technic of Motion Picture Production (Continued from Monday evening.)

IV. Production Sound. H. G. Tasker, Paramount Pictures, Inc., Hollywood, Calif.

V. Scoring and Prescoring. Bernard Brown, Universal Pictures, Inc., Hollywood, Calif.

VI. Re-recording. L. T. Goldsmith, Warner Bros. Pictures, Inc., Burbank, Calif.

8:00 p.m. Metro-Goldwyn-Mayer Studios (Culver City); Sound Session:

"An Analysis of the Complete Sound Recording System now Used by M-G-M Studios;" J. K. Hilliard, Metro-Goldwyn-Mayer Studios, Culver City, Calif.; "Loop Synchronization;" Theodore Hoffman, Metro-

(Continued on following page)

SMPE Meeting to Rehearse Film Making

(Continued from preceding page)

Goldwyn-Mayer Studios, Culver City, Calif.; "The Gasparcolor Process;" B. Gaspar Color Inc., Hollywood, Calif.; "Light-Scattering By Grainess of Photographic Emulsions;" Alexander Goetz and F. W. Brown, California Institute of Technology, Pasadena, Calif.

Wednesday, May 6th

10:00 a.m. Blossom Room; General Session.

"The Development of the Sound Film, 1927-1942;" J. E. Abbott, Museum of Modern Art Film Library, New York, N. Y.

Report of the Historical Committee; J. E. Abbott, Chairman.

Society Business.

Report of the Theatre Engineering Committee; Alfred N. Goldsmith, Chairman.

Report of the Standards Committee; D. B. Joy, Chairman.

"Production of Industrial Motion Pictures;" Lloyd Thompson, The Calvin Company, Kansas City, Mo.; "Training and Motion Pictures;" Floyde E. Brooker, U. S. Office of Education, Washington, D. C.

Report of the Progress Committee; G. A. Chambers, Chairman.

2:00 p.m. Open Afternoon.

8.00 p.m. Blossom Room; Fifty-first Semi-Annual Banquet and Dance. Addresses by prominent speakers. Dancing and Entertainment.

Thursday, May 7th

10:00 a.m. Open Morning.

2:00 p.m. Blossom Room; Symposium on The Technic of Motion Picture Production. (Continued from Tuesday afternoon.)

VII. Cutting and Editing. Frederick Richards, Warner Bros. Pictures, Inc., Burbank, Calif.; Frederick Smith, Metro-Goldwyn-Mayer Studios, Culver City, Calif.

VIII. Photographic Embellishment. C. Dunning Process Co., Hollywood; Farciot Edouart, Paramount Pictures, Inc., Hollywood; Fred Sersen, 20th Century Fox Films, Hollywood; John Fulton, Universal Pictures, Inc., Hollywood.

8:00 p.m. Blossom Room; Symposium on The Technic of Motion Picture Production. (Concluded.)

IX. Projection. George Urey, RCA Manufacturing Co., Inc., Hollywood, Calif., and Herbert Starke, Universal Pictures, Inc., Hollywood, Calif.

Sound Session: "Motor Drive Systems for Motion Picture Production;" A. L. Holcomb, Elec. Research Prod. Div., Western Electric Co., Hollywood, Calif.; "A Precision Recording Microphotometer;" E. C. Manderfeld and F. P. Hernnfeld, Elec. Research Prod. Div., Western Electric Co., Hollywood, Calif.; "Amplitude Control Methods for Sound Recording;" F. L. Hopper and L. F. Brown, Elec. Research Prod. Div., Western Electric Co., Hollywood, Calif.; "Elimination of Relative Spectral Energy Distortion in Electronic Compressors;" B. F. Miller, Warner Bros., Burbank, Calif.; "Automatic Motor Starter System;" B. F. Miller, Warner Bros., Burbank, Calif.

Friday, May 8th

10:00 a.m. Blossom Room; 16-Mm Session:

2:00 p.m. Blossom Room; General Session;

8:00 p.m. Blossom Room; Sound Session.



20TH BRINGS TO THE SCREEN THE GIRL OF A MILLION MEN'S DREAMS!

Right now . . . when audiences want a lilt and a lift in their celluloid!

20th CENTURY FOX

SHORT PRODUCT PLAYING BROADWAY

Week of April 11th

ASTOR
- Aqua Antics.....MGM
- *Feature: Gone With the Wind* MGM

CAPITOL
- Don't Talk.....MGM
- The Lady or the Tiger.....MGM
- *Feature: The Courtship of Andy Hardy*.....MGM

CRITERION
- Spare Time in the Army....Columbia
- Ten Pin Parade.....RKO Radio
- Heart Burn.....RKO Radio
- *Feature: Joe Smith, American.*MGM

MUSIC HALL
- Lend a Paw.....Disney-RKO Radio
- *Feature: Reap the Wild Wind.*Paramount

PARAMOUNT
- At the County Fair.....Paramount
- Superman in the Arctic Giant.....Paramount
- Unusual Occupations, No. 3.Paramount
- *Feature: My Favorite Blonde* Paramount

RIALTO
- Meet the Champs.....Paramount
- Rhythm in the Ranks.....Paramount
- *Feature: The Ghost of Frankenstein*.....Universal

RIVOLI
- Lend a Paw.....Disney-RKO Radio
- *Feature: The Jungle Book* . United Artists

ROXY
- Courageous Australia.....20th Cent.-Fox
- Community Sing, No. 8....Columbia
- Cat Meets Mouse.....20th Cent.-Fox
- *Feature: To the Shores of Tripoli*.....20th Cent.-Fox

STRAND
- Hunting Dogs at Work....Vitaphone
- Maybe Darwin Was Right..Vitaphone
- Horton Hatches the Egg...Vitaphone
- *Feature: Dangerously They Live*.....Warner Bros.

National Decency Legion Classifies 10 Pictures

Of 10 pictures reviewed and classified by the National Legion of Decency in its listing for the current week six were approved for general patronage and four were listed as unobjectionable for adults.

Class A-1, Unobjectionable for General Patronage: "Ghost Town Law," "Lone Star Ranger," "Secret Agent of Japan," "Sunset on the Desert," "When Knights Were Bold," "Whispering Ghosts." Class A-2, Unobjectionable for Adults: "Desperate Chance for Ellery Queen," "Klondike Fury," "Ship Ahoy," "This Gun for Hire."

New Officers Installed By B'nai B'rith

Pierre van Paassen, famous French author, was the principal speaker at the installation of officers of the Cinema Lodge of B'nai B'rith, held last Tuesday in the Hotel Edison, New York.

The new officers of the lodge are: Irving Greenfield, president; Victor Blau, Leon Goldberg, Leo Jaffe, Adolph Schimel, Edward M. Schnitzer, Colonel A. Ralph Steinberg, William Sussman, A-Mike Vogel, Robert M. Weitman, vice-presidents; Max A. Blackman, treasurer; Julius M. Collins, recording secretary; Jerome I. Hyman, corresponding secretary, and Harold M. Danson, monitor.

U. S. Estimates 75% of Homes Have Radios

Well over three-fourths of all American homes had radio receiving sets in 1940, it was disclosed last week by the United States Census Bureau.

A special study of radio ownership in 30 states and the District of Columbia, covering 10,100,900 homes, showed that 71.1 per cent were equipped, ranging from 39.9 per cent in Mississippi to 95.7 per cent in Rhode Island and Connecticut.

A break-down of the figures showed that 85.1 per cent of the urban homes surveyed had sets, 71.5 per cent of the rural nonfarm homes and 26.9 per cent of the rural farm homes.

"Between 1930 and 1940 tremendous increases have occurred in the number of home radios in all of the selected states," the bureau said. "In the total of these states the proportion increased from 26.9 per cent in 1930 to 71.1 per cent in 1940.

"It should be noted that few of the larger states are included in the present list and that the percentages based on the resulting totals are not representative of the United States as a whole. This is indicated by the fact that the United States total for 1930 showed 40.3 per cent of the homes with radios, as compared with 26.9 per cent in these 30 selected states and the District of Columbia."

States not included in the bureau's survey were Massachusetts, New York, New Jersey, Pennsylvania, Maryland, Texas, California, Washington, Georgia.

Urban homes led in 1940 with 85.1 per cent equipped with radio. Rural non-farm homes were next with 71.5 per cent and rural-farm homes third with 52.4 per cent. Rhode Island and Connecticut showed the largest ownership with 95.7 per cent each, while Mississippi, with 39.9 per cent was lowest.
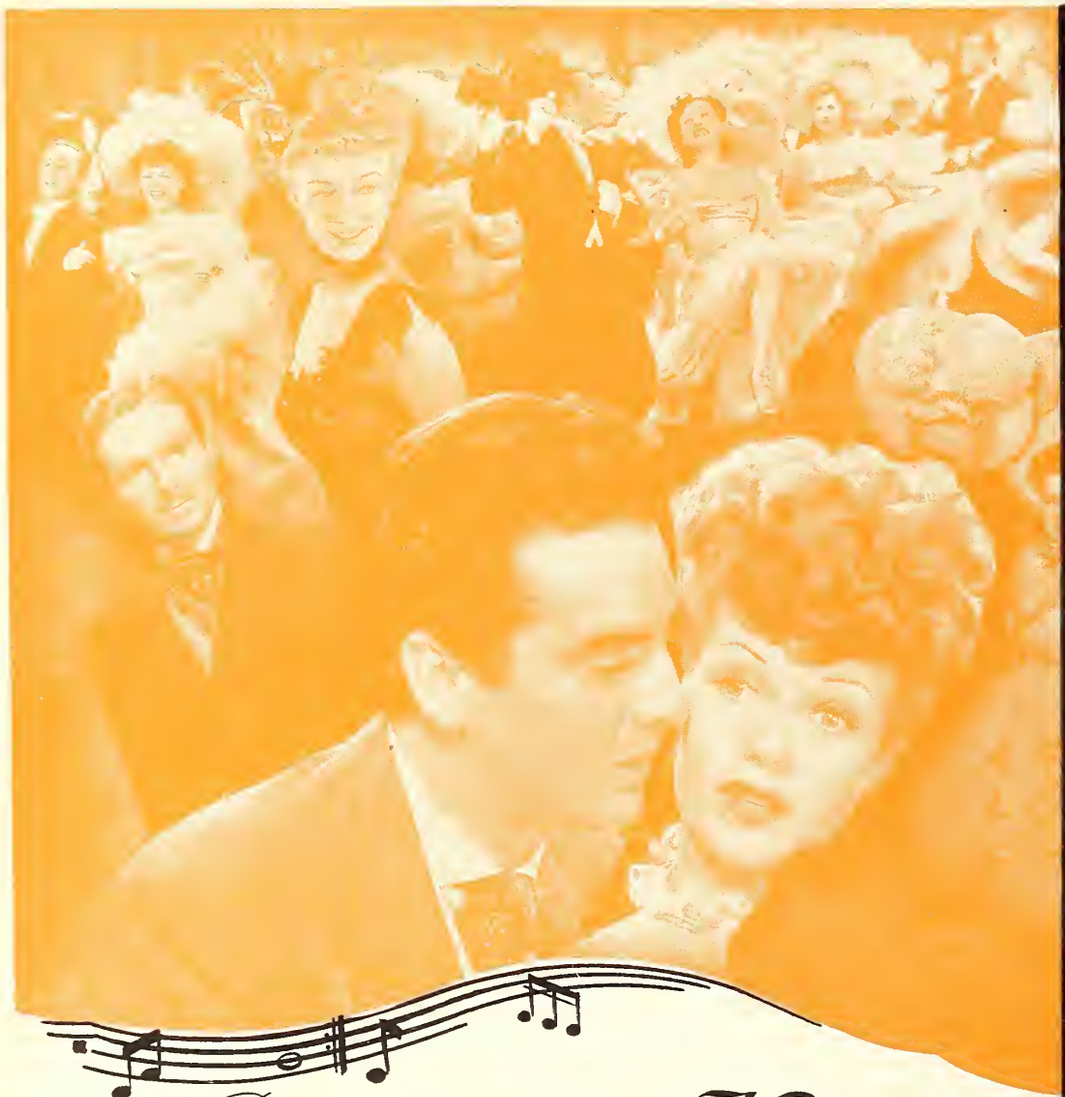
States covered by the census and their percentage of home radio ownership follow: Maine, 86.5; New Hampshire, 90; Vermont, 88.6; Rhode Island, 95.7; Connecticut, 95.7; Iowa, 90.2; North Dakota, 88.4; South Dakota; 84.6; Nebraska, 84.7; Kansas, 83; Delaware, 87; District of Columbia, 93.7; Virginia, 67.1; West Virginia, 75.1; North Carolina, 61.8; South Carolina, 49.6; Florida, 64.8; Alabama, 49.4; Mississippi, 39.9; Arkansas, 50.9; Louisiana, 53.3; Oklahoma, 68.8; Montana, Idaho, 86.4; Wyoming, 84.4; Colorado, 84.5; New Mexico, 53.2; Arizona. 69; Utah, 92.4; Nevada, 81.4; Oregon, 88.7.

Name Associates Board

Jack Ellis, vice-president of Motion Picture Associates, New York group, announced this week the appointment of a new board of directors, consisting of Joseph Felder, Dave Snaper, Joe Lee, Jerry Wilson, Jim Frank, Jack Hattem, Moe Sanders, Bill Stein and David Levy. Mr. Lee placed before the membership the suggestion that members in the armed services be exempted from paying dues while under arms.

Korn Joining Army

Sandy Korn of the advertising department of Twentieth Century-Fox will be inducted into the Army April 28th.



20TH'S GREATEST MUSICAL SINCE "ALEXANDER RAGTIME BAND"!

Rita *Victor*

HAYWORTH · MATURE

JOHN SUTTON · CAROLE LANDIS

in

Theodore Dreiser's

MY GAL

It takes a gal like Rita to play a gal like Sal. And it takes the showmen of 20th to give you a show like this!

20th CENTURY FOX



SAL

IN TECHNICOLOR

with
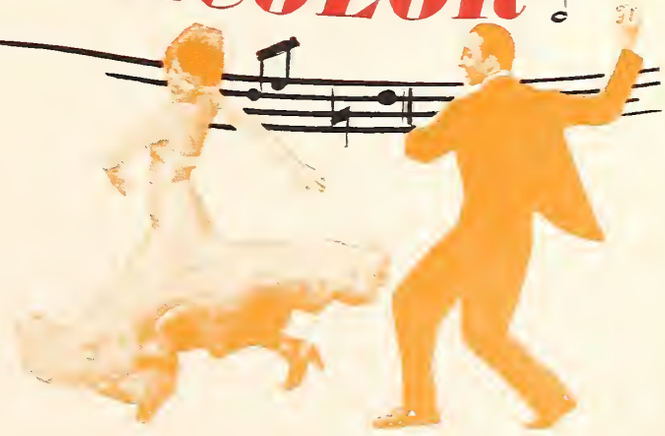
JAMES GLEASON • PHIL SILVERS • MONA MARIS • WALTER CATLETT • FRANK ORTH

Directed by Irving Cummings

Produced by Robert Bassler • Screen Play by Seton I. Miller, Darrell Ware and Karl Tunberg

Dances Staged by Hermes Pan and Val Raset

Hear Paul Dresser's most famous songs, including "MY GAL SAL," "ON THE BANKS OF THE WABASH," "COME TELL ME"!



OBITUARIES

Hutchinson Dies, Fox Foreign Director

Walter J. Hutchinson, director of foreign distribution from Twentieth Century-Fox Film Corporation, died Saturday, April 11th, at Doctor's Hospital, New York, after a lingering illness. He was 49 years old. Although first afflicted more than a year and a half ago, Mr. Hutchinson remained active at his post until two weeks before his death.

Mr. Hutchinson was born in Waterbury, Connecticut, December 24, 1892. After graduation from Holy Cross College in 1914, he was assistant principal of the Wilby High School in Waterbury. At the outbreak of the first World War, he joined the U. S. Army, and in 1917-18, served with General Headquarters at Chaumont Haute Marne in France.

On demobilization, he returned to New York where he joined the Fox Film Company. As salesman for the Company in Canada, he saw his first foreign service. In quick succession, he was made branch manager and special home office representative in this same territory. Shortly after, he was appointed Assistant Foreign Manager with headquarters in New York City.

In 1921, he went to Australia as head-office representative and over a two year period, opened distribution offices in Tasmania, the Dutch East Indies, Singapore, Bangkok, Manila, Hongkong, Shanghai and in the key cities of Japan.

After having implanted the company's trademark in the Far East, he was appointed Managing Director of Great Britain, arriving in London in March, 1925. During his eight years at that post, the company's business in England, Scotland, Wales and Ireland, passed through an era of solid expansion. In February, 1933, he was made General European Manager.

Developed Foreign Field

Two years later, in December, 1935, Mr. Hutchinson was called back to New York by the late President S. R. Kent and appointed Director of Foreign Distribution in charge of all activities for the Corporation outside of the United States and Canada.

Under his executive guidance and leadership, 20th Century-Fox business abroad underwent gradual and constant growth. Four years ago, the establishment of Company distribution in every country in the world, outside of Russia, was completed when he opened sales offices in Johannesburg, South Africa.

In bringing efficiency and unity of operation to his large, unwieldly world-wide organization, Mr. Hutchinson travelled extensively to all parts of the globe. Despite a multitude of problems and obstacles which arose in the wake of the Second World War and the successive loss of 14 of his 37 foreign markets, his organization successfully passed through the critical period of disruption and dislocation.

In 1937, Mr. Hutchinson was awarded a Legion of Honor Decoration from the French Government. He was associated actively with numerous committees established to promote good will in the Far East and in Latin-America.

Surviving Mr. Hutchinson are his father and mother, Mr. and Mrs. James M. Hutchinson of Waterbury, Connecticut, four brothers, Reverend Gerald Francis Hutchinson, S.J., of Weston College, Weston, Mass., Reverend John M. Hutchinson, S.J., of Holy Cross College, Worcester, Mass., William T. and Vincent A. Hutchinson, both of Newark, N. J., and two sisters, Mary and Gertrude Hutchinson, teachers at Wilby High School, Waterbury, Connecticut.



WALTER J. HUTCHINSON

Funeral services were held Monday at St. Margaret's Church in Waterbury, Conn., with burial at Calvary Cemetery.

The home office Foreign Department of the company was closed all day Monday and similar observances were held in all foreign offices of the company.

The honorary pallbearers were Spyros Skouras, Hermann G. Place, W. C. Michel, Sydney Towell, W. J. Radie, Tom J. Connors, Herman Wobber, Sol M. Wurtzel, William Goetz, Darryl F. Zanuck, Joseph M. Schenck, Jason S. Joy, Earl I. Sponable, Frederick A. Kuser, Martin Quigley, Edgar Mayer, Saul Rogers, Benjamin Miggins, Alan R. Freedman, Irving A. Maas, Leslie F. Whelan, Richard A. White, F. S. Irby, Edmund Reek and Felix A. Jenkins.

Mrs. Melania Lundell

Mrs. Melania Cadish Valle Lundell, 39, wife of William Lundell, publicist, died in New York April 7th. Mrs. Lundell, a former scenario writer for UFA and Metro-Goldwyn-Mayer, was chosen by Rudyard Kipling in 1925 as a subject for a series of British Empire posters.

Mrs. Lucy Harde

Mrs. Lucy Harde, wife of Harry Harde, Universal Newsreel New York staff cameraman, died April 12th. Funeral services were held Wednesday at Our Lady of Lourdes, Malvern, L. I.

Walter Burkey

Walter O. Burkey, 68, retired exhibitor, died April 3rd in Kansas City. He had operated a downtown theatre there and had built the Admiral, suburban, which he operated for several years.

Boyd P. Joy

Boyd P. Joy, 69, Milwaukee theatrical equipment dealer for the last 15 years, died April 5th in a Milwaukee hospital. Mr. Joy had been engaged in the same business in St. Paul for 20 years before going to Milwaukee.

Conrad Heib Dies

Conrad Heib, 76, president of the Empress Amusement Company, operator of the Empress theatre, St. Louis subsequent-run house, died April 9th. He had been in the amusement business for more than 40 years.

IN THE COURTS

Court Refuses License for Burlesque

In a 16-page opinion which characterized burlesque as "inartistic filth" and left no doubt as to the court's personal feelings towards burlesque performances, N. Y. Supreme Court Justice Aaron J. Levy this week dismissed the petition of the Bonserk Theatre Corp., operator of the Gaiety Theatre, to force N. Y. Commissioner of Licenses Paul Moss to issue renewals of burlesque licenses to New York theatres. Unless upset on appeal, the ruling brings to an end all burlesque in New York City.

"The almost unanimous aversion to the discussion of the merits of burlesque is undoubtedly due to the fact that the record discloses so abundantly that those associated with petitioner have over a period of years identified themselves persistently with display of obscene performances peculiarly susceptible to conversion into indecent exhibitions when operated by unscrupulous individuals," Justice Levy's excoriating opinion read.

"Nudity is the prime and predominate feature," it continued. They are shown to be habitual and confirmed vendors of smut, not even susceptible to double entendre. Their entire performances are calculated to exploit the excitation of lustful and lecherous desires. What they have purveyed will poison the emotions, morals and minds of patrons. To pass judgment upon the fitness of applicants who have such records, if done within reason, does not involve a subject matter capable of censorship."

The court discounted the argument raised by the petitioner and numerous individuals and organizations that Commissioner Moss's action was a first step towards control of all theatres. "No proof has been offered that during the years of this campaign against burlesque and its inartistic filth, the administration has indicated the slightest evidence of any intention to establish a precedent as a springboard for censorial action against the theatre," the court said. Justice Levy, moreover, was of the opinion that burlesque was not theatre and did not involve censorship of that art.

Speaking of censorship as a whole, the court felt that some form of regulations of morality was not undemocratic. "True morality is not amenable to legislative fiat," Justice Levy argued, "but we must either surrender some area of freedom to the regulatory power of organized society or yield up the advantages of its manifold protections. Thus the criterion of reasonableness and validity here is the lesson of the experience of society in its constant vigil to keep the reservoir clean."

New Trial Is Ordered In UA Columbus Case

Pointing out that "the jury predicated its verdict upon irrelevant testimony admitted in evidence and on charge of the court," Joseph M. Clifford, common pleas court judge, Columbus, Ohio, this week set aside a verdict of $25,275 awarded June 9, 1941, to the Ardmore Amusement Company, operating the Bexley, a Columbus suburban theatre, in a suit filed more than three years ago against United Artists charging violation of contract in selling product away from the plaintiff to the nearby Drexel theatre.

The plaintiff asked $275 under the contract and $25,000 damages to its goodwill and reputation.

The Thirtieth Anniversary of Paramount Pictures is commemorated by a Special Edition of Motion Picture Daily

APRIL 17, 1942

St. Louis Club Gives Check To Navy

The St. Louis chapter of the Variety Club last week presented a check for $22,500 to the St. Louis Navy Relief Society, about 25 per cent of the St. Louis quota. Louis K. Ansell, acting chief barker, announced that additional funds were expected later and increasing the final figure to about $25,000.

In appreciation of the club's efforts, Charles Belknap, chairman of the St. Louis drive, presented the club with a silver trophy. Mayor William Dee Becker was a guest of the club and was made an honorary member. The money represents collections taken up in theatres, percentage of one-day receipts by 90-odd theatres, and donations by club members.

Gets Legion Charter

Philadelphia Variety Post, No. 713, of the American Legion, sponsored by the local Variety Club, was formally presented with its charter Monday by I. G. Gordon Forster, Pennsylvania State Commander of the American Legion. Officers of the Post include Henry Friedman, commander; Ted Schlanger, first vice-commander; Elmer O. Wilschke, second vice-commander; Jack Kraker, adjutant; Al Davis, financial officer, and Eli Epstein, historian.

New members added to the membership rolls of the Philadelphia Variety Club include A. J. Vanni, Theodore Aber and David A. Peterson, who transferred from Washington.

Elect Buffalo Directors

Two new directors of Tent 7, Buffalo Variety Club, have been elected. They are Matthew V. Sullivan, Jr., of United Artists, secretary, and Murray Whiteman of Whiteman's Song Shop, treasurer. They replace W. E. J. Martin, theatre critic of the Buffalo Courier-Express, who has held the two posts for the last seven years. He resigned shortly after being reseated in the 1942 election.

The Variety Club of New England held its annual dinner-dance at the Club Mayfair in Boston last Sunday. The proceeds will go to assist the charity activities in which the club is interested. Phil Smith was chairman of the dinner committee.

Horne Exploitation Pact With Fox Near End

The Hal Horne organization finishes its exploitation contract for Twentieth Century-Fox with the forthcoming release of the company's "10 Gentlemen at West Point", it was disclosed in New York this week. The exploitation concern has handled "Belle Starr", "A Yank in The R.A.F.", "How Green Was My Valley", "Remember the Day", "To the Shores of Tripoli." It will handle "Moon Tide", and the West Point picture.

The contract ends in June. It has been a time agreement, the studio deciding after production of each picture, whether it warranted the services of the Horne organization, operating in 110 cities.

Whether the contract will be renewed, or the home office exploitation department will handle all assignments hereafter, could not be confirmed in New York this week.

Grainger Back from Trip

James R. Grainger, Republic president, has returned to New York from a month's field trip during which he visited 13 branches.

IN NEWSREELS

MOVIETONE NEWS—No. 62, Vol. 24.—America salutes Army on Army Day....New cruiser for the Navy....Radio plant converted for war work....Air hero of Pacific battle....Sports.

MOVIETONE NEWS—No. 63, Vol. 24.—Donald Nelson speaks at Washington....Half of torpedoed tanker makes port....Malta heavily bombed....Pershing's son a private....Society girls scrub pier....Factory rushes bombs....PT boats in canal zone....American mother of 1942....Sports.

NEWS OF THE DAY—No. 260, Vol. 13.—Army Day special....Break ice in Great Lakes....Radio plant turned into war factory?...Navy hero who brought down six enemy ships....Sports.

NEWS OF THE DAY—No. 261, Vol. 13.—U. S. planes and torpedo boats patrolling Panama Canal....Malta bombed....U. S. rushes bomb production....Nelson tells why we must sacrifice....15,000 girls march in New York for Victory.

PARAMOUNT NEWS—No. 65.—America's new national Army; soldiers on parade; tanks en masse; new battle hats; new weapons; Commando drills, and films taken aboard a Flying Fortress.

PARAMOUNT NEWS—No. 66.—Women march in New York....Ladies' Day in shipyards....Pershing's son a private....Other men in service: Mickey Cochrane, Carl Zeidler, Governor Stassen....Cherry Blossoms....Benton exhibits war paintings....Riom trial ends....Sports.

RKO PATHE NEWS—No. 65, Vol. 13.—U. S. at war salutes Army Day....Pacific air hero O'Hare....Last radio leaves Jersey plant....Ore ships run Great Lakes ice....Boston blaze menaces shipyard.

RKO PATHE NEWS—No. 66, Vol. 13.—Planes, P. T. boats guard canal....Donald Nelson talks to America ....Set ladies' clothes styles....Girls clean up pier for Army....Prison inmates train for war....Pershing's son is Army private....Latin American fliers visit Disney....Sports.

UNIVERSAL NEWSREEL—No. 74, Vol. 15.—America hails Army Day....Meet "Butch" O'Hare, air hero ....Last civilian radio off assembly line....Church opens charity drive....Unveil bust of MacArthur....Lake freighters jam in ice....Sports.

UNIVERSAL NEWSREEL—No. 75, Vol. 15.—Panama on guard...."Get tough" says Nelson....10,000 women in war parade....Speed bomb production....Norwegian princess at launching....Pershing's son a private....Train wreck....Girls clean up pier....Sports.

Repeal New York Child Statute

Final legislative approval of the Ehrlich bill to liberalize present restrictions in New York State against children under 16 making motion pictures, appearing in theatres, radio participation, etc., occurred Monday night when the Assembly concurred in Senate amendments. The measure now goes to Governor Herbert Lehman for signature.

The measure would permit educational authorities to issue permits when they are satisfied that children's health, welfare, education or morale were not being impaired by the exhibition work. Present penal and labor laws in New York outlaw such exhibition.

Governor J. Howard McGrath of Rhode Island this week vetoed the bill which would have permitted Sunday dancing in Providence and in several other cities and towns in the state. In his veto message, the Governor said there had been "substantial and sincere" objections to the measure, and that it "does not appear to offer any special advantage to service men."

Henry Seale, manager of two theatres in Jackson, Miss., was arrested last Sunday for operating on the Sabbath, and the show was stopped by the police. He faces trial in city court in what is expected to be a test of the State's 120-year ban on Sunday shows.

In the last session of the Mississippi legislature measures to permit Sunday films were defeated after stormy debate. Many of the State's theatres, especially those in the Delta region near Vicksburg, habitually ignore the ban.

Sunday films have been authorized in Monroe, N. C., by the Board of Aldermen.

Horner Plan to Save Set Costs

Utilization of a new technique in motion picture set construction, developed by Harry Horner, is expected to pare many thousands of dollars from film production costs when it is brought into full play for the first time in Sol Lesser's forthcoming "Strange Victory."

The method, involving detailed drawings, a "visual script," for all camera angles, was tried in a more tentative form by Mr. Horner on "Our Town," and in part, on "The Little Foxes" when William Wyler incorporated part of the plan into his filming.

Principal among the savings will be in the elimination of construction of unneeded sets in their entirety, or construction of whole sets when only a part is finally used; cutting down of the number of camera angles the director and cameraman are forced to film in order to find a suitable one, with the attendant cost of keeping the company on the payroll; great reduction of the element of error in final editing and the resultant necessity of retakes, and minimizing the possibility of the casting director having to call "type" actors who are later not needed.

In the practical application of the technique for "Strange Victory," Mr. Horner joined Director Victor Schunzel and the writer in a study of the script. Out of this Mr. Horner developed several hundred detailed drawings embracing each scene of the entire production. In the interpretive synopsis are included complete outlines of the sets, identity and number of players in each scene, and angles from which they will be shot.

Ayres Asks to Serve As Non-combatant

The plot thinned, in "l'affaire Lew Ayres'" this week. The popular star of MGM's Dr. Kildare series applied for transfer from the conscientious objectors' camp in Oregon, to non-combatant Army service; and Brigadier General Lewis B. Hershey, Selective Service Director said in Washington that his request probably would be granted.

Thus faded somewhat the casus belli of various exhibitors who cancelled Ayres' bookings and pulled Ayres' pictures, notably the currently released "Dr. Kildare's Victory,"—measures which irked MGM considerably, and caused it to survey public and exchange opinion in key territories, and then to announce that public reaction to Ayres did not warrant exhibitor cancellation of his films.

Meanwhile, exhibitor associations officially rallied against hasty cancellations. Among them were the Independent Theatre Owners of Washington, Northern Idaho, and Alaska the Motion Picture Theatre Owners of Virginia, and the Motion Picture Theatre Owners of Arkansas, Mississippi, and Tennessee. Also the Independent Theatre Owners Association, New York City, and the MPTO of Connecticut, which asked exhibitors to "be tolerant, take no hasty action, and avoid cancellations."

The New York group, through Harry Brandt, its president, said showing of Ayres' films was not "inconsistent with Americanism" and that its opinion was based upon poll of the public in theatres of members.

Some cities in which Ayres films were banned by theatres are Louisville (Switow and Sons); Cleveland (one theatre); Cincinnati; Caldwell, Idaho; St. Louis.

FROM READERS

CLARIFIES STAND ON "WHY THE HEAT?"

To TERRY RAMSAYE:

Your editorial "Why the Heat?", in the April 4th issue of the MOTION PICTURE HERALD, leads me to believe that my remarks, correctly quoted therein, may have been misinterpreted.

There is no doubt, whatever, in my mind but that the majority of those persons who compose our industry are eager in their desire to extend "all-out" co-operation during the present emergency. Likewise, I am equally certain that those few who may be on the side-lines . . . as well as those who do not appreciate in its full significance the crises through which we are going . . . also should be in there "pitching" for all they are worth. The most we can do is too little.

Obviously, I am in no position to pose as a representative of the industry as a whole. My activities are pointed primarily to doing whatever I can in this sector as Director of the Theatre Defense Bureau and as Co-ordinator of the War Activities Committee. Appointment to the latter post was made during the first part of March, this year.

Proper exhibition of the Government's Victory films, for one reason or another, has been a problem in the past. It is gratifying to report that they are now being exhibited in this territory on a 99 per cent basis with preferred playing time being the rule.

This, of course, is only one instance where improper co-ordination of activities very easily can cast the wrong light on the entire industry. There are numerous others.

You realize better than I that the designation of "essential industry" during a period such as this cannot be enjoyed without the responsibilities which go with it. If it requires "heat," regardless of the source, to help make us realize this fact every day—every minute—then I say, let us have more "heat."

Should the industry, through some misunderstanding because of improper co-operation by one of its individuals or branches, lose its classification as "essential" that one act, in my opinion, would represent one of the greatest blows to the Victory Effort. Such a mistake would be felt for the duration. It is the duty of us all to do everything within our power to prevent such a misunderstanding.

You, as is evident from the hard-hitting policy of your publications, appreciate this fact as keenly as anyone, and I sincerely trust this communication may clarify somewhat the writer's attitude.

—B. V. STURDIVANT, Director, Los Angeles Theatre Defense Bureau

Paramount Sales Meeting in May

Paramount home office sales executives will meet with the company's district managers in the United States and Canada for a four-day sales conference, May 4th to 7th, inclusive, Neil Agnew, vice-president in charge of sales announced in New York on Tuesday.

The sessions will take place at Adolph Zukor's Mountain View Farm at New City, N. Y. Discussion will center on plans for the sale of forthcoming product.

New Holdovers Are Reported

Holdovers on current releases reported by some of the distributing companies this week included:

"Courtship of Andy Hardy," MGM, opened March 25th, Warfield, San Francisco; opened April 1st, Orpheum, Denver; April 2d, Palace, Memphis; April 2d, State-Chinese, Los Angeles, then moved to United Artists and Wiltshire; April 2d, Fox, Oakland, moved to Orpheum.

"Jungle Book," United Artists; second-week holdovers at Uptown, Toronto; Broadway, Portland, Ore.; Liberty, Seatle; Elgin, Ottawa; State, Oklahoma City; Vogue, Vancouver, and Orpheum, Spokane.

"Reap the Wild Wind," Paramount; fourth week, Radio City Music Hall, New York; fourth week, Paramount, Los Angeles; fifth week, Paramount Hollywood Theatre.

"My Favorite Blonde," Paramount: held a third week at the Paramount, New York.

"Dangerously They Live," Warner Bros.: second week at Strand, New York.

"To the Shores of Tripoli," Fox: fourth week, Roxy, New York.

"Ball of Fire," RKO: held for a fifth week at the Rialto, Atlanta.

"Fantasia," Disney-RKO: second-week holdover at the Paramount, Salt Lake City.

Estimated Grosses

Boxoffice grosses reported for the week were: "Reap the Wild Wind," at Radio City Music Hall, New York, estimated at $68,500 for last Thursday through Sunday. "My Favorite Blonde," Paramount, New York, drew a reported $29,000 last Saturday and Sunday, and finished its second week Tuesday with an estimated $74,000. "To the Shores of Tripoli," at the Roxy, brought a reported $56,200 in the five days ended last Sunday night. "Jungle Book," at the Rivoli, drew an estimated $13,500 over the weekend and completed its first week with $40,000. "Dangerously They Live," at the Strand, took in $24,500 last Friday through Sunday, according to reports. The second week business for "The Male Animal," which ended its run at the Strand, last Thursday night, was approximately 5 per cent ahead of the first big week, Warner Bros. reported.

MGM announced on Monday in New York that the Loew's circuit will open popular-price continuous-run engagements of "Gone With the Wind," at 34 theatres in 33 cities, beginning April 22d. These will be the third engagements for the David O. Selznick production in these situations. Similar runs have been opened in eight situations, including the Astor in New York, said the announcement.

General release for "Sergeant York," set for July 4th, will be accompanied by a new advertising and exploitation campaign for the picture, Mort Blumenstock, in charge of advertising and publicity in the East for Warner Bros., announced this week. The Paramount-DeMille production, "Reap the Wild Wind," was trade shown in 28 key city exchange areas on Tuesday and Wednesday. Tuesday's screenings were held in Albany, Atlanta, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Detroit, Indianapolis, Kansas City, Memphis, Milwaukee, Minneapolis, New Haven, New Orleans, Oklahoma City, Omaha, Philadelphia, Portland, Ore., Salt Lake City, San Francisco, Seattle and Washington, D. C. Wednesday screenings were scheduled in Denver, Des Moines and St. Louis. New York, Charlotte and Los Angeles trade showings were held last month.



WHAT THE PICTURE DID FOR ME

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Columbia

BABIES FOR SALE: Rochelle Hudson, Glenn Ford—A passable programmer all right for a double bill. Running time, 64 minutes. Played March 25-26.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

GO WEST, YOUNG LADY: Penny Singleton, Glenn Ford—This musical western used as the number one feature on a double bill with "We Go Fast" from Fox. It proved its worth in this position and saved us from having just a mediocre offering. It brought in a number of kids along with a fair size audience of adults. Running time, 70 minutes. Played March 24.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

HERE COMES MR. JORDAN: Robert Montgomery, Rita Johnson—Did any exhibitors do any business with this picture? I didn't. Maybe if I had run it a week, enough talk would have gotten around and they would have come to see what it was all about. It was something and so was the box office. But my cashier has learned to knit. Played March 29-30.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. General patronage.

LADIES IN RETIREMENT: Ida Lupino, Louis Hayward—This one leans heavily on the melodramatic shocker type of offering and consequently holds the grosses below average. Cast and production are all that could be desired otherwise. Personally, I thought it was rather interesting with no comedy relief. Running time, 93 minutes. Played March 25-26.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

YOU'LL NEVER GET RICH: Fred Astaire, Rita Hayworth—This is one of Fred's best pictures and Rita did a swell job as well. Good musical. Played March 28-29.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

Metro-Goldwyn-Mayer

BLOSSOMS IN THE DUST: Greer Garson, Walter Pidgeon—Very beautiful and a grand picture. Well cast and played, but no drawing power. They want comedy and music in these times. Running time, 99 minutes. Played March 29-31.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

H. M. PULHAM, ESQ.: Hedy Lamarr, Robert Young, Ruth Hussey—Long, slow, and really tiring. Running time, 119 minutes. Played April 5-7.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

H. M. PULHAM, ESQ.: Hedy Lamarr, Robert Young, Ruth Hussey—Certainly not for small towns. Very draggy and far too long. Believe the ladies liked it better than the men. Did small business and some of them walked out which occurs very seldom in our theatres. Running time, 120 minutes. Played March 22-23.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MEN OF BOYS TOWN: Spencer Tracy, Mickey Rooney—More or less a carbon copy of "Boys Town." Very well acted by tops in stars. But it was either milked dry by the time we played it, or else they did not go for another "Boys Town" picture. Anyway, it turned in the lowest gross in months for us. Running time, 107 minutes. Played April 4-5.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

NAVY BLUE AND GOLD: Robert Young, James Stewart, Florence Rice—Here is a reissue that satisfied the whole crowd. A grand picture and very well done. Business good. Played March 24-26.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

SHADOW OF THE THIN MAN: William Powell, Myrna Loy—This picture was enjoyed by all. The best yet of the "Thin Man" was the comment. Business fair. Played April 1-2.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

TARZAN'S SECRET TREASURE: Johnny Weissmuller, Maureen O'Sullivan—The best of the "Tarzan" pictures. Richard Thorpe did a real job directing this. Grand picture. Running time, 81 minutes. Played April 3-4.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

TARZAN'S SECRET TREASURE: Johnny Weissmuller, Maureen O'Sullivan—Now this is the kind of picture that we could use several of each year. This and "You're in the Army Now" did well at the box office, thank you. Played March 13-14.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. General patronage.

TWO-FACED WOMAN: Greta Garbo, Melvyn Douglas—We could have done without this. We used it on cash night and the only redeeming feature was we kept the money. Played March 25-26.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. General patronage.

UNHOLY PARTNERS: Edward G. Robinson, Laraine Day, Edward Arnold—Good picture, but only average business. Running time, 94 minutes. Played March 29-30.—E. M. Freiburger, Paramount Theatre. Bartlesviile, Okla. Small town patronage.

Paramount

AMONG THE LIVING: Albert Dekker, Susan Hayward—Let the next salesman beware if he tries to sell us any more horror pictures. They just will not do any business in our town. Who ever conceived the idea of telling the story of a maniac on the screen, anyway? Running time, 68 minutes. Played March 20-21.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

BIRTH OF THE BLUES: Bing Crosby, Mary Martin—A better than average Bing Crosby comedy with music, outstanding performance by Mary Martin, Rochester, and others in the cast. Business above normal for the run. Audience reaction satisfactory. Running time, 84 minutes. Played March 22-23.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

GLAMOUR BOY: Susanna Foster, Jackie Cooper—Just a program picture that failed to draw. Business poor. Played March 23-24.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

NEW YORK TOWN: Fred MacMurray, Mary Martin—The only outstanding feature connected with this picture was the all time low established at the box office. Miss Martin serves only to keep patrons away from our doors. Running time, 75 minutes. Played March 25-26.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

NIGHT OF JANUARY 16TH: Robert Preston, Ellen Drew—See review on "Bad Lands of Dakota," Universal.—A. E. Andrews, Emporium Theatre, Emporium, Pa.

NO HANDS ON THE CLOCK: Chester Morris, Jean Parker—A program picture which drew average business. Some said the plot was too involved. Running time, 76 minutes. Played March 31.—E. M. Freiburger, Paramount Theatre, Bartlesville, Okla. Small town patronage.

PIRATES ON HORSEBACK: William Boyd, Russell Hayden, Andy Clyde—Here is an ideal picture. Very interesting, with a real professional cast. William Boyd, Andy Clyde and Russell Hayden a perfect combination. Best week-end picture we have run in ages. Running time, 69 minutes. Played March 27-28.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

SHEPHERD OF THE HILLS, THE: John Wayne, Betty Field, Harry Carey—Swell color and a title that needs no explanations or excuses. There were some who were disappointed in the picture, but the box office wasn't. Running time, 98 minutes. Played March 19-21.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

TORPEDO BOAT: Richard Arlen, Jean Parker—Good action picture which pleased the Friday-Saturday crowd. Running time, 69 minutes. Played April 3-4.—E. M. Freiburger, Paramount Theatre, Bartlesville, Okla. Small town patronage.

Republic

CITADEL OF CRIME: Robert Armstrong, Frank Albertson, Linda Hayes—Week end patrons enjoyed this double bill with the Mesquiteers. Business fair. Played March 27-28.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

COWBOY SERENADE: Gene Autry, Smiley Burnette—Good picture, but the Autry's seem to have lost that certain something that draws them in. Most always they do above average business, but not this time. Played March 20-21.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

DOWN MEXICO WAY: Gene Autry, Smiley Burnette—More on the elaborate scale for an Autry, with plenty of singing and action. My patrons come to hear Autry sing and this will not disappoint them. Recommend this one. Running time, 68 minutes. Played March 28.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

DOWN MEXICO WAY: Gene Autry, Smiley Burnette—Somewhat below the Autry productions that have gone over at the box office. Running time, 78 minutes. Played March 27-28.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

GANGS OF SONORA: Robert Livingston, Bob Steele, Rufe Davis—Good picture that pleased the Friday-Saturday patrons. Played March 27-28.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

HEART OF THE RIO GRANDE: Gene Autry, Smiley Burnette, Fay McKenzie, Edith Fellows—Best Autry to date. Sings twice "Deep in the Heart of Texas," and the audience loved it. Women all good and, believe it or not, Gene is learning to act. He sings four good songs. Smiley Burnette and "Tadpole" have better parts. Play this on preferred time, get behind it and you will make yourself some money. Right now "Heart of Texas" is hotter than a pistol.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

JESSE JAMES AT BAY: Roy Rogers, "Gabby" Hayes—Good picture, average business. Played March 27-28.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

UNDER FIESTA STARS: Gene Autry, Smiley Burnette—We have just started using the Autry pictures. During the larger part of this picture, it looked like this was a different western, with a good supporting cast and a plausible story. But before it was over the same old hokum came to pass with some of the most impossible situations imaginable. Maybe that's what the western fans want. They seemed to like this. Played March 6-7.—Horn & Morgan, Star Theatre, Hay Springs, Neb. Small town patronage.

UNDER FIESTA STARS: Gene Autry, Smiley Burnette—Business fair. Why not use Tadpole more often? He really got the comments. Played April 3-4.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

(Continued on following page)

(Continued from opposite page)

Twentieth Century-Fox

BELLE STARR: Randolph Scott, Gene Tierney—This picture enjoyed by all. Many good comments. Business average. Played March 25-26.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

BLOOD AND SAND: Tyrone Power, Linda Darnell—A good show that was liked by all classes. The color was the best seen here for a long while and our patrons noticed it particularly. Running time, 125 minutes. Played March 16-18.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

DRESSED TO KILL: Lloyd Nolan, Mary Beth Hughes—A fair programmer that did below average business. Running time, 74 minutes. Played March 23-25.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

GREAT GUNS: Penny Singleton, Glenn Ford—Good comedy which did nice business. Played March 17-19.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

I WAKE UP SCREAMING: Betty Grable, Victor Mature—Not much name. Betty Grable miscast. This is a murder story well done and seems to hold the audience O K. Business fair. Played March 28-29.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

MAN AT LARGE: Marjorie Weaver, George Reeves—Slightly on the half baked side. No adult person could accept this type of fiction. Running time, 69 minutes. Played March 27-28.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

MAN AT LARGE: Marjorie Weaver, George Reeves—Don't know who was to blame for it but the character played by Marjorie Weaver really ruined the production. It just isn't possible for a girl to be so dumb, and why they would ask her to perform such implausible acts is more than we can understand. Played March 4-5.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MAN HUNT: Walter Pidgeon, Joan Bennett—A good propaganda picture with good acting by the whole cast. A picture worth playing in any situation. Running time, 102 minutes. Played March 23-24.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

NIGHT BEFORE THE DIVORCE: Lynn Bari, Mary Beth Hughes, Joseph Allen, Jr.—Our customers said they liked this picture very much, but since they both came on passes, I don't know whether they were just trying to make me feel better or not. After seeing the picture, I would prefer to believe the latter. Run this on a double bill if at all. Running time, 67 minutes.—C. B. Carter, Co-Ed Theatre, Brevard, N. C. Small town and tourist patronage.

REMEMBER THE DAY: Claudette Colbert, John Payne—Good picture which pleased all, but only average business. Running time, 85 minutes. Played April 1-2.—E. M. Freiburger, Paramount Theatre, Bartlesville, Okla. Small town patronage.

REMEMBER THE DAY: Claudette Colbert, John Payne—the audience seemed very much pleased with this picture. Direction and photography tops. Running time, 84 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

SON OF FURY: Tyrone Power, George Sanders, Gene Tierney—College was closed, so the crowd was not too good. However, those that came liked it a lot. It is one of those pictures with a little of everything in it, including plenty of action. It should go over quite well everywhere. Running time, 98 minutes. Played April 3-4.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SWAMP WATER: Walter Brennan, Walter Huston—One swell picture. Was certainly enjoyed by all. Running time, 90 minutes. Played April 2-4.—D. P. Thomas, Garrettsville Theatre, Garrettsville, Ohio. General patronage.

WEEKEND IN HAVANA: Alice Faye, Carmen Miranda, John Payne—Good picture in color. Business should have been above average, but did only average business. Played March 21-22.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

WE GO FAST: Lynn Bari, Alan Curtis—See review on "Go West, Young Lady." Columbia.—A. E. Andrews, Emporium Theatre, Emporium, Pa.

United Artists

LYDIA: Merle Oberon—Drew passably considering fact that college was closed. It is a class picture that some people liked a lot, but many thought it was boring. Personally, I thought it was well worth while. Running time, 98 minutes. Played April 2.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

NEW WINE: Ilona Massey, Alan Curtis, Binnie Barnes—This picture is just what the music lovers ordered. Many patrons in our theatre for the first time. Others remarking they have already seen it several times. Much too slow for the juvenile trade. Running time, 84 minutes. Played April 3-4.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

Universal

BAD LANDS OF DAKOTA: Ann Rutherford, Robert Stack—A western with an imposing array of well known stars depicting characters of the early west and used as a dual offering along with "Night of January 16th." Both features were excellent entertainment and gave universal satisfaction. Business was just fair. Running time, 75 minutes. Played March 27-28.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

BUCK PRIVATES: Bud Abbott, Lou Costello, The Andrew Sisters—These boys spent all last winter taking the jokes out of this picture and relaying them on the radio. The result was, my customers snickered when they should have laughed and at times they were so quiet you could hear an egg drop. Week-end business was below average and a big disappointment. I hope I can get a chance at their next picture before NBC does. Running time, 84 minutes. Played March 26-28.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

HELLZAPOPPIN: Olsen and Johnson, Martha Raye—It's not funny, McGee. May have been a big hit on the stage but, as a movie, it falls flat on its face. There will be "Hellzapoppin" if you don't have something pleasing as first half of your double bill. Running time, 84 minutes.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

SOUTH OF TAHITI: Brian Donlevy, Brod Crawford, Maria Montez—One time a film salesman told me the truth. He said give this picture some good dates and it would make me money. I didn't give it a good date, but it was really good. Better than some supers. This Maria Montez is going to make some of those famous "sarong" artists hustle. Played March 24.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. General patronage.

ZANZIBAR: Lola Lane, James Craig—Nothing much to it. Mostly stock shots. Running time, 69 minutes. Played March 9-11.—Fred Basha, Palace Theatre, Corner Brook, Newfoundland. Small town patronage.

Warner Bros.-First National

INTERNATIONAL SQUADRON: Ronald Reagan, Olympe Bradna—Real picture that pleased all who saw it, but the crowd was really off. Played March 30-31.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

LAW OF THE TROPICS: Constance Bennett, Jeffrey Lynn—Good program picture. Running time, 76 minutes. Played March 25-26.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—This picture was indeed a credit to the industry. From the most difficult material a story was told and screened to produce superb entertainment. The marvelous work of March and Miss Scott was outstanding. Running time, 108 minutes. Played March 22-23.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

SERGEANT YORK: Gary Cooper, Joan Leslie—Very fine picture. Not a kick was heard and much praise has been offered us. Gary Cooper's performance was grand and many of the supporting parts were excellent. Played March 8-10.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

THEY DIED WITH THEIR BOOTS ON: Errol Flynn, Olivia de Havilland—Ran this single due to extreme length. Business above par. Pleased the children and the adults. Running time, 139 minutes. Played April 5-6.—H. Goldson, Plaza Theatre, Chicago, Ill. General patronage.

YOU'RE IN THE ARMY NOW: Jimmy Durante, Phil Silvers, Jane Wyman—They hit the ceiling on this grand comedy. Give it a good chance. Running time, 79 minutes. Played April 1-2.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

YOU'RE IN THE ARMY NOW: Jimmy Durante, Phil Silvers, Jane Wyman—See review on "Tarzan's Secret Treasure." Metro-Goldwyn-Mayer.—M. L. DuBose, Majestic Theatre, Cotulla, Tex.

(Continued on following page)

NOW
is the time for
ACTION

What you *do now* to forestall waste of war-irreplaceable materials in the projection room can be crucial to your business survival. Your most priceless security today is the seasoned experience and scientific knowledge Altec Service brings to the protection of the equipment now in your theatre. Make Altec your ally.

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OUR KNOW-*HOW*, OUR KNOW-*WHY* • • • ARE YOUR FAITHFUL ALLY

(*Continued from preceding page*)

Short Features

Columbia

CACTUS MAKES PERFECT: Three Stooges—A fair Stooges, but below average.—C. L. Niles, Niles Theatre, Anamosa, Iowa. General patronage.

KITCHEN QUIZ, NO. 2: Quiz Reels—Good enough reel, but my crowd does not like this series; some of the suggestions are worth remembering. Running time, 10 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

RED RIDING HOOD RIDES AGAIN: Color Rhapsodies—Here is a very good burlesque of the well known story. This series is certainly improving lately in cleverness. Keep it up. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

WACKY WIGWAMS: Color Rhapsodies—Here is a very clever gag color cartoon that gives the Merrie Melodies a run for their money. It will get lots of laughs. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

Metro-Goldwyn-Mayer

FRAIDY CAT: Technicolor Cartoon—Very good cartoon. Tom and Jerry are getting rather on the famous side. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

NEWS OF THE DAY: Played it for several years to satisfaction.—Harland Rankin. Plaza Theatre, Tilbury, Ontario, Can. General patronage.



WANTED

SALES REPRESENTATIVES IN ALL FILM EXCHANGE CENTERS

Men with film or theatre background to contact theatre managers and exhibitors. Can earn $50.00 to $75.00 a week on commission basis —part or full time. State background and experience in first letter.

BOX 101

Motion Picture Herald

Rockefeller Center, N. Y.

NEWS OF THE DAY: No. 259, Vol. 13—Fair. Running time, 9 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

WE DO IT BECAUSE: Passing Parade—Excellent. Good for a short with any feature. Running time, 11 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

Paramount

FLEETS OF STRENGTH: Popeye the Sailor—Good cartoon which pleased. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Bartlesville, Okla. Small town patronage.

GAY KNIGHTIES, THE: Madcap Models—Fair. Running time, 10 minutes.—Guy G. Black, Plaza Theatre, Inc., Lyons, Neb. General patronage.

HEDDA HOPPER'S HOLLYWOOD: No. 3—An entertaining one-reeler. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Bartlesville, Okla. Small town patronage.

LURE OF THE SURF: Sportlights—Entertaining sport reel. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Bartlesville, Okla. Small town patronage.

Republic

MEET THE STARS, NO. 4: Los Angeles Examiner Benefit—Very poor. Running time, 9 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

RKO Radio

BAGGAGE BUSTER: Walt Disney Cartoon—Very good. Satisfactory.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

MARCH OF TIME, No. 6—"When Air Raids Strike"—Very timely subject. Should be shown in all theatres and then our people will know what to expect if the Hun comes to town. Running time, 20 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

PICTURE PEOPLE: No. 9—Our patrons seem to like this series. I believe "Screen Snapshots" are more popular.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

Twentieth Century-Fox

FROZEN NORTH, THE: Terrytoons—Not a bad gag cartoon in black and white. Running time, 7 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

MOVIETONE NEWS: Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SHAM BATTLE SHENANIGANS: Terrytoons—Very good color cartoon. Running time, 7 minutes. —E. M. Freiburger, Paramount Theatre, Bartlesville, Okla. Small town patronage.

Vitaphone

NOTES TO YOU: Looney Tunes Cartoons—Fairly good.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

PORKY'S POOCH: Looney Tunes Cartoons—A fair cartoon that pleased the kids.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town patronage.

SOLDIERS IN WHITE: Technicolor Specials—This is one of the finest short subjects we have played in some time, dealing with nurses and doctors of the Army. Most impressive and timely. You could do yourself a lot of good with this one. Also your audience should know.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

FOOD OF CONQUEST: Canada Carries On—One of the best "Canada Carries On" to date, giving us bare facts and how lucky we all are and what part food plays in this war.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

Universal

HAMS THAT COULDN'T BE CURED, THE: Color Cartunes—The wolf tells the story of the three little pigs from his point of view. Some clever touches and a lot of swing music seemed to keep the crowd amused. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

RHUMBA LAND: Two-Reel Musicals—A nice musical that was enjoyed.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SKYLINE SERENADE: Musicals—Too long for this spot. After 10 minutes of uninterrupted music, my customers get restless. Running time, 18 minutes.—Delmar C. Fox, Fox Theatre, Pincher Creek, Alberta, Can. Small town and rural patronage.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

GERTRUDE MERRIAM, Associate Editor



★ ★ ★ ★ ★ ★ ★ ★

Announcing a new QUIGLEY AWARD *for* WAR SHOWMANSHIP

THE nation's effort at war is now requiring from every medium of expression, including radio, press and screen, cooperative and collaborative endeavour.

The requirement comes from the interest of the audience, the whole people. The authority is the authority of the people, who listen and read and look. They will decide how much of each they do and why.

The service of that audience on the screen is one of the functions of showmanship.

In that the war interests of the audience of the motion picture and the causes of the nation in the war effort must be concomitant and concurrent with that audience's quest of entertainment, the screen showman has concurrent functions. He must primarily discharge his obligations as a purveyor of entertainment, and at the same time, as may be indicated by available material, serve the war interests of that same public.

It therefore is appropriate that the Quigley Awards, as an institution of showmanship, should take special cognizance by this announcement of a special award for War Showmanship for 1942.

The award, a special citation, will be made on the basis of the performances in service by the theatre screen to the war effort. The conditions do not limit themselves to any special category of endeavour. The award may be won by one single and spectacular presentation, or by a continuous and long policy and practise.

It is contemplated that the basis of judgment at year's end will be the standards and aims for the industry which have been made manifest by the industry's own War Activities Committee.

Primarily the indications are that the winner of this special award will be one who most effectively puts the available screen materials pertaining to the nation's war effort on the screen. There is an automatic presumption that this will include particularly those official and semi-official pictures which pertain to the cause of the nation in war.

The war is still in the process of being "sold." It will so continue until the war's end. It is the screen's share in that which is the subject of this special award.

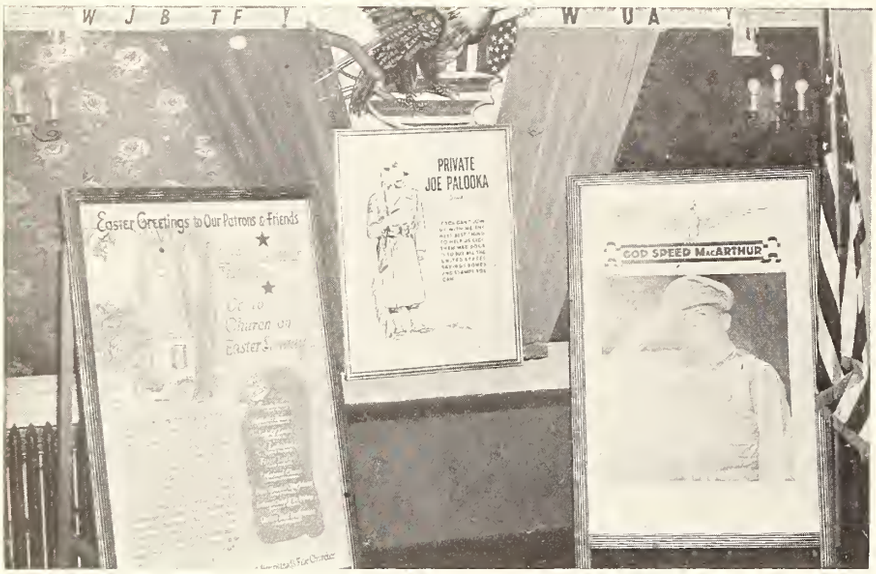
It will therefore be appropriate for theatre showmen so concerned with and cooperating in the national effort to submit to and tell The Round Table of Motion Picture Herald of what they are doing, even as they submit other promotional efforts and campaigns. The conditions are broad—the question is: what is being done on the theatre screen and by the theatre about the war?

The competition for this special Quigley Award for 1942 is neither inclusive nor exclusive of the other awards. It is entirely possible that any winner of other showmanship awards may also be the winner of this one. That will be determined independently, but without regard to possible coincidence.

The award is to be made to what the judges may decide as the best contribution to the theatre's showmanship participation in the war.

—THE ROUND TABLE.

ROUND TABLE IN PICTURES



Patriotic theme blended with Edwin Enke's 40 by 60 Easter setpiece at Skouras' Hempstead, Hempstead, L. I. Blowup of MacArthur portrait completed the atmospheric effect.

Stirrup pump, sand, first-aid kit, emergency lantern and other paraphernalia were installed by Jack Lykes of Loew's Valentine, in Toledo, to sell his ARP preparations at the theatre.

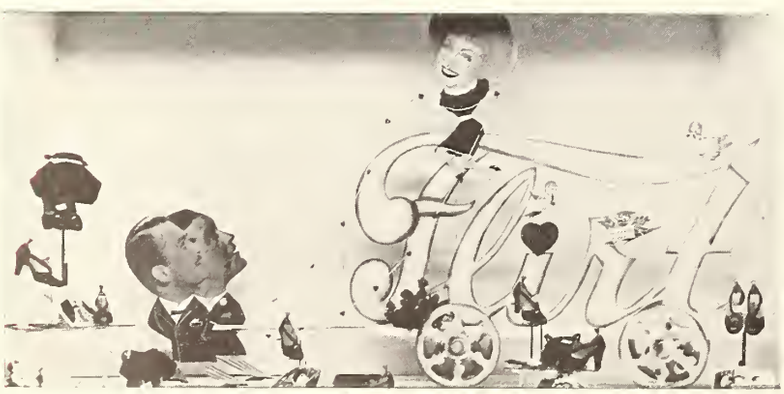




Students were invited by Stan Benford, Colonial, Philadelphia, to sign names to slickers to be awarded in lucky number contest ahead of "Babes".



Ahead of "Bugle Sounds" at Grauman's Chinese, Hollywood, George Watters dedicates plaque to the U. S. Army. Wallace Beery is shown above making presentation to Major Upham, in command of the platoon of tanks.



Attractive window display for "Skylark", shown in Buenos Aires under the title "Flirt", was arranged by Guillermo Fox, Paramount's publicity director in the Argentine.



One of the displays used by Bob Johnson of the Aubert, St. Louis, to sell his "Keep Smiling" campaign.



Globular map in striking colors formed part of a novel display conceived by Al Reh to publicize "Tripoli" at the Stanley Theatre, in Philadelphia.



Set up in the lobby of the United Artists Theatre, Detroit, by Earl Hudson's staff ahead of "Kings Row" was circulating library booth. Copies of the current seller were made available to patrons by attractive girl presiding over the booth. Appropriate tiein copy was featured with replica of street scene from picture.

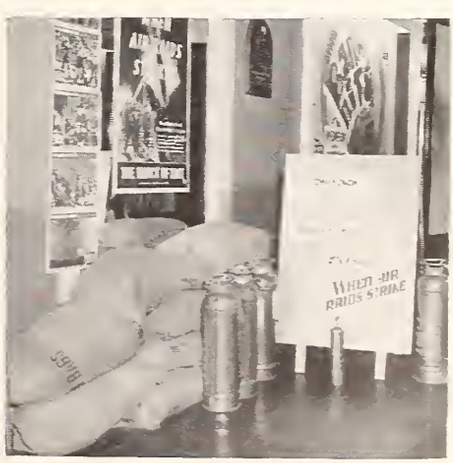


Lifesize tank was built by V. H. Helling ahead of "Bugle Sounds" at the Strand, St. Charles, Mo. Concealed public address system played martial tunes.



Patrons of the Orpheum, Philadelphia, were invited by Lee Kline to open copies of "Pulham" to lucky pages carrying tickets to that show.

Sandbags and fire extinguishers of various types aided John P. Harris in his display for "When Air Raids Strike" at the Adelphi, Reynoldsville, Pa.



SHOWMEN'S LOBBY LAFFS



From the brush of Glenn Franke, of Cheviot, Ohio, comes the cartoon reproduced above, which might serve as a gentle reminder that summer is just around the corner and the old cooling plant might bear a little inspection tour.

St. Patrick's Day Celebrated For a Week by Harris

In a tribute to the Irish, Ed Harris at the Fox Glendale, in Glendale, Calif., staged a "St. Patrick's Day Movie Festival," which was presented with entire week of special movie entertainment and stage novelties. Song reel, "Irish Songs," was booked for the program and used three times daily. Trailer preceding the song reel stressed copy: "St Patrick's Greetings to the Irish. Let's sing a toast to the Irish and for a Victory for General MacArthur and All America." Irish tenor helped stimulate the audience and put them in the "groove."

All Irish couples over sixty were invited as guests of the management on St. Patrick's day. Prior to the community sing, one old couple was introduced from the stage and worked with the song leader. To add a patriotic touch, each sing was concluded with "God Bless America."

Fisher's "Dancing" Contest

Women turning in the best recipes received guest tickets for "We Were Dancing" in a tie-up with the Cleveland *News* Cooking School arranged by Ed Fisher, Loew's.

Quiz Kids Tied To 'Father's Day'

As reported by Manny Reiner, short subjects publicity manager, for the second year in a row a Paramount short will be given nationwide exploitation, to tie in with Father's Day. The Quiz Kids release, number five in the current series, will be hooked up to a many-sided promotional campaign. Having been awarded a medal by the National Fathers' Day Council, for stimulating a better father-and-child relationship, the Quiz Kids will be merchandized through several leading family mediums, stressing the possibilities of local theatre tie-ups. The June 20 issue of *Collier's* will feature a two-page four-color spread of the Quiz Kids. *Collier's* will also make Quiz Kids displays available to stores throughout the country.

Special ad mats will be turned out, built around popular Father's Day gifts, using the Quiz Kids as the selling medium. Each mat will contain a space where the name of the individual theatre can be inserted without charge to the exhibitor. An unusual Father's Day trailer featuring the Quiz Kids, and emphasizing the idea of treating dad to a movie show, will be made available for theatremen playing the short.

"Tripoli" Rolls Across Country

In cooperation with the Hal Horne organization, the dates on "Shores of Tripoli" have gotten off to a flying start in the field with ad man Les Kaufman at the Fanchon and Marco theatres, in St. Louis, climaxing a celebration of "Marine Week," which was marked by a demonstration air raid in which Naval planes and Marine ground forces staged mock battles for the city. At the premiere, special detachments of Marines and ex-Marines were present for colorful ceremonies in connection with induction of new recruits on stage.

Outstanding was the formation of a "U. S. Maureen Corps," in honor of the role played by Miss O'Hara. Members of the Alpha Chi Omega Sorority at Washington University participated in forming the "Maureen Corps," volunteering to become "pen pals" for Marines in training at San Diego. Special ceremony was held at which they presented their first letters for their unknown correspondents.

In Dallas, Texas, where R. J. Sullivan presided over the premiere for the Majestic Theatre, civilians witnessed a Marine Corps version of night air maneuvers over the city. A parade review, sponsored by the Marines, featured SMU co-eds, who enrolled in nursing courses, as well as large detachments of the Leathernecks.

For the Orpheum opening, in Omaha, Neb., Bill Miskell stressed special radio broadcasts, one of which was highlighted by the appearance of the mother of Marine Corporal Peter Kerdikes, recently cited for bravery. Here, too, a parade was held with special ceremonies on stage.

Hynes Selects Marine Queen

Augmenting his campaign with the city's Victory Celebration, Bernie Hynes at the Denver, in Denver, worked out a stunt whereby a Marine Queen was selected by the men in service. Girl was presented at the Victory Ball, which was attended by Nancy Kelly and Randy Scott. The "Marine Queen's" float was outstanding in the parade, newspapers and radio giving full coverage to the events.

In Pittsburgh, where the pictured opened at the new J. P. Harris theatre, traditional rivalry between the Marines and Navy was amusingly exploited by a quiz program staged over Station WCAE in which four Marines and four Naval petty officers competed for special Defense Bond prize.

Recruiting Stunt Features Geissman's "Marines" Date

Cliff Geissman of the Golden Gate Theatre, San Francisco, Calif., tied-in with the local U. S. Marine Corps unit for a novel recruiting stunt as the highlight of his campaign for "Call Out the Marines." Lobby display featured Marine uniforms and equipment including the new Garand gun and all applicants joining up were invited to the opening performance with the show being dedicated in their honor. Marine veterans, in uniform, and the Corps band also participated in a tribute to the new enlistees. In addition Geissman decorated his theatre front with Marine flags and emblems.

Griffith Sets Stamps Sale

Plans for the junior sales force of millions of American boys and girls to speed up the sales of Defense Stamps swung into action at the Plaisance Theatre, in Chicago with Bob Griffith, manager, originating plans for the "Junior Minutemen Corps of America." Slogan of the new group, of which the theatre is the first unit, is "A Dollar's Worth of Stamps a Day Keeps the Japs Away."

The Junior Minutemen, which is an outgrowth of the theatre's Birthday Club, is organized on a military basis with privates, corporals, sergeants, captains, etc. Children advance in rank as they meet and pass their sales quotas. Members receive an arm band with the insignia of their rank and a detail of R. O. T. C. from local high school is on hand each week to aid in handling the children and to keep the military effect.

Each week promoted prizes are offered to the children selling the most stamps for the week. In addition, all are urged to buy dime stamps and for every five dollars worth the child adds to his album, a week's pass to the theatre is awarded.

Benjamin Banowitz, owner of the Plaisance, has already announced that new units of the Junior Minutemen will be organized immediately at his Ken and Gran theatres.

Stallman Ties Radio To "Ball of Fire Date"

Lester Stallman of the Astor Theatre, Reading, Pa., tied in with clubs, hotels and restaurants for "Ball of Fire" cocktails. With spot announcements on the air over WEEU, the stunt of picking a name from the telephone book was used. The announcer chose the names and those answering and who were able to tell what the contest was for received guest tickets.

Other phases of Stallman's campaign included the distributing of window cards and 5,000 heralds; window in furniture store; tie-up with schools for the use of bulletin boards; the printing of 5,000 cards with a reminder string; 24-sheet painted and shellacked and placed on the sidewalk in front of the theatre.

Stallman, who was assisted in his campaign by RKO Radio Exploiteer Al Selig, made use of the front page of the "Ball of Fire" press book for a 40 x 80 board. This was surrounded by appropriate stills.

Mayor's Endorsement Aids Norton on "Smith"

Precedent-breaking letters of endorsement from the local mayor and police chief were obtained by Foster Norton, Strand, Oshkosh, Wis., during his "Joe Smith, American" campaign. "I do not believe in using the office of the Mayor as a promotional institution in the commercial field," the civic official wrote, "but I do without hesitation suggest that all our people take time out to see 'Joe Smith, American.' This picture is especially recommended to the industrial soldier employed in the American industries." The police head stated that "the story is symbolic of the thousands who are engaged in defense work throughout the country."

"Straight 8" Spring Campaign Launched by McGee in Denver

Seeking for some unusual manner of calling attention to the Denver J. H. Cooper Enterprises Spring Campaign, Pat McGee, in charge of the houses, hit upon the idea of a teaser campaign, selling it like a new model car.

Booking in eight big pictures for consecutive Sundays in the smaller towns and for eight consecutive week runs in the larger towns, McGee started the campaign off with a two-column three-inch ad in the automobile section of local dailies announcing "1942's New Model Straight 8. On Display Soon", and ran it each day for 10 days, building up to a three-column 16-inch ad announcing the picture titles. Day before the big ad, another ad called attention to the fact that "Models will be displayed at the Fashion Bar at 8:00 o'clock". Stores were glad to tie in and, of course, the models were eight beautiful girls, each carrying a placard announcing a feature. These girls were presented at the theatre the same evening on the 9:00 o'clock show.

The Round Tabler used teaser trailers, half sheets, lobby displays and novelties. Trailer copy was based on "1942's New Model Straight 8. More smileage, no waiting, less wear on tires, and prompt delivery". McGee kept within the spirit of the thing by using copy and catchlines that tied in with cars as well as movies, and reports that the complete lack of any new car models made the idea much more certain of arousing public curiosity, judging by the inquiries received at the newspaper offices and local garages where he had posted half-sheets.

The eight features booked for the occasion were "Hellzapoppin", "Ride 'Em, Cowboy", "Courtship of Andy Hardy", "Woman of the Year", "Song of the Islands", "Spoilers", "To the Shores of Tripoli" and "The Fleet's In".

McGee credits the following men who worked to put over the campaign: Bob Huffman, Sterling Theatre, Greeley; Kenneth Mead, Main Theatre, Pueblo; Ed Thorn, Ute Theatre, Colorado Springs, and Luther Strong, Avalon Theatre, Grand Junction.

"Playmates" Dance Contest Publicized by Connor

Bill Connor of the Roxy Theatre, Tacoma, Wash., held a "Playmates" dance contest as the highlight of his campaign for the Kay Kyser starring film. The contest was arranged through the cooperation of local ballroom and was staged three days in advance of the opening. Additional publicity was accorded the stunt through the Tacoma papers that featured ads in their news sections playing up the contest and by daily spot announcements over radio Station KTBI.

Promotes Schools For "Dumbo" Displays

Ray O'Connell of the Capitol Theatre, Lancaster, Pa., won over local school authorities to permit displays throughout the schools in his "Dumbo" campaign. The school board does not permit commercial advertising as a rule in school buildings, but made an exception in this case.

O'Connell stressed radio in his campaign with WGAL using a 15-minute period for the recording and a 15-minute transcription: the night before opening the Inquiring Reporter of the station used his program for queries on "Dumbo" and awarded passes for correct answers; the Radio Mystery Tune gave the picture many plugs in exchange for passes.

Mounted one-sheets were spotted in music store windows on the principal streets and five and dime played hit tunes from "Dumbo" at their music counters throughout the run and a week before.

Delbridge Gives "Woman" Well Rounded Campaign

A privilege reportedly never before in the history of Kansas City accorded a motion picture was extended to "Woman of the Year" when the local government permitted the use of sidewalk stencils in the film's promotion campaign put over by T. E. Delbridge, assistant to John McManus at Loew's Midland. Every street corner in the entire downtown district was stenciled: "The 'Woman of the Year' says to buy Defense Bonds and Stamps."

Teaser ads started two weeks in advance of playdate, with national ads appearing one day in advance and on the day of the premiere. All papers gave plenty of publicity and art breaks starting six weeks in advance of the opening, making the picture one of the best publicized films in the city's annals.

A tie-up with Kansas City's biggest department store resulted in large co-op ads in all papers. Large stills of the picture's stars appeared together with photos of the city's leading business woman who was named Kansas City's "woman of the year" by the stars themselves. The department store and the local Journal conducted a contest in which the paper ran daily pictures of a group of patrons of the store, guest tickets being awarded to those appearing in the clippings when returned to the theatre. Every window of this store displayed an extra-large window card.

The trailer was used two weeks in advance and the management personally endorsed the film over the theatre's p. a. system after each trailer showing. Special bannerettes were worn by all of the service staff three weeks in advance of playdate.

BRIEF REPORTS FROM THE FIELD

In connection with his "Hellzapoppin" date at the Capitol, in Brampton, Ontario, Jack Campbell secured use of vacant window, which he proceeded to decorate with one-sheets, large firecracker and other material. In the center was an old vest minus buttons, and sign beside it to the effect that the owner laughed so much at the picture he tore the buttons off of his vest. Also displayed was a ladies' handkerchief torn to bits. Here a sign informed readers that the patrons tore it to shreds laughing at the show.

▽

At the Webster, in Rochester, Joe Goldstein tried a little different idea on a combined herald-window streamer for "One Foot in Heaven." Herald was sold to local merchant and distributed house-to-house. To get the merchant's cooperation, copy on "Patronize your Friendly Merchants" was included. Using a reprint of article which ran in Liberty titled "Before You Pan Hollywood," Goldstein featured it with catchline for 40 by 60 lobby with copy "Before You Pan Hollywood, See," etc.

▽

To sell "The Men in Her Life" at the Colonial, in Erie, Pa., Jack Cotter concentrated on newspapers, planting a three-day tiein on the classified ad section with passes to those placing ads during run. Tieup was also made on a news-tip contest, tickets going to those submitting news items to paper which were accepted and run. Tieup with Liberty and True Story magazine brought 600 inserts which were placed in magazines and delivered to homes in the area.

▽

For a special stunt on the personal appearance of Glenn Miller at Loew's Capitol, in Washington, D. C., Dan Terrell arranged to have the whole band on the Treasury steps, a unique spot for swing session. Speaker for Defense Bonds was on hand, slant breaking local dailies with stories and art. For the Earl Carroll "Vanities" show, Terrell distributed tinted posters with photos of the girls and copy at bottom reading: "We are buying Defense Bonds. Are you?"

▽

Since George Cukor, director of "Two Faced Woman," arrived in town six weeks preceding the engagement, Publicist Joe Longo at Loew's State, in Boston landed a series of cuts and stories in the dailies with proper credits. Using the special art of Garbo dancing, double truck section of the *Daily Record* was cracked with about a half page of art including picture credits.

▽

A "Woman of the Year" photographer roamed the streets taking pictures and handing out cards explaining that all those whose photos were posted in the lobby of Dwight Van Meter's Strand, Pottstown, Pa., would be admitted free to a showing of the Spencer Tracy-Katharine Hepburn film.

▽

A bugling contest was staged in conjunction with the local American Legion post as a highlight of Alfred Coan's campaign for "The Bugle Sounds" at the Colonial, Phoenixville, Pa., with Defense Stamps as prizes.

HEVIA'S EASTER FASHION QUEST

On Easter Sunday between the hours of 2:00 and 5:00, Guy Hevia at Schine's Hippodrome, in Gloversville, arranged for a committee of impartial judges to roam the main streets to select at least 50 best dressed women. Each was presented with a corsage and card advising them that they had been so designated, and requesting their appearance on the stage the following Monday.

At that time all selectees were judged by audience applause, the three best dressed women receiving grand prizes promoted from local merchants.

Through a tie-up with a local jewelry store, couples purchasing wedding rings during the run of the film were awarded guest tickets to "Courtship of Andy Hardy" as a feature of the campaign for the film put over by Fred Forry, Colonial, Lancaster, Pa.

▽

To exploit "Jungle Book" at Loew's Ohio, in Columbus, Manager Russell Bovim, in connection with the Columbus *Dispatch*, awarded 63 prizes of various denominations of defense stamps for the best coloring of line drawings of the film characters and animals appearing in the daily. In addition, each boy and girl entering the contest was enrolled in the "Jungle Club," and given an Animal Warden membership card.

▽

Women turning in the best recipes received guest tickets or "We Were Dancing" in a tie-up with the Cleveland *News* Cooking School arranged by Ed Fisher, Loew's.

▽

Readers of the local *News-Post* were asked to write about their memories of when they fell in love as one of the features of the "We Were Dancing" campaign put over by George Avis, Loew's, Baltimore.

TICKELL FEATURES HITCHING POST

The rationing of gas holds no fears for F. Tickell at the Orpheum, in Fort William, Ontario, the enterprising theatreman having constructed an old-fashioned hitching post for the front of his theatre. Rustic board sign planted on marquee reads: "Another Orpheum Service. Free Hitching. No gas coupons needed here."

Tickell reports plenty of comment on the stunt and even a few nags tied to the rail.

For "That Night in Rio" and "Murder Over New York," Mel Jolley at the Columbia, in St. Thomas, Ontario, used display plugging "sabotage in crash of bomber" with large head of Chan at the top. Newspaper coverage included free cut and readers in local paper and card was planted in music store window with tiein copy.

▽

For gag teaser street ballyhoo ahead of "Johnny Eager" at Loew's Poli-Bijou, in New Haven, T. Teschner placed large barrel over usher's head with lantern atop and had him cover main streets. Copy on barrel read: "Danger. This barrel contains explosive thrills. Taylor 'n Turner in Johnny Eager. Bijou. Now Showing."

▽

Cy Condon at the Huish Theatres, in Elko, Nev., played up his "Friday, the 13th" show along the "we dare you to come" angle. A ladder was placed over the front doors, small black cutout cats were distributed with all tickets purchased and ad was run in paper offering guest tickets to those lucky enough to find a four-leaf clover.

▽

Securing a tracing of Walter Pidgeon's signature from the Fox office, Bill Johnson at Smalley's, in Dolgeville, N. Y., copied it and circularized his theatre list with government postcards carrying the following message: "Just learned my latest picture 'How Green Was My Valley' opens Sunday at Smalley's. Please plan to see it. Hope you like it as well as the voters who named it 'Best of the Year.'" Card was signed with the star's name.

▽

Institutional used by Mack Jennings at the Strand, in Atmore, Ala., consists of printed form which is mailed weekly. Copy reads: "We congratulate you. Yes, Sir, we read about you. Now read about us." This is followed by theatre and current picture plug, top of page carrying clipping from personals in the newspapers.

▽

For the Canadian premiere of "To Be or Not to Be" at the Elgin, in Ottawa, Bob Berezin arranged a tiein with one of the leading department stores consisting of window displays and cooperative ads in the dailies. The store had the following heading in their ads: "To Be or Not to Be a thrifty shopper. That is the question. Here's the answer. Shop at," etc. Included in the ad was picture title, playdates, etc. In exchange, Berezin allowed store space in his lobby for display of men's clothing. On "Jungle Book" the Round Tabler planted title letters on stage to resemble neon lighting four weeks in advance.

▽

Member of his service staff, dressed in white drum major's uniform distributed promoted candy chocolate soldiers in imprinted bags ahead of Ben Van Korn's date for "Chocolate Soldier" at the Lex, in Chicago. During the run, same man paraded streets with backsign carrying "Now" copy. On "Keep 'Em Flying," Ben dressed usher as aviator and had him carry compoboard airplane about town with appropriate tiein copy imprinted thereon.

personalities

JOHN FIELD
manager of the Warner Ogden, in Chicago, takes over management of the Grove; BOB KENNEDY goes from the Symphony to the Ogden; AL BLASKO, Oriental, Milwaukee, to the Symphony, Chicago; JOE REYNOLDS, National, Milwaukee, to Oriental, Milwaukee; WALDON RYAN from the Hamilton in Chicago to the Delavan, Delavan, Wis., and E. SEDLOCK, assistant at the Hamilton, to manager of the same house. RAYMOND RACKOW from assistant manager of the Sheboygan, Sheboygan, Wis., to manager of the Majestic, Sheboygan; MARVIN HART, assistant at the Shore, in Chicago, to assistant at the Avalon there; RICHARD GALVIN, senior chief of service at the Capitol, to assistant manager of the Shore, and EARL MAY to senior chief of service at the Capitol.

▽

BEVERLY RICHARDS
has been named manager of the Howard theatres at Jefferson, Ia., succeeding MELVIN KINKEAD, resigned to enter military service.

▽

DANIEL McCAREN
former Metro checker, has been appointed house manager at the Cataract Theatre, in Niagara Falls, N. Y.

▽

DOUGLAS FINCH
has been promoted from assistant to manager of the State, in Spartanburg, S. C.

▽

JAMES JENNINGS has been shifted by Wilby-Kincey from Columbia, S. C., to become assistant manager of the Carolina.

▽

ROY TAYLOR
has opened the Powers Theatre, in Grand Rapids, Mich.

▽

HARRY A. BERCOVICH
has reopened the Broadway Theatre, in Regina, Saskatchewan. Bercovich, manager of the Rex Theatre there for the past 23 years, severed his connections and the house will now be managed by its owner, Jack Watson.

▽

B. J. McCARTHY
former RKO exchange manager in Denver, has resigned to become United Artists' Denver exchange manager.

▽

DON ECKMAN
formerly of the MGM Milwaukee office, has been added to the booking department of the Chicago branch.

▽

CLIFF GEISMAN
formerly of the RKO office in Detroit has taken over management of the RKO-Golden Gate Theatre, succeeding GEORGE BOLE, who goes South to a studio post with Universal.

▽

MILTON LANGFORD
manager of the Roxy, in Jacksonville, has joined the navy intelligence. BOB EWING succeeds him, transferring from the Brentwood. CARMEN TUFANO, assistant manager of the Capitol, in Jacksonville, has shifted to Ewing's place.



TERESA KATHLEEN, on Monday, March 9th, to Mr. and Mrs. Pat McGee. Proud daddy is with the J. H. Cooper Enterprises, in Denver, Colo.

HARRY REMINGTON
formerly publicity director of the Fox Detroit Theatre, Detroit, has been appointed exploitation representative of 20th Century-Fox in the Great Lakes district, succeeding EDWARD SOLOMON, now in the Army. Other additions in the Fox field exploitation staff include WALLY ALLEN, representative in the Buffalo and Pittsburgh territories with headquarters in Buffalo, and DOUGLAS GEORGE, formerly of the Windamere Theatre, in Cleveland, handling Cleveland and Cincinnati territory with headquarters in Cleveland. In New York a newly established metropolitan exploitation zone has been placed in charge of NATHAN ZATKIN of the home office publicity and exploitation staff.

Showmen's Calendar

MAY

1st	May Day
2nd	Bing Crosby's Birthday
	Brian Aherne's Birthday
3rd	Mary Astor's Birthday
	Arline McMahon's Birthday
3rd–9th	National Music Week
5th	Tyrone Power's Birthday
7th	Gary Cooper's Birthday
10th	Mother's Day
11th	Minnesota Admitted to Union—1858
12th	Florence Nightingale, Founder of Modern Nursing, Born—1820
16th	Henry Fonda's Birthday
17th	Maureen O'Sullivan's Birthday
20th	James Stewart's Birthday
21st	Robert Montgomery's Birthday
23rd	South Carolina Admitted to Union—1788
	Herbert Marshall's Birthday
26th	Walter Huston's Birthday
	Al Jolson's Birthday
28th	John Payne's Birthday
29th	Wisconsin Admitted to Union—1848
	Linda Ware's Birthday
	Bob Hope's Birthday
30th	Memorial Day
	Ben Bernie's Birthday
31st	Don Ameche's Birthday

VERNON KINCAID
who has been connected with the Tri-States Capitol Theatre, in Davenport, Ia., has gone to their Cedar Rapids Theatre, the State, as assistant to Henry J. Plude, manager. He succeeds R. H. SCHMITZ, who left to manage their Spencer theatre at Rock Island.

▽

W. H. MANLEY
is the manager of the new Skyway Theatre, in Chattanooga, Tenn.

▽

HERBERT BRINE
manager of the Braintree, at Braintree, Mass., has gone into the Army, where he has just been promoted to technician, fourth class.

▽

FRANKLIN T. SAUNDERS
assistant at the Durfee, in Fall River, Mass., has accepted a new job with RCA at Marion, Mass.

▽

WILLIAM VOSS
manager of the Tri-States Rocket, at Rock Island, Ill., has left to join the Air Corps. Other changes in the circuit include: ORVILLE RENNIE, who has been made city manager at Rock Island; MARGARETHA HULGELL of the Esquire, Davenport, is now assistant manager at the Rocket; HORACE SPENCER of the Capitol, in Davenport, is assistant manager at the Fort, Rock Island, and ROBERT DANICO, who has been assistant at the Fort, has been transferred to the Capitol.

▽

MRS. ALMA READ
owner of the building housing the Logan Theatre, in Logan, Ia., has sold it to MRS. PAUL ROADIFER.

▽

GUY E. ADAMS
has opened the Times Theatre, at Davenport, Ia.

▽

TOBIAS ROSS
manager of the Elmwood Theatre, in Penn Yan, N. Y., has been transferred to Corning, N. Y., as city manager for the three Schine houses.

▽

CLAUDE ALLISON
has resigned as manager of the Emerson Theatre, in Indianapolis to become assistant to Dudley Williston, who owns the Walker, Park and Lido there.

▽

DOROTHY MOORE
has been named manager of Dipson's Amherst in Buffalo, N. Y., succeeding JOHN FINLEY, who has enlisted in the Marines.

▽

GEORGE M. BARNES
has purchased the Williams Theatre, in Colusa, Cal.

▽

FRANCIS HASSLER
has purchased the Arbuckle Theatre, in Colusa, Cal., from BENJAMIN BURKE.

▽

BILL BERNS
member of Warners' home office publicity department, has left to join Station WNEW, where he will present a daily Hollywood news program.

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PRODUCT DIGEST

THE RELEASE CHART

SHOWMEN'S REVIEWS

My Gal Sal

(Twentieth Century-Fox—Block 10)

Names, Nostalgia, Tunes, Technicolor

No numerically consequential sector of the picture-going public is overlooked in the compounding of this filmusical in Technicolor setting forth, with the measure of modernization which the purposes of entertainment justify, the story of Paul Dresser and his music.

Here is Victor Mature for the feminine trade, strutting the strut which seems to have taken Milady's fancy and baring the torso which appears to have been made a symbol of something or other helpful in the sale of tickets.

Here is Rita Hayworth for the masculine trade, filling the lens with her auburn beauty and soloing in many a production number staged in the manner of 1900 and likewise in a fashion to allow her to display her dancing talent to the full.

Here are Paul Dresser's "My Gal Sal" and "On the Banks of the Wabash," song hits of yesteryear still fresh in the minds of today's theatregoers, and four more of his numbers not quite so well remembered. To these have been added four other song numbers, not too modern to fit into the general pattern of the picture, bringing to ten the total of musical interlude.

The scene is principally New York in the period generally referred to as the "Gay Nineties" and it has been reproduced with painstaking detail and photographed with emphasis on the lush reds, yellows and blues of the era. Pictorially the film is as eloquent of its time as a barroom print. The dialogue is full of anachronisms but that is doubtless a concession to the understanding of today's audiences. Scenically and in point of costuming the film stays true to record.

The story, announced as in fact that of Paul Dresser, takes the young man from a modest beginning in Indiana to New York and makes him a successful song writer who falls in love with a musical comedy star who ultimately falls in love with him, their romance striking many a reef and involving many another person before eventuating in the happy ending.

John Sutton, Carole Landis, James Gleason and Phil Silvers are other principals and each makes much of his assignment.

Production by Robert Bassler is eye-filling, ear-filling and in the main a rounded, polished job. Direction is by Irving Cummings, who gives it the full benefit of his long and varied experience, and the screenplay by Seton I. Miller, Darrell Ware and Karl Tunberg strikes a happy medium between seriousness and humour which is maintained throughout the telling of a tale with more substance in it than is to be found at the core of most musicals.

Hermes Pan and Val Raset staged the dances, of which there are many, without departing detrimentally from the style in vogue at the time represented.

Previewed for the tradepress at the Village theatre, Westwood, where an audience which had been attracted by "The Fleet's In," the billed attraction, indicated enthusiastic approval of the unannounced picture previewed.—WILLIAM R. WEAVER.

Release date, May 8, 1942. Running time, 103 min. PCA No. 8086. General audience classification.

Sally Elliott.....Rita Hayworth
Paul Dresser.....Victor Mature
Fred Haviland.....John Sutton
Mae Collins.....Carole Landis
Pat Howley.....James Gleason
Phil Silvers, Walter Catlett, Mona Maris, Frank Orth, Stanley Andrews, Margaret Moffat, Libby Taylor, John Kelly, Curt Bois, Hermes Pan, Gregory Gaye, Andrew Tombes, Albert Conti, Charles Arnt.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Moon Tide

(Twentieth Century-Fox—Block 10)

Drama on the Waterfront

From the novel by Willard Robertson, and the screen play from John O'Hara, produced by Mark Hellinger and directed by Archie Mayo, both of whom have successful screen efforts to their credit, and with a cast including Jean Gabin, popular French star, Ida Lupino, Thomas Mitchell and Claude Rains, "Moon Tide" has a genealogy of promise, and lives up handsomely to that promise.

It has been done before—the story of the man who has wandered like a gypsy about the world, doing odd jobs, and the girl who is disillusioned and weary of life's struggle, both springing from the great common populace, who ultimately find happiness and a home together. But told as it is here with unassuming skill, with a keen evaluation of human beings and what constitutes reality, and with a subdued sense of the dramatic, the picture emerges out of the category of the hackneyed and trite. It has the impact and effectiveness of understatement.

The three characters about whom the plot revolves are Jean Gabin, who, when the picture opens, goes on a terrific drinking spree, wakes up the next morning to find himself with a job selling bait, and, because of his great strength, wondering whether or not he is responsible for the death of an old sea captain, who was choked to death during the night. The second character is Thomas Mitchell, who has been accustomed to collecting money from Gabin because of an incident in the latter's past, and the third is Ida Lupino, a hash house waitress, who attempts suicide by drowning. Gabin saves her life, brings her to the bait barge; they fall in love and marry. This does not appeal to Mitchell, who does not want to lose his source of income. On the day of the wedding, while Gabin is out on a repair job, Mitchell accosts the bride, makes physical demands on her and accuses Gabin of the murder of the old sea captain. Lupino, in turn, accuses Mitchell, and for this he almost kills her. Gabin relentlessly pursues Mitchell, but does not have to kill him for Fate does this for him, Lupino lives and the two find happiness.

Jean Gabin is enormously effective in the leading role. He speaks English well and is easily understood. In fact, the entire cast from the leads to those having incidental roles appear as human beings instead of cinematic puppets.

"Moon Tide" has the indelible touch of art, which assures its appeal to critics, but it also has the indelible touch of life, which insures a much wider audience.

Because of its strong nature, the picture is aimed exclusively at adult audiences.

Previewed at the company projection room before an audience of trade press reviewers, who appeared absorbed in the proceedings.—IRENE SMOLEN

Release date, May 29, 1942. Running time, 94 minutes. PCA No. 7979. Adult audience classification

Bobo.....Jean Gabin
Anna.....Ida Lupino
Tiny.....Thomas Mitchell
Nutsy.....Claude Rains
Dr. Brothers.....Jerome Cowan
Woman on Boat.....Helene Reynolds
Ralph Byrd, William Halligan, Sen Yung, Chester Gan, Robin Raymond, Arthur Aylesworth, Arthur Hohl, John Kelly, Ralph Dunn, Tully Marshall, Tom Dugan.

The Spoilers

(Universal-Lloyd)

That Klondike Classic

Here it is again, folks, that Rex Beach classic of fisticuffs in the Klondike, with all the sock that its previous producers gave it and, from the hand of Frank Lloyd, much more in the way of plausibility, realism and all that the march of the years have added to the power of the motion picture.

Again the scene is the Nome of 1900 and the place is rough and overready for a fight, a scene and time in which the law is a thing one takes or leaves and the strong prevail over the weak, the crafty over the guileless, and men settle their differences with guns or fists as the circumstances of the moment suggest.

The fight William Farnum and Tom Santschi performed in the first "Spoilers," setting an

all-time standard for movie scrapping, is fought this time by Randolph Scott and John Wayne, the chief bad man and chief hero of the picture, and they carry it on until the most bloodthirsty individual in the audience is ready to cry enough, although not too much. It's a stiff precedent these men battle against, as well as each other, but they cope with it completely.

Marlene Dietrich plays the girl the men fight about, in addition to their other differences, and Margaret Lindsay is seen as the girl who comes to town with the crooks to steal the mines from their owners but finds herself out of sympathy with them and does a bit of work on the side of right. Richard Barthelmess and Harry Carey have strong character roles.

Robert W. Service is seen in a brief scene, as himself, an item for the billing. Another item is the presence in this version of William Farnum, hero of the first.

Lee Marcus was associate producer and Ray Enright directed from a screenplay by Lawrence Hazard and Tom Reed against a background of impressive authenticity supplied by Art Director Jack Otterson.

The film contains a line or two of dialogue which a professional preview audience reacted to as perhaps a bit on the hot side, and the scenes between Miss Dietrich and each of the men who seek her favours are in character with the locale and period, all of this constituting some reason for pitching the exploitation appeal to the mature rather than the young.

It's a Charles K. Feldman Group production.

Previewed at the studio in the evening to a large audience of press and profession which plainly indicated approval.—W. R. W.

Release date, May 8, 1942. Running time, 87 minutes. PCA No. 8269. Adult audience classification.

Cherry Mallotte.....Marlene Dietrich
McNamara .....Randolph Scott
Glennister .....John Wayne
Helen .....Margaret Lindsay
Dextry .....Harry Carey
Broncho .....Richard Barthelmess
George Cleveland, Russell Simpson, Samuel S. Hinds, William Farnum, Marietta Canty, Jack Norton, Ray Bennett, Forrest Taylor, Art Miles, Charles McMurphy, Charles Halton, Bud Osborne, Drew Demorest, Robert W. Service.

Whispering Ghosts

(Twentieth Century-Fox—Block 10)

Comedy Mystery

What this picture amounts to is a mystery background for a whole carload of wise cracks by Milton Berle. The jokes on the average are not up to the Berle standard and the fact that the mystery provided for the springboard is hardly one to create interest, makes for a minor comedy mystery.

Most of the action takes place aboard an old deserted schooner. All the trimmings peculiar to mystery stories are there and the film does not lack for bloodshed and desperate characters but somehow the over all effect just doesn't jell. Brenda Joyce and John Shelton play the romantic leads. Willie Best is Berle's principal foil. Others are John Carradine, Edmund MacDonald, Arthur Hohl and Grady Sutton.

Berle, as a radio crime detective, reopens the "Capt. Weatherby" case, promising to disclose the murderer. When he discovers his "murderer" to be none other than the dead man himself, he hurries to the boat (the scene of the crime) to solve the case before his next radio program. Miss Joyce, the dead man's niece, and the other principals in the murder also converge at the scene of the crime. The lure is diamonds, supposedly hidden on the boat. The diamonds turn out to be nothing more than glass stones, but meanwhile murder is afoot.

Reviewed at a projection room in New York. —Paul C. Mooney, Jr.

Release date, May 22, 1942. Runing time, 75 minutes. PCA No. 8124. General audience classification.

M. H. Van Buren.....Milton Berle
Elizabeth Woods.....Brenda Joyce
John Shelton, John Carradine, Willie Best, Edmund MacDonald, Arthur Hohl, Grady Sutton, Milton Parsons, Abner Biberman, Rene Riano, Charles Halton, Harry Hayden.

Ship Ahoy

(Metro-Goldwyn-Mayer)

Comedy, Dancing and Espionage

The inclusion of an espionage theme in this musical comedy has served the picture well, holding the various elements together better than is usually the case in this type. Add to that some of the best dancing Eleanor Powell has done on the screen, some excellent comedy by both Red Skelton, whose star seems to be rising fast, and Bert Lahr, who is most always good for a laugh, and the exhibitor has something in which to interest his patrons.

As a further selling point the exhibitor can point out that Tommy Dorsey and his orchestra are in the picture, and not just for one appearance either. They are around quite a deal and that fact should be of interest to Dorsey fans. The music is very good and some of the pieces will be heard on the "Hit Parade."

Miss Powell, star of a dancing troupe, the troupe, and Dorsey's orchestra are leaving New York for Puerto Rico to put the show on at a floating night club there. At the last moment Miss Powell is hoodwinked into carrying a magnetic mine, believing it is in the interest of her country. Skelton, writer of daredevil fiction but a hypochondriac, and his man Friday, Lahr, leave by the same boat. A romance develops between Miss Powell and Skelton. The mine escapes detection on the boat but at the dock her bag and Skelton's are switched. She gets the bag back in time to turn it over and then realizes that she has been duped by foreign agents.

The tables are turned when Miss Powell taps out a message by Morse code and the agents are captured. Meanwhile, Skelton and Lahr are having a hilarious scene in the wine cellar of the floating night club. The story creates suspense but doesn't interfere with the main purpose of the picture, which is to provide facilities for the dancing of Miss Powell and the comedy of Skelton and Lahr. It's good fun.

Jack Cummings produced and Edward Buzzell directed the picture from a screen play by Harry Cork.

Seen at the MGM home office production room at an early morning hour. Despite the time, the trade press found the picture to their liking, if laughter is any criterion—and it usually is.—P. C. M., Jr.

Release date, not set. Running time, 95 minutes. PCA No. 8097. General audience classification.

Tallulah Winters.....Eleanor Powell
Merton K. Kibble.....Red Skelton
"Skip" Owens.....Bert Lahr
Virginia O'Brien, William Post, Jr., James Cross, Eddie Hartman, Stuart Crawford, John Emery, Bernard Nedell, Tommy Dorsey and his orchestra.

Men of San Quentin

(Producers Releasing)

Prison Story

One of the most unusual pictures ever made, "Men of San Quentin" was taken almost entirely within the walls of San Quentin, largest prison in the United States. It tells the story of a reform in treatment of convicts, and the installation of humanitarianism in the penal system. Largely the story of the administration of Warden Clinton Duffy, the picture has for its motivation a fictional plot, yet delivers a rousing message in the interests of humane treatment of convicts, both while serving their sentences and after paying their debts to society.

Producers Martin Mooney and Max M. King have concocted an exploitation natural. Its first public showing was held last weekend in San Quentin's mess hall where 300 convicts sat with members of the press who made the trek from Hollywood to San Francisco.

The cast consists of J. Anthony Hughes, Eleanor Stewart, Dick Curtis, Charles Middleton, Jeffrey Sayre, George Breakston, Art Myles, Michael Mark, John Ince, Joe Whitehead, Skins Miller, Jack Shay, Jack Cheatham and Nancy Evans. William Beaudine directed the picture effectively from a screenplay by Ernest Booth, himself an ex-convict. Mooney wrote the original.

The plot deals with the efforts of "old line" guards, hardened in their treatment of criminals, to "frame" a guard who is later made warden because of his humaneness. The changeover from the old system to the new is shown, with the ending showing the regular broadcast from the prison broadcast weekly on the Mutual Don Lee network.

Seen in a Hollywood projection room. —Vance King.

Release date, May 8, 1942. Running time, 78 minutes. PCA No. 8324. General audience classification.

Jack Holden.....J. Anthony Hughes
Anne Holden.....Eleanor Stewart
Butch Mason.....Dick Curtis
Charles Middleton, Jeffrey Sayre, George Breakston, Art Miles, Michael Mark, John Ince, Joe Whitehead, Skins Miller, Jack Shay, Jack Cheatham, Nancy Evans.

Tarzan's New York Adventure

(Metro-Goldwyn-Mayer)

Civilization Episode

The jungle man was bound to land in civilization sooner or later and New York seems to be a happy choice for this excursion. Tarzan swings among the roof tops of the big city with the same ease he does on his African escarpment. It is one of the best of the Tarzan series and should please about all of the ape man's host of fans.

The Edgar Rice Burroughs characters, Tarzan, Jane and Boy are played respectively by Johnny Weissmuller, Maureen O'Sullivan and John Sheffield, all of whom have been in others of this series. They perform with the knowing that comes from practice in their respective characterizations. But, by all odds, the best performer in the picture is not a human at all. It is "Cheeta," an anthropoid ape. "Cheeta" does everything but speak English.

A good supporting cast has been gathered to back up the leads. To name a few there are Virginia Grey, Charles Bickford, Paul Kelly, Chill Wills and Cy Kendall. Frederick Stephani produced and Richard Thorpe directed the picture.

"Tarzan" and "Jane," dressed in civilian clothes, arrive in New York by clipper to recover "Boy," who has been snatched from the jungle by circus man Charles Bickford. Following "Jane's" suggestion "Tarzan" lets the law take its course and when that fails him he goes after "Boy" himself in the best jungle tradition. One of the dramatic sequences of the picture comes when "Tarzan" jumps off the George Washington bridge to escape the police.

Reviewed in a projection room in New York at a screening for the trade press. The reaction was on the credit side of the ledger.—P. C. M., Jr.

Release date, not set. Running time, 71 minutes. PCA No. 8090. General audience classification.

Tarzan .....Johnny Weissmuller
Jane .....Maureen O'Sullivan
Boy .....John Sheffield
Virginia Grey, Charles Bickford, Paul Kelly, Chill Wills, Cy Kendall, Russell Hicks, Howard Hickman, Charles Lane, Miles Mander.

The Man Who Wouldn't Die

(Twentieth Century-Fox—Block 10)

Murder Mystery

Michael Shayne, private investigator, solves another with his characteristic mixture of daring and nonchalance. There is only one corpse, but it is murdered several times in the course of the unraveling. For the victim is Zorah Bey who knew the Houdini trick of being buried alive.

It is on a burial that the picture opens, on a stormy night with shadowy figures disposing of a heavy burden. No word is spoken until the daughter of the house appears unexpectedly with her own personal problem—a surprise marriage. She is quickly involved in the house-

hold mystery when a ghostly figure shoots at her in the dark. Fear and bewilderment cause her to call on her friend, Shayne, who poses as her husband until the crime is solved. But the solution is revealed only after a series of adventures—some of them thrown in to confuse the audience—through basement laboratories, mortuary parlors and night-club dressing rooms.

Lloyd Nolan gives the detective the proper amount of dash and guile, while Marjorie Weaver provides a refreshing contrast to the somber figures of her stepmother, her father and his retinue—ably played by Helene Reynolds, Paul Harvey, Henry Wilcoxon and Robert E. Keane.

Sol M. Wurtzel was executive producer for the film, which was directed by Herbert I. Leeds.

Previewed at the home office projection room to a trade press audience whose attention was held throughout.—E. A. CUNNINGHAM.

Release date, May 1, 1942. Running time, 65 minutes. PCA No. 8127. General audience classification.

Michael Shayne.....Lloyd Nolan
Catherine Wolff.....Marjorie Weaver
Anne Wolff.....Helene Reynolds
Henry Wilcoxon, Richard Derr, Paul Harvey, Billy Bevan, Olin Howland, Le Roy Mason, Robert Emmett Keane.

Girls' Town

(Producers Releasing)

Hollywood Drama

This is a tale of two sisters, one a beauty contest winner and the other an "ugly duckling" type, who arrive in Hollywood to make their way. As it not unexpectedly turns out, the beauty contest winner, who is conceited, arrogant and not too bright, winds up as the stand-in for her "ugly duckling" sister. It is a time-worn plot with unimaginative treatment.

Edith Fellows is the girl who makes good and June Storey, the beauty contest winner who fails. Miss Fellows pairs with Kenneth Howell, who plays an agent, for what romance there is. The title stems from the boarding house run by "Mother Lorraine" (Anna Q. Nilsson), for girls with theatrical ambition who haven't funds to see it through.

The picture was produced by Lou Brock and Jack Schwarz and directed by Victor Halperin.

Reviewed at the New York Theatre, New York. Little reaction was noted.—P. C. M., JR.

Release date, March 6, 1942. Running time, 68 min. PCA No. 8036. General audience classification.

Sue.....Edith Fellows
Myra.....June Storey
Kenny.....Kenneth Howell
Alice White, Anna Q. Nilsson, Warren Hymer, Vince Barnet, Paul Dubov, Peggy Ryan, Dolores Diane, Helen McCloud, Bernice Kay, Charlie Williams.

S O S Coast Guard

(Republic)

Serial Condensed

Prompted probably by the fact that one of the U. S. services is involved, Republic has done a re-editing job on the serial "S O S Coast Guard" and is re-releasing it this month as a feature picture. Originally released in the summer of 1937, the picture as it now stands is full of the type of action peculiar to the serial.

The story has Ralph Byrd, playing a Coast Guard lieutenant, and Bela Lugosi, a half-mad munitions inventor who has perfected a deadly disintegrating gas, matching wits. The gas is intended for a foreign power but the Coast Guardsman balks each move made by the inventor and his hirelings.

The picture was directed by William Witney and Alan James.

Reviewed in a projection room in New York.—P. C. M., Jr.

Release date, April 16, 1942. Running time, 69 minutes. General audience classification.

Terry.....Ralph Byrd
Boroff.....Bela Lugosi
Jean Norman.....Maxine Doyle
Herbert Rawlinson, Richard Alexander, Lee Ford, John Picorri, Lawrence Grant, Thomas Carr, Carleton Young, Allen Connor, George Chesebro, Ranny Weeks.

The Corpse Vanishes

(Monogram)

Horror Epic

"The Corpse Vanishes" is a gruesome offering aimed at out-horroring all horror pictures. It concerns a scientist who kidnaps brides at their wedding ceremonies and drains them of blood to supply life to his own wife. Bela Lugosi is cast as the scientist in this latest Sam Katzman-Jack Dietz production for Monogram release.

Supporting Lugosi are Luana Walters, Tristram Coffin, Elizabeth Russell, Minerva Urecal, Angelo Rossitto, Joan Barclay, Kenneth Harlan, Gwen Kenyon, Vince Barnett, Frank Moran and George Eldridge.

The story is most effective for the horror picture fans. All the accoutrements of this type of entertainment are included in the film, making it one of the most weird to be shown on the screen for some time.

Wallace Fox directed from a screenplay by Harvey Gates, who adapted the original story by Sam Robins and Gerald Schnitzer. Barney Sarecky was associate producer.

Previewed at the Monogram studio projection room.—V. K.

Release date, May 8, 1942. Running time, 63 minutes. PCA No. 8276. Adult audience classification.

Dr. Lorenz.....Bela Lugosi
Patricia Hunter.....Luana Walters
Dr. Foster.....Tristram Coffin
Elizabeth Russell, Minerva Urecal, Angelo Rossitto, Joan Barclay, Kenneth Harlan, Gwen Kenyon.

Continental Express

(Monogram)

Melodrama

This one, made in England, attempts to follow in the tradition of those perfect spy-mystery melodramas, "The Lady Vanishes" and "Night Train," with much less effective results.

It is handicapped by an uninspiring plot, about a girl exile from a Balkan country who is the instrument of a terrorist revolutionary party which seeks to kill the Prime Minister of "Bosnia," free its political prisoners, among whom is the girl's father, and thus precipitate a war in Europe. The story has an unreal quality and evidently was written before Germany started the second world conflagration. However, Director Herbert Mason does his best with the material and manages to inject something akin to suspense in a few sequences.

Valerie Hobson plays the girl who is catapulted into the terrorists' intrigue. Rex Harrison is Sauvin, member of the French secret police, who foils the murder plot and restores Valerie to the protecting arms of John Leder, who plays her fiance, a French newspaperman off to the tinder box Balkan country, who becomes involved in the machinations.

Most of the action takes place on a continental express train, reminiscent of "The Lady Vanishes." Rex Harrison, in his suave, droll and sophisticated manner, adds freshness to a rather stale potpourri.

Viewed at the Little Carnegie Theatre, New York, before a small late-afternoon audience.—J. E. SAMUELSON.

Release date, March 1, 1942. Running time, 73 minutes. General audience classification.

Sauvin.....Rex Harrison
Draguisha.....Valerie Hobson
Bordier.....John Loder
Muriel Aked, George Devine, John Salew, Kaye Seeley and Carl Jaffe.

Mississippi Gambler

(Universal)

Reporter Catches Gangster

This is yet another telling of the story about the audacious newspaper reporter who pursues the gangster across country, to the tune of frequent telephonic battles with his managing editor over costs and such, bringing into custody at long last a criminal who has baffled the police of the world's largest city. He finds him living in Mississippi, which accounts for the title, and there's a measure of shooting in the finale, which arrives after interest in the reporter's adventures has been dulled by interpolation of song numbers and other material which rob the film of melodramatic realism.

Kent Taylor plays the reporter, Frances Langford the girl he falls in love with, John Litel the gangster and Shemp Howard the comedy relief, in this case a taxi driver.

Miss Langford sings two songs as the picture goes along and Claire Dodd sings one.

The film is a production by Paul Malvern, directed by John Rawlins, from a script by Al Martin and Roy Chanslor.

It fills the required hour of running time, plus a half minute more, but adds no glory or distinction to the art of the motion picture.

Previewed at the studio.—W. R. W.

Release date April 17, 1942. Running time, 60½ minutes. PCA No. 8020. General audience classification.

Johnny Forbes.....Kent Taylor
Beth.....Frances Langford
Carvel.....John Litel
Shemp Howard, Claire Dodd, Wade Boteler, Douglas Fowley, Aldrich Bowker.

Dudes Are Pretty People

(UA-Roach)

Roach Streamliner Western

As is obvious from the title, "Dudes Are Pretty People" has the perennial fascination of the West for a background, but emphasis is placed here on its more romantic connotations rather than on shooting, the establishment of law and order, or fast and furious action.

The two youthful cow-hands around whom the plot centers are Jimmy Rogers, who takes his art seriously, and Noah Beery, Jr., who cannot resist the lure of a pretty face, and the face of Marjorie Woodworth is pretty indeed. The entire footage of the picture is devoted to Rogers' attempts to save Beery from his attraction to the "dude gal," but as the scenario and Fate would have it, the girl's fiance turns out to be a hero, so she returns to him after all, and the two cow-hands hit the trail for Nevada and further adventures.

The picture has a small degree of action and comedy, but it is all treated rather lightly. To those who take westerns seriously, "Dudes Are Pretty People" may fall short of their demands, but the less discriminating may not object if, for once, action is sacrificed on the altar of love.

This streamliner from the Hal Roach studios was directed by Hal Roach, Jr.

Previewed at the company projection room before a small audience of trade-press reviewers, who did not exhibit any reaction.—I. S.

Release date, March 13, 1942. Runing time, 46 minutes. PCA No. 7999. General audience classification.

Jimmy.....Jimmy Rogers
Pidge.....Noah Beery, Jr.
Marcia.....Marjorie Woodworth
Two-Gun.....Paul Hurst
Aunt Elsie.....Marjorie Gateson
Brad.....Russell Gleason
Grady Sutton, Jan Duggan, Sarah Edwards, Joe Cunningham.

Sunday Punch

(Metro-Goldwyn-Mayer)

Fistic Comedy Drama

Prize fighting and the affairs of fighters are approached from a fresh angle and dealt with along common sense lines in this offering which presents William Lundigan and Dan Dailey, Jr., to advantage as the boxers who are also buddies and likewise in love with the same girl, played by Jean Rogers.

The principal scene of the picture is a boarding house for boxers, in New York City, and the early portion of it has more to do with humor than with boxing or plot. Sam Levene, Leo Gorcey and Guy Kibbee perform with much effectiveness in this section of the picture. The boxing match at the picture's end is staged

graphically and the script has been worked out in such manner as to leave the outcome of it in doubt until the final count of ten.

Credit for this expert screenplay is shared by Fay and Michael Kanin and Allen Rivkin, the Kanins supplying also the original story.

Production by Irving Starr and direction by David Miller are tip top.

Previewed at the Uptown Theatre, Los Angeles, the film received the audible approval of a paying audience which had turned out to see "Mr. V" and the advertising previewing of the unannounced picture.—W. R. W.

Release date not set. Running time, 75 minutes. PCA No. 8244. General audience classification.

Ken Burke.....William Lundigan
Judy Galestrum.....Jean Rogers
Olaf Jensen.....Dan Dailey, Jr.
Guy Kibbee, J. Carrol Naish, Connie Gilchrist, Sam Levene, Leo Gorcey, "Rags" Ragland.

About Face

UA-Roach

Roach Streamliner Service Comedy

Hal Roach presents in "About Face" another of his short feature "streamliner" productions, with a cast including William Tracy, Joe Sawyer, Jean Porter, Marjorie Lord, Margaret Dumont and Veda Ann Borg, told against an army camp background. The picture recounts further the humorous adventures befalling "Sergeant" William Tracy, the encyclopaedia in uniform, and "Sergeant" Joe Sawyer, an army man of the old school, who, as always, gets the worst of the bargain.

Learning that Tracy, God's gift to quiz contests, has won a hundred dollars because he again knew all the answers, Sawyer, penniless, invites him on a spree. They visit a cocktail lounge where Tracy orders lemonade and meets a jitterbug, they attend a lecture on vocational therapy where Tracy furthers a brief acquaintance with a socialite, and attempt to get to an Army-Navy dance which ends up in chaos. Sawyer's bravado is the cause of a good deal of embarrassment and damage, but Tracy refuses to divulge the culprit's name when questioned by the colonel and so his ethics remain inviolate to the very end. Both the jitterbug and the socialite vie for our young hero's affections, but in spite of all his knowledge, he cannot solve this situation.

The film has its moments of slapstick comedy, and its popularity will depend upon how much audiences care for this brand of humor, and how well this particualr series has done before.

Free Guiol was the producer and Kurt Neumann directed.

Previewed at the company projection room before an audience of trade press rcviewers, to occasional demonstrations of laughter.—I. S.

Release date, April 17, 1942. Running time, 43 minutes. PCA No. 8043. General audience classification.

Sergeant Doubleday.....William Tracy
Sergeant Ames.....Joe Sawyer
Sally.....Jean Porter
Betty Marlow.....Marjorie Lord
Mrs. Culpepper.....Margaret Dumont
Daisy.....Veda Ann Borg
Joe Cunningham, Harold Goodwin, Frank Faylen, Dick Wessell, Charles Lane.

Billy the Kid Trapped

(Producers Releasing)

Western

Since, apparently, there can be no such thing as enough of "Billy the Kid," western fans will probably welcome the cinematic renascence of "Billy" in the person of Buster Crabbe. The title of the picture is "Billy the Kid Trapped," but one may be certain that the hero will not be trapped for long, especially when aided by his two worthy cohorts, "Fuzzy," played by Al St. John, and "Jeff," played by Bud McTaggart.

The picture opens with the three being mysteriously saved from jail, but they soon discover that this was merely a ruse to protect three masqueraders, posing as the real "Billy" and his pals, who have been holding up stage-coaches, robbing banks and committing nefarious deeds generally. In order to clear their names, Crabbe and his friends are directed to Mesa City, where they find that the town is under the control of one "Stanton," under whose leadership the three masqueraders operate. There is quite a bit of excitement before the real "Billy" proves his identity and innocence.

This western does not bother with frills, but gets down to the serious business of action, and there is plenty of riding, shooting, stage-coach hold-ups and fights to fit specifications. Buster Crabbe is a very pleasant "Billy the Kid," and the comedy of Al St. John as "Fuzzy" was particularly enjoyed by the audience.

Sigmund Neufeld was the producer and Sherman Scott directed.

Reviewed at the New York Theatre in New York, where the audience appeared to enjoy the picture.—I. S.

Release date, Feb. 20, 1942. Running time, 59 minutes. PCA No. 8019. General audience classification.

Billy.....Buster Crabbe
Fuzzy.....Al St. John
Jeff.....Bud McTaggart
Sally.....Ann Jeffreys
Stanton.....Glenn Strange
Walter McGrail, Ted Adams, Jack Ingram, Milt Kibbee, Eddie Phillips, Bud Buster

Guerrilla Brigade

(Artkino - Joseph Burstyn)

Russia vs. Germany, 1918

A melodrama of the Russian resistance to German invasion of the Ukraine in 1918 is resurrected in this film as an example of the guerrilla warfare and fierce spirit with which Russia's peasants are again resisting Teuton onslaughts. It is a story of a little band of guerrillas and their battle with scythes, shotguns and often merely clubs against the Kaiser's army in the Ukrainian forests.

Filmwise it is an overlong and episodic melodrama in a pattern closely resembling the earliest Hollywood westerns. Chase follows chase and in between the people's army, and the English subtitles, pause to philosophize on the invincible character of collective action. It would seem that the current heroic Russian resistance is a grimmer and much less simple business.

The film is technically inferior to most Russian releases and far below U. S. standards of photography and direction. The players are all peasant types and only Chubenko, the guerrilla leader, played by Lev Sverdlin, departs from simplest black and white delineation.

Previewed at a New York reception for Madame Litvinov, wife of the Soviet ambassador. Guests applauded politely, but professional viewers had little favorable comment. Most left before cocktails were served.—JOHN STUART, JR.

Release date, April 13, 1942. Running time, 73 minutes. PCA No. 03342. General audience classification.

Chubenko.....Lev Sverdlin
Yakim Nedolya, a peasant.....Stephan Shkurat
Musi Polovetz, fisherman.....Mikhail Troyanovsky
Pietr Masokh, Leonid Kmit, Elena Kuzmina, V. Osvitzimsky, G. Graef, No. Orlov, G. Dolgov.

The Land

(U. S. Dept. of Agriculture)

Documentary

For the first time, Robert Flaherty, documentary producer who brought "Nanook of the North," "Moana," "Tabu," "Man of Aran" and "Elephant Boy" to American audiences, has turned his camera eye on the United States. His 45-minute film, "The Land," made for the Department of Agriculture, deplores the agricultural and economic waste of erosion. The land is good, says Mr. Flaherty, but it has been abused. The machine came to the land—the thresher combine, tractor, cotton picker—and displaced thousands of men whose forefathers were pioneers.

Mr. Flaherty endeavors, through his camera, to pose the question of how to conserve the vital minerals of the land so necessary to human life, to wrest the foods and goods needed for the American people, utilizing machines and the men and families on farm relief as well as those migrants turned from their homes.

Mr. Flaherty has captured the farmer's feeling for the good earth and has depicted the Government's attempts to help and train 6,000,000 farmers to plant and work the land to avoid erosion. He took his camera to Iowa, Tennessee, Pennsylvania, California, New Mexico, Arizona, Oregon, travelling, in total, 25,000 miles throughout the country. There is much to win eye appeal.

"The Land" has a message for farmers, but it has no place in the motion picture theatre of today. It will be distributed non-theatrically, principally to farmer and grange associations, agricultural schools, universities and students who explore the subject of soil conservation. As an educational medium for that audience it has value.

Assisting Mr. Flaherty in directing the picture was his wife, Frances H. Flaherty, who has worked with him on most of his films. Helen Van Dongen was editorial supervisor; Russell Lord did the commentary which was narrated by Mr. Flaherty, and Richard Arnell wrote the musical background.

Previewed in the Auditorium of the Museum of Modern Art, New York, before an invited audience of guests and film critics whose applause indicated enthusiasm for the picture.—J. E. S.

SOVIET WOMEN (Artkino)

Documentary

"Soviet Women" is a rather laudatory documentary about the work being done by women in the U.S.S.R., a good deal of it men's work. Quoting their Constitution, which grants women equal rights with men in every field of endeavor, various women are pictured who have won recognition from their government for outstanding accomplishments in their careers, including engineering, fishing and canning, and agriculture—they are shown in the factories, in the fields, as locomotive engineers and workers, and as pilots in the air. The documentary ends on a cultural note, with Olga Lepeshinskaya dancing to music from Act. 1 of "Don Quixote" and Galina Ulanova dancing to Tschaikovsky's "Swan Lake." Some of the photography is particularly good, with the camera focused largely on the faces of women of various types. The commentary is in English by a woman whose voice perhaps would have been more effective had it been lower pitched.—I. S.

Release date, April 4, 1942 28 *Minutes*

MENACE OF THE RISING SUN (Universal)

War Documentary on Japan

"Menace of the Rising Sun" presents a brief resume of the nefarious deeds perpetrated by Japan over a long period, from the time that Commodore Perry landed there in 1853 to the present, with America mustering her strength to conquer her enemy. The documentary depicts some of the ancient rites practised in Japan, and her more civilized actions, ostensibly, at different peace conferences. Then follow her agrressions in Manchuria, against China, at Shanghai, the bombing of the U. S. S. Panay, and the attack on Pearl Harbor. Some of the scenes showing the victims of Japan's lust for world conquest are particularly gruesome and touching. While the documentary will probably not add to one's knowledge about the current situation, it will stir up feeling against the enemy. Graham McNamee delivers the narration in his usual brisk manner.—I. S.

Release date, April 9, 1942. 20 *minutes*

ADVANCE SYNOPSES *and information*

TORTILLA FLAT
(Metro-Goldwyn-Mayer)

Comedy-Drama

PRODUCER: Sam Zimbalist. Directed by Victor Fleming.

PLAYERS: Spencer Tracy, Hedy Lamarr, John Garfield, Frank Morgan, Akim Tamiroff, Donald Meek, Allen Jenkins, Connie Gilchrist.

SYNOPSIS

Adapted from the John Steinbeck novel, this film tells the story of a small fishing village in which money is scarce and work a last resort. Danny (John Garfield) inherits two houses and woos newly-arrived Dolores (Hedy Lamarr). His friend, Pilon (Spencer Tracy) moves in with him and invites several friends including the Pirate (Frank Morgan), a man with five dogs who saves his money. Pilon is interested in acquiring the latter until he is asked to take care of it for its intended purpose, a golden candlestick for St. Francis. Although not a church-going man, Pilon would protect it with his life.

Meanwhile Danny has lost one house by fire, and is paying court to Dolores with a vacuum cleaner, in spite of the lack of electricity. When it is stolen he loses her esteem and his own temper, and is seriously hurt in a fight. His illness and recovery effect his own marriage to Dolores, as well as Pilon's temporary conversion.

THE STRANGLER
(Producers Releasing)

Melodrama

PRODUCER: Walter C. Mycroft. Directed by Harold Huth.

PLAYERS: Judy Campbell, Sebastian Shaw, Niall MacGinnis, Henry Edwards, George Pughe.

SYNOPSIS

A homicidal maniac in London's West End, a strangler of pretty young women, is being sought by Scotland Yard, as well as by Penny Sutton (Judy Campbell) and Tamsie Green (Sebastian Shaw). The girls had found one of the victims and set out for the story, one for her paper and the other for her thriller yarns. The search leads them to an eccentric millionaire living under an assumed name. Penny uncovers enough evidence for his conviction on the charge. A new clue, however, turns up in time to save him and unmask the real killer.

NOT A LADIES' MAN
(Columbia)

Drama

DIRECTOR: Lew Landers.

PLAYERS: Paul Kelly, Fay Wray, Douglas Croft, Don Beddoe, Eileen O'Hearn, Marietta Canty, Larry Dickson, Hal Price, Jammy Dakan, Dorothy Babb.

SYNOPSIS

A young boy, whose dislike of women started with his mother's divorce, finds his father falling for his teacher. He tells her his parents still love each other and tells his father that his teacher is about to be married. The father gets drunk and the teacher drives him home. She is seen entering his house by a member of the school board who demands her dismissal. But the boy sets out to right things again, convinced that his home will be happier—even with a woman.

THE WIFE TAKES A FLYER
(Columbia)

Drama

PRODUCER: B. P. Schulberg. Directed by Richard Wallace.

PLAYERS: Franchot Tone, Joan Bennett, Allyn Joslyn, Georgia Caine, Lloyd Corrigan, Barbara Brown, Erskine Sanford.

SYNOPSIS

In this story set in occupied Holland, Franchot Tone plays the role of an American flyer with the R.A.F. who is shot down and sheltered by a Dutch family. Posing as the insane husband of the daughter of the house (Joan Bennett), he impresses the German officer quartered there with the necessity for her divorce. After the court hearing, the girl goes to manage a home for retired ladies and, persuaded by the aviator, tries to gain information from the Nazi officer. When her former husband escapes from the sanitarium his exploits are blamed on the flyer, who is sentenced to death. With the help of the old ladies, and the girl who "remarries" him, he escapes to England in a German plane with his new wife and valuable military information.

ONCE UPON A THURSDAY
(Metro-Goldwyn-Mayer)

Comedy-Drama

PRODUCER: Irving Starr. Directed by Jules Dassin.

PLAYERS: Marsha Hunt, Richard Carlson, Marjorie Main, Virginia Weidler, Allyn Joslyn, Spring Byington, Frances Drake, Barry Nelson.

SYNOPSIS

Gossip has it that a household servant in exclusive Rocky Point is writing an expose of the colony. Mrs. Sommerfield (Spring Byington) is sure it can't be either of her maids (Marsha Hunt and Marjorie Main), although she is unaware that one of them, Martha, is secretly married to her son (Richard Carlson), who wants a divorce to marry another girl. This fact and Martha's successful book come out at the same time. But the book reveals none of Mrs. Sommerfield's secrets—neither her fondness for "confession" magazines nor the fact that her small daughter writes her club reports—and all ends happily.

BOOT HILL BANDITS
(Monogram)

Western

PRODUCER: George W. Weeks. Directed by S. Roy Luby.

PLAYERS: Ray Corrigan, John King, Max Terhune, Jean Brooks, John Merton, Glenn Strange, Stanford Jolley, Steve Clark, George Chesebro, Dick Cramer, Budd Buster, Milt Morante, James Aubrey.

SYNOPSIS

The saloon proprietor in Sun Dance almost succeeds in having Ray Corrigan killed, first by The Mesquite Kid, who is himself shot, and then by means of a powder-laden express wagon.. Corrigan's badge is found after the explosion and he is thought dead. The saloonkeeper gives the badge to a singer who, having known Corrigan, turns it over to the sheriff to help solve his death. When the proprietor tries to recover this damaging evidence against him and kidnaps the singer and Terhune, Corrigan returns to confront him. He confesses and identifies his henchmen as the looters of the Wells Fargo stage.

LADY IN A JAM
(Universal)

Comedy, Drama

PRODUCED and Directed by Gregory LaCava.

PLAYERS: Irene Dunne, Patric Knowles, Ralph Bellamy, Eugene Pallette, Queenie Vassar, Hardie Albright.

SYNOPSIS

Having squandered her inheritance, Hope Palmer (Irene Dunne) is suspected of insanity and a young psychiatrist (Patric Knowles) is assigned to her case. Posing as her chauffeur, he drives her out West to her rich grandmother through whom she hopes to recoup her fortunes. But Hope is refused money although allowed to work an abandoned mine. The doctor, pursuing his psychological treatment, provides the gold and unwittingly brings on a small "rush" and the government assayors. They find mercury ore and new riches for Hope, who has by this time become seriously interested in her "chauffeur." The latter returns to his employers and reports the case as hopeless, but Hope has other ideas.

INSIDE THE LAW
(Producers Releasing Corp.)

Comedy-Melodrama

PRODUCER: Dixon R. Harwin. Directed by Hamilton MacFadden.

PLAYERS: Wallace Ford, Frank Sully, Harry Holman, Luana Walters, Lafayette McKee, Barton Hepburn, Danny Duncan, Earl Hodgins, Rose Plumer.

SYNOPSIS

A clever gang of crooks are on their way from a pocket-picking job when a wallet found on a drunk gives them a new opportunity. It contains an appointment as cashier to a bank in Walnut Park. They take over the bank, intending to escape with the deposits by the following week, and advertise it by offering $100 for any safe that they can't crack. In spite of the success of this claim, they feel themselves suspected and, for the sake of appearances, attend church services on Sunday. There they are struck with their own false position and decide to "go straight." When one of the group tries to run out with the money, they catch up with him at the border and return to the town, heroes. They all decide for a life of rural domesticity.

THE MAD MONSTER
(Producers Releasing Corp.)

Melodrama

PRODUCER: Sigmund Neufeld. Directed by Sam Newfield.

PLAYERS: Johnny Downs, George Zucco, Anne Nagel, Sarah Padden, Glenn Strange, Gordon Demain, Mae Busch, Reginald Barlow, Robert Strange.

SYNOPSIS

Dr. Cameron (George Zucco) has succeeded in his experiments with a serum which will turn man into wolf and is ready to revenge himself on the men who caused his professional failure. One after the other is killed by the gardener turned wolf before the doctor's daughter Lenora (Anne Nagel) confides her suspicions to a newspaper reporter (Tom Gregory). He joins in the search and rescues the girl from her burning house, as the doctor and his monster perish in the flames.

THE RELEASE CHART

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Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 600-601.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 588-589.

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Section	Advance Synopsis	Service Data
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Adventures of Martin Eden	Col.	....	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	...	.....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p528
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Always in My Heart	WB	124	Kay Frances-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	...	.....	....	p527	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., '42	118m	Dec. 6,'41	p393	p363	p528
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p590
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	....*	Lum and Abner	Mar. 20,'42	77m	Mar. 21,'42	p563	p487	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	...
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Not Set	...	.....	...	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	....	....
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	Not Set	...	.....	....	....	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	....
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	.....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabee-Al St. John	May 1,'42	...	.....	....	....	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	..	.....	....	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,'41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	....	Anna May Wong-N. Madison	June 5.'42	...	.....	....	....	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	...	.....	....	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Broadway	Univ.	....	George Raft-Pat O'Brien	Not Set	...	.....	....	....	....
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20,'41	p417	p387	p590
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	.....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	.....
Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	.....	....	p409	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	REVIEWED Advance Synopsis	REVIEWED Service Data
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p590
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p590
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb.27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov., '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Cobana	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	.....	....	....	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 12,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar., '42	93m	Feb. 14,'42	p505	p476	....
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
DANGER in the Pacific	Univ.	....	Dick Foran-Leo Carrillo	May 15,'42	...	.....	....	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Dawn Express	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	...	.....	....	p542	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	....	William Gargan-Margaret Lindsay	May 7,'42	...	.....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Trail, The	Col.	....	Bill Elliott-Tex Ritter	May 14,'42	61m	.....	....	....	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Not Set	...	.....	....	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	....	Charles Starrett-Russell Hayden	Apr. 23,'42	...	.....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	...	.....	....	....	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	May 29,'42	...	.....	....	....	....
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
Escape from Crime	WB	....	Humphrey Bogart-R. Travis	Not Set	...	.....	....	....	....
Escape from Hong Kong	Univ.	....	Don Terry-Leo Carrillo-A. Devine	Not Set	...	.....	....	....	....
FALCON Takes Over	RKO	...	George Sanders-Lynn Bari	Not Set	...	.....	....	....	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 3,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec.27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	.....	....	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	....
Fleet's In, The	Para.	....	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	....
Fly By Night	Para.	....	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	.....	....	p396	....
Friendly Enemies	UA	....	C. Winninger-C. Ruggles	May 8,'42	...	.....	....	....	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	June 12,'42	...	.....	....	....	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck-Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	...	.....	....	....	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Get Rich Quick Maisie	MGM	....	Ann Sothern-Red Skelton	Not Set	...	.....	....	....	....
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	....
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	..	.....	....	....	....
Girl from Leningrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Renee Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Glass Key, The	Para.	....	Alan Ladd-V. Lake-B. Donlevy	Not Set	...	.....	....	....	....
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	....	Van Heflin-Patricia Dane	Not Set	...	.....	....	....	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joe McCrea	Block 5	90m	Mar. 21,'42	p561	p396	....
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HALF way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Not Set	...	....	....	....	....
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	....	Jean Parker-Tom Brown	Apr. 23,'42	...	.....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p528
Hennes Melodie (Her Melody)	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	.....	....	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	....	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....
Her Cardboard Lover	MGM	....	Norma Shearer-Robert Taylor	Not Set	...	.....	....	....	....
Hitler's Valet	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	...	.....	....	....	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	.....	....	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	...	.....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Huricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I AM an American	Mono.	....	East Side Kids	May 29,'42	...	....	....	....	....
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
In Old California	Rep.	....	John Wayne-Binnie Barnes	May 16,'42	...	.....	....	....	....
Inside the Law	Prod.	218	Wallace Ford	May 1,'42	...	.....	....	p613	....
In This Our Life	WB	....	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	....
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	....	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p590
Isle of Forgotten Sins	Prod.	204	Wallace Ford-Luana Walters	June 19,'42	...	.....	....	....	....
It Happened in Flatbush	20th-Fox	....	Lloyd Nolan-Carole Landis	Not Set	...	.....	....	....	....
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	....
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p528
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p528
Journey Into Fear	RKO	....	Joseph Cotten-Delores Del Rio	Not Set	...	.....	....	....	....
Juke Box Jennie	Univ.	6026	Ken Murray-Harriet Hillard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	....	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	....
Jungle Book, The (color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'41	p362	p351	p528
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	90m	Apr. 11,'42	p597	p464	....
Klondike Fury	Mono.	....	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p563	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Section	Advance Synopsis	Service Data
Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'41	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	....	Faye Emerson-Julie Bishop	Not Set	62m	Apr. 11,'42	p599	p574	....
Lady Has Plans, The	Para.	....	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	....	Irene Dunne-Patric Knowles	May 8,'42	...	.....	....	p613	....
Lady In Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb.12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land, The	....	.....	Dept. of Agriculture Documentary	.....	45m	Apr. 18,'42	p612	....	...
Land of the Open Range	RKO	284	Tim Holt	Apr. 10,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsman	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	.....	....	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	....	....
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	...	.....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	.....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 5,'42	...	.....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	.....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p528
Louisiana Purchase (Color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Lucky Ghost	Consolidated National	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,'42	61m	Jan. 10,'42	p451	p432	....
Mad Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	...	.....	....	....	....
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 15,'42	...	.....	....	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	...	.....	....	p507	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	.
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, 41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p528
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	p610	....	....
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	....	John Loder-Leueen MacGrath	Jan. 26,'42	73m	.....	....	p476	....
Mayor of 44th St.	RKO	....	George Murphy-Anne Shirley	May 8,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Stewarts	Col.	....	William Holden-Frances Dee	May 28,'42	...	.....	....	....	....
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 8,'42	78m	Apr. 18,'42	p610	....	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	....
Mexican Spitfire Sees a Ghost	RKO	....	Lupe Velez-Leon Errol	Not Set	...	.....	....	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	...	.....	....	....	....
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p528
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11,'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moon Tide	20th-Fox	....	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	....	....
Morning After, The (formerly Night in New Orleans)	Para.	....	Preston Foster-Patricia Morison	Not Set	...	.....	....	p527	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p496
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. & Mrs. Cugat	Para.	....	Ray Milland-Betty Field	Not Set	...	.....	....	....	....
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	...	.....	....	p527	....
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	...	.....	....	....	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	....
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	....	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	....
My Favorite Spy	RKO	....	Kay Kyser-Ellen Drew	Not Set	...	.....	....	....	....
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	....	....
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	...	.....	....	....	....

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Mystery of Marie Roget	Univ.	....	Patric Knowles-Maria Montez	Not Set	61m	Apr. 11,'42	p597	p507	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16'41	p249	p205	p452
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	....
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Niagara Falls	UA-Roach	...	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	.....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	....	Paul Kelly-Fay Wray	May 14,'42	...	.....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
On the Sunny Side	20th-Fox	232	Roddy McDowall-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
Once Upon a Thursday	MGM	....	Marsha Hunt-Richard Carlson	Not Set	...	.....	....	p613	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p528
One of Our Aircraft Is Missing (British)	Anglo-Amer.	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p598	....	....
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
PACIFIC Blackout	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496
Pacific Rendezvous	MGM	....	Lee Bowman-Jean Rogers	Not Set	...	.....	....	....	....
Panama Hattie (formerly Midnight Angel)	MGM	....	Ann Sothern-Red Skelton	Not Set	...	.....	....	p396	....
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	....	Kay Harris-M. Chapman	Not Set	...	.....	....	....	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p528
Powder Town	RKO	....	Victor McLaglen-Edmond O'Brien	Not Set	....	.....	....	....	....
Pride of the Yankees, The	Goldwyn	....	Gary Cooper-Teresa Wright	Not Set	...	.....	....	....	....
Prime Minster, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith (formerly Snuffy Smith, Yard Bird)	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	.....	....	p432	....
Reap the Wild Wind (color)	Para.	....	Ray Milland-Paulette Goddard	Not Set	124m	Mar. 21,'42	p574	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Remarkable Andrew, The	Para.	....	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20'41	p417	p408	p452
Remember Pearl Harbor	Rep.	....	Fay McKenzie-Don Barry	May 11,'42	...	.....	....	....	....
Return of the Rough Riders	Col.	....	Charles Starrett-R. Hayden	Not Set	...	.....	....	....	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p590
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	....	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	....
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	....
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	...	.....	....	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	.....	....	p526	....
Rollino Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42	...	.....	....	....	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p590
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....

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SABOTEUR, The	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	...	.....	....	p508	....
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides High	RKO	....	Guy Kibbee-Dorothy Moore	Apr. 24,'42	66m	Mar. 21,'42	p562	p542	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	....	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov., '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	...	.....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
She's In the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	..	.....	....	....	....
Ship Ahoy	MGM	....	Eleanor Powell-Red Skelton	Not Set	95m	Apr. 18,'42	p610	p574	....
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	...	Dec. 20,'41	p419	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov.15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	....
Sons of the Sea (British) (formerly Atlantic Ferry)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
SOS Coast Guard	Rep.	....	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,42	p611	....	....
So's Your Aunt Emma (formerly Aunt Emma Paints the Town)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	...	.....	....	p574	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,'42	p609	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Springtime in the Rockies	Rep.	....	Roy Rogers	May 18,'42	...	.....	....	....	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	59m	.....	....	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stardust on the Sage	Rep.	....	Gene Autry-S. Burnette	May 25,'42	...	.....	....	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	....	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 19,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 10,'42	66m	Apr. 4,'42	p586	....	....
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	...	.....	....	p613	....
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	.....	....	....	....
Submarine Raider	Col.	....	John Howard-M. Chapman	Not Set	...	.....	....	....	....
Suicide Squadron (British) (formerly Dangerous Moonlight)	Rep.	....	Anton Walbrook-Sally Gray	Apr. 20,'42	...	.....	....	....	....
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p590
Sunday Punch	MGM	....	William Lundigan-Jean Rogers	Not Set	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	54m	Apr. 11,'42	p598	p575	....
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct.18,'41	p318	p299	p528
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	...	.....	....	p527	....
Sweetheart of the Fleet	Col.	....	Joan Davis-Jinx Falkenburg	May 21,'42	...	.....	....	....	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	....	Adolphe Menjou-Jackie Cooper	Not Set	...	.....	....	p487	....
TAHITI Honey	Rep.	....	Betty Kean-Eddie Foy, Jr.	June 3,'42	...	.....	....	....	....
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	...	.....	....	....	....
Tanks a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	....	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	..
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p495
Tarzan's New York Adventure	MGM	....	Johnny Weissmuller-Maureen O'Sullivan	Not Set	71m	Apr. 18,'42	p610	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec., '41	80m	Nov. 15,'41	p375	p289	p590
Ten Gentlemen from West Point	20th-Fox	....	Maureen O'Hara-Geo. Montgomery	Not Set	...	.....	....	....	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	.....	....	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1.'42	140m	Nov. 22,'41	p373	p308	p528
This Above All	20th-Fox	....	Tyrone Power-Joan Fontaine	Not Set	...	.....	....	....	....
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	....	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar., '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288
Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Thunder River Feud	Mono.	....	Range Busters	Jan. 9,'42	51m	.....	....	p443	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	REVIEWED Advance Synopsis	REVIEWED Service Date
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p590
Today I Hang	Prod	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	.....	....	p508	....
Top Sergeant	Univ.	....	Don Terry-Leo Carrillo	Not Set	...	.....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	....	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	....	Spencer Tracy-Hedy Lamarr	Not Set	...	.....	....	p613	....
To the Shores of Tripoli	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p590
Tough as They Come	Univ.	....	Billy Halop-Bernard Punsley	Not Set	...	.....	....	p508	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	....	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tuttles of Tahiti	RKO	....	Charles Laughton-Jon Hall	Apr. 17,'42	91m	Mar. 21,'42	p562	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	....	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	...	.....	....	p442	....
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov., '41	94m	Oct. 25'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNDERCOVER Man	Para.	....	William Boyd-Andy Clyde	Not Set	...	.....	....	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov., '41	94m	Oct. 18,'41	p318	p289	p421
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p586	....	....
VALLEY of Lawless Men	Col.	....	Charles Starrett-R. Hayden	Not Set	...	.....	....	....	....
Valley of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb., '42	97m	Dec. 6,'41	p394	p387	p528
WAVELL'S 30,000 (British)	Crown Film	....	War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar., '42	94m	Jan. 17,'42	p461	p443	p590
Western Mail	Mono	....	Tim Keene-Jean Trent	Feb. 13,'42	...	.....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	...	.....	....	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	...	.....	....	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	....
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	.....	....	....	....
Whispering Ghosts	20th-Fox	....	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer, The	Col.	....	Joan Bennett-Franchot Tone	Apr. 30,'42	...	.....	....	p613	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings for the Eagle	WB	....	Ann Sheridan-Dennis Morgan	Not Set	...	.....	....	....	....
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p539
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb., '42	112m	Jan. 17,'42	p461	p376	p590
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	...	.....	....	....	....
Yank on the Burma Road, A	MGM	224	Laraine Day-Barry Nelson	Feb., '42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	.....	....	p508	p590
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,42	73m	Jan. 10,'42	p451	p432	....
Yukon Patrol	Rep.	....	Allen Lane-Lita Conway	Apr. 30,'42	...	.....	....	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 588.

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REVIEWS:
(In Product Digest)

The Wife Takes a Flyer
Tortilla Flat
Twin Beds
Four Flights to Love
Girl from Alaska
Grand Central Murder
So's Your Aunt Emma

LATE REVIEW:
(In News Section)

Saboteur

PRIORITIES BOARD recognizes films as essential but indicates cuts in raw stock, other supplies

UNITY SALES plan, as submitted to exhibitors, winning approval about four to one

SELLING SEASON and production plans belated, waiting on priorities rulings and Decree Changes



STANDARD BLACKOUT rules for theatres issued by Office of Civilian Defense, defining managers' responsibility

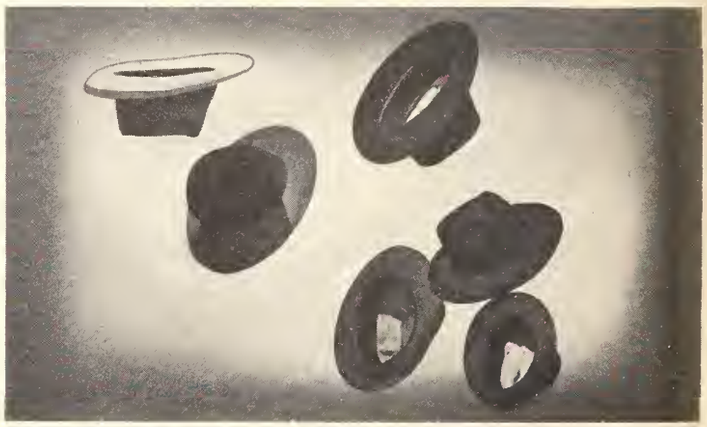
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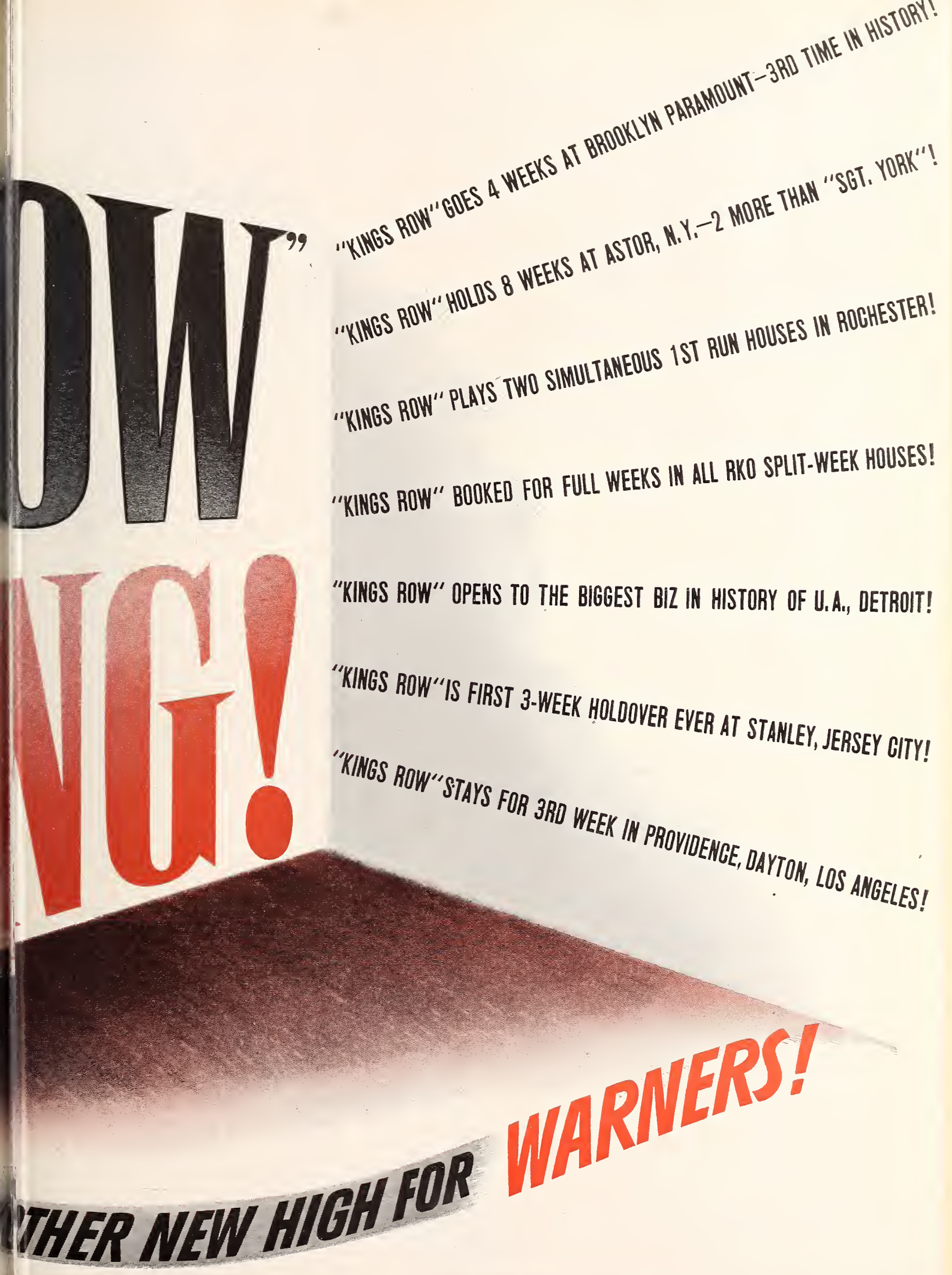
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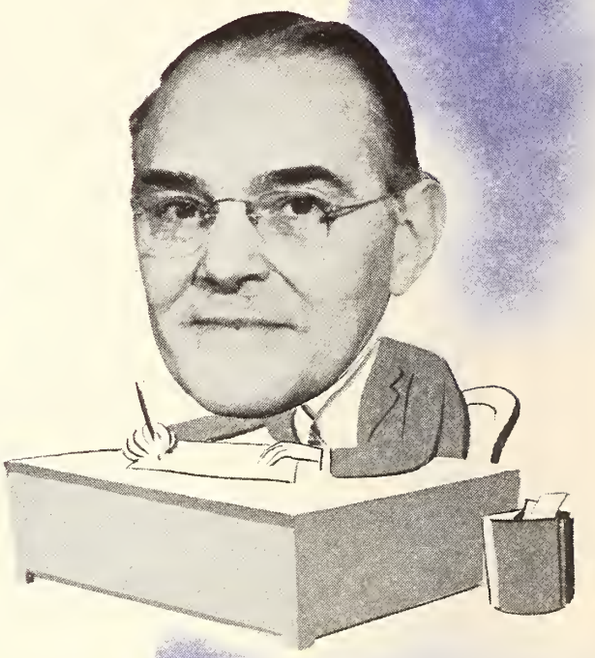

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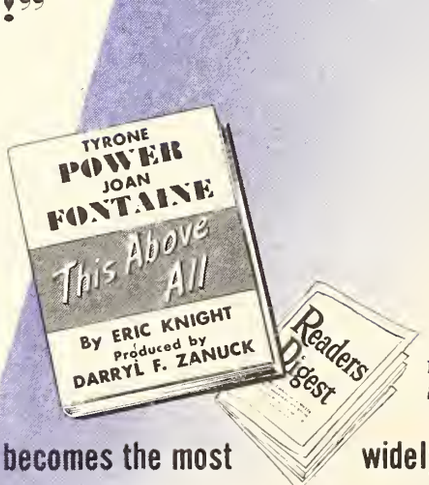
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MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

Vol. 147, No. 4 April 25, 1942

SELLING *the* WAR

NOW in the fifth month after Pearl Harbor the screen activity directly pertaining to the war—meaning specifically the "war shorts"—is beginning to assume organization and pattern.

It may be observed that the distribution method and machinery show somewhat more progress than production, which is natural enough. Also, while five months is a considerable period in the state of national emergency, the progress made compares more than favourably with many other aspects of the war effort elsewhere.

From this time on the successful functioning in this sector will be controlled markedly by the competence and appeal to interest of what is put on the screen. Access to the screen has been delivered.

Examination of the war short product in general so far reveals flashes and dashes of fervour and glints of inspirational enthusiasm, but the total output does not record or imply an organized program of approach. The pictures add up to a sort of skirmish fire, not a campaign.

That sort of miscellaneously motivated product serves well the amusement function of the screen because it is automatic guaranty of some diversity. That is, however, a very different matter, and on the same screen.

THE beginnings of the application of a planned patterning of the product have been made in a collection of suggestions which Mr. Lowell Mellett has delivered to Hollywood. His dossier held, so it is reported, some thirty topics and causes. While it is not the understanding that he indicated whether he held that the pictures should be long or short, it is now to be gathered that there will be about twenty-six shorts, produced in various studios, and that incidentally there may be some attentions to some subjects in feature productions to come.

Topmost, the request was made, so the unofficial report runs, for a picture that this war is global—"around the world"—war, as no other war of offense or defense ever has been before. It also has been quietly urged that it would be appropriate to have a picture to controvert the fifth column whispers that "Britain is fighting this war with everybody's soldiers but her own." In that connection there appeared a statistic which says 73 percent of the casualties of the war have been Englishmen. A further suggestion getting some emphasis was the opportunity for a picture pertaining to the attainments and functions of America's merchant marine.

The cogency of these assignments, or suggestions, is obvious. They pertain to the more external aspects of the war and invite the portrayal of some of the more obvious fields of action, ready-made cinema.

THERE is, additionally, a most special area of importance to the American theatre screen, and that is the home front and what the war is requiring there.

The home front is getting a lot of orders about a lot of rather intimate matters that could do with some more explanation and selling. When it becomes a fact of war that such matters are involved as the length of shirt-tails, cuffless trousers, silkless socks, trade-ins on toothpaste tubes, tin can salvage, and all the like, the public can do with more than it knows.

A perhaps extreme but illustrative instance is afforded in the adventures of a certain rich lady up in Connecticut who practically cleaned out the stock of her local hardware store buying aluminum pots to give to a collection drive.

Further, if the notion can get anywhere, we'd be at least entertained, if not instructed, if Mr. Charles Chaplin might contribute a short on shirt-tails. There's material for his basic humor.

A public which has never consciously given constructive thought to its social economy can do with a deal of telling about war economy.

The thought also arises that some of the telling on the screen could be contrived to make some of the demands of war easier to take for the consumers who have to take them.

It is inevitable in the nature of war orders that rulings on rationings and the like should come out of Washington with a certain crisp finality of expression. All too often that is raising resentments, and resentments expressed in hoarding and other unpatriotic performances. The screen can show reasons why, and if Mr. Leon Henderson says it with a smile, as he probably often does, the screen could convey that, too. It does not come through in announcements of radio and the printed page.

THAT reminds one, too, it is germane to urge again that when war shorts are made it is necessary to their success to carry into the process a recognition that they are destined to be a part of the theatre's daily program and presentation, fitted into a flow that is and must be predominantly entertainment, and always interesting. No amount of patriotic intent on the part of exhibitor or box office customer can be served, inspired or implemented by material which is merely important but drably uninteresting.

So far most of the screen's war messages have been too long. Shorts can be shorter and more effective. Ten minutes is too long a period for most of the jobs of exposition offered as they have come to the screen. A ten-minute reel with three or four subjects, as diversified as a newsreel, would get deeper acceptance in many instances. A sample is afforded in the case of the short entitled "Lake Carrier," which was rejected for distribution save in the Great Lake region, where the subject is decidedly familiar. The story is of the digging and shipping of ore from the great Minnesota mines to Chicago's smelters and mills. It proved to be a long boat ride, but with no dramatization of war metal. Ore is mud, but steel is cannon.

Another picture in the series which could do the cause little service had to stay in distribution because of the important names involved in its production. That pertains to a phase that will not pervade too much of the product now, probably.

It is a healthy fact that the new shorts on which Hollywood is now engaged are to be sold, along with the other shorts of the normal output. When they have to be sold they have to be better.

—*Terry Ramsaye*

This Week

in the News

Sunday Sequel

JURY trial is an extra frill when it comes to convicting a theatre manager in Jackson, Miss., of operating Sunday motion pictures, Police Justice L. F. Hendrick ruled Friday, as he slapped a $50 fine on Henry Seel, manager of the Paramount. Mr. Seel was arrested two Sundays ago for opening his theatre for soldiers. He was arrested again last Sunday, on the same charge.

"We dispose of 75 cases a day without jury," Mr. Hendricks ruled, as he rejected a plea for a full trial. To grant it, he said, would clog up the docket.

The question of Sunday films has become a hot issue in Mississippi. Police arrived beforehand on the Paramount's second attempt to run a Sunday show, and had Mr. Seel under arrest and the theatre closed before he had started the newsreel. They also cracked down on the Drive-In theatre, arresting Robert Head, manager.

Press and pulpit split sharply over Sabbath screen entertainment. The *Jackson News* in a front page editorial warned "Get Ready for a Nasty Dose," and declared the old blue laws must be repealed or invoked against all Sunday activity. Morale officers at a nearby air base meanwhile increased the number of shows at the camp theatre and remarked, unofficially, it was "too bad" soldiers could not get wholesome entertainment in town.

In Mobile, Alabama, the city attorney, Harry Seale, this week searched the statutes, then told church leaders he saw no grounds for prohibiting Sunday shows before noon. Paramount-Richards houses recently opened their Crown and Empire theatres at 10:45 A. M. to accommodate shipyard workers.

Competition!

WHEN a city administration starts to compete with the theatre owners who pay its taxes and salaries—that is too much; and the Ensor Theatre Company, Little Rock, Arkansas, has made answer.

It obtained a temporary injunction last week restraining the Municipal Auditorium commissioners from "commercial exhibition of motion pictures" in the auditorium's Music Hall. The theatre company asserted the city of Little Rock was preparing to "enter into private business for profit."

The commissioners planned a contract with Southern Amusement Enterprises, Inc., incorporated last week in Little Rock, to operate vaudeville and film theatres, promote dances, book orchestras.

The theatre company plaintiff asserted the deal would put it "in the position of a taxpayer assisting to provide, by means of taxation, a place of business in which competition is to operate."

WAR SHOWMANSHIP AWARD: Official and industry endorsements Page 12

UNITY balloting continues, with ratio four to one in favor Page 13

SALES, PRODUCTION plans wait on priorities and unity plan Page 15

PRIORITIES board calls industry essential but asks cuts Page 20

THEATRES get standard air raid and blackout rules from OCD Page 21

INDUSTRY doubles effort for bond sales, relief funds Page 29

APPEAL BOARD orders oral argument on arbitration case Page 34

WAR stimulates production in Britain but priorities confine it Page 41

MYSTERY, melodrama crowd the war as screen story themes Page 44

ARMY SERVICE now operating circuit of 600 theatres Page 45

SERVICE DEPARTMENTS

Asides and Interludes Page 32

Hollywood Scene Page 36

Managers' Round Table Page 53

What the Picture Did for Me Page 49

PRODUCT DIGEST, including Reviews and Release Chart Page 63

Disharmony

THAT potentially potent, perpetually pregnant, "mutual assistance" pact between the musicians and stagehands is no more.

The news was spread this month to the musicians by the American Federation of Musician's "International Musician," wherein president James Caesar Petrillo testified he tried for 18 months to negotiate a new agreement to supersede the pact which expired March 15th after 29 years.

The Alliance rejected the agreement, submitting a counter-agreement, in turn rejected. Thereupon the AFM removed 182 theatres, 52 auditoriums from its "unfair" list. They had been placed there at IATSE request.

The difference arose over wording of the pact, the Alliance demanding assistance in detailed categories, the AFM merely asking that the two international unions "assist one another wherever it is to the mutual benefit of both organizations."

Talent Protocol

FEDERAL agency demands on motion picture talent for radio, camp shows, bond sales and other purposes will hereafter be classified and submitted through the Hollywood Victory Committee.

Treasury requests will pass through the Washington office of Carl Duffus, whose Hollywood representative is Ivan Stauffer, in New York, William English. Navy requests will clear through Lieutenant Commander A. J. Bolton. W. B. Lewis, Office of Facts and Figures radio coordinator, will clear air time for Government departments, and classify programs according to importance. He is a former CBS vice president.

A special Victory Committee subcommittee to coordinate film and radio war activities comprises Sidney Strotz, Don Gilman, Donald Thornburgh, William Forbes, Lewis Allen Weiss, Bert Allenberg, Bette Davis, Rosalind Russell, Charles Feldman, Fred Beetson.

Edward Arnold heads the speakers' bureau committee, and with Mervyn LeRoy and Mr. Thornburgh, will compile a list of available industry figures.

Pennies for U.S.

FEDERAL admission tax collections gained in March after two months' decline, totaling $10,592,455, compared with $9,769,398 in February, it was reported Friday by the Internal Revenue Bureau, Washington. In March last year, receipts were $7,104,956.

Collections for the first quarter aggregate $31,717,492, compared with $20,183,518 in 1941.

Almost one-third of the gain was concentrated in the Third New York (Broadway) District, where March collections increased $650,007 in 1941 to $1,688,332 this year, although showing only approximately $50,000 increase over February's $1,638,707.

The increase over February was confined to boxoffice collections, which increased from $1,516,470 to $1,578,184, declines being shown in tickets sold by brokers, from $17,368 to $16,121; tickets sold by proprietors in excess of the established price, from $824 to $12; permanent use or lease of boxes and seats, from $192 to $2; and admissions to roof gardens and cabarets, from $103,852 to $94,012.

"No" to the Nazis

GERMANY'S puppet International Film Chamber, in conferences at Rome, has officially "banned" American motion pictures from the screens of its member nations, principally Nazi occupied territories. At least two countries, Sweden and Finland, will resist Axis pressure to bar American films, however.

The Swedish press, led by the *Dagens Nyheter* has supported the government's rejection of the Chamber's order. According to the New York *Times* in a dispatch from Stockholm, fifteen of the Nazi satellite members of the chamber have approved the ban. But most of them have not had American product on their screens for almost a year.

Indicative of the popularity of American films in Sweden is a report by the American Swedish News Exchange from Stockholm that the Stockholm Student's Film Club nominating the ten best pictures shown in Sweden for 1941, lists nine American films, and one British. The American pictures are: "Foreign Correspondent"; "Pinocchio"; "Gone With the Wind"; "Thief of Bagdad"; "Long Voyage Home"; "Philadelphia Story"; "Here Comes Mr. Jordan"; "That Night in Rio," and "The Son of Zorro."

The Finnish Chamber of Films rejected the Nazi orders on the ground that to carry them out would be construed by the United States as an unfriendly act.

Pecking at Publicity

MOTION PICTURE and radio publicity activities of every branch of the Government are under the scrutiny of the Senate Committee Investigating Non-Essential Government Expenditures, it was learned in Washington this week. Senator Harry Flood Byrd, of Virginia, is the chairman.

The committee, it was disclosed, has sent a demand to every agency for full information regarding publicity and/or propaganda activities via newspaper, magazine, motion pictures, radio, press releases, etc.—and will compile that information preliminary to holding hearings.

The investigation will go right down the line, covering war agencies as well as the regular Federal establishments. The survey, it was said, is to include Nelson Rockefeller's Office of Inter-American Affairs, and its film program headed by John Hay Whitney; the Office of Emergency Management and its film unit, Lowell Mellett, Coordinator of Government Films and his deputy, Arch Mercey; the film and radio activities of the Treasury, and other "cabinet" departments, and the various coordinating offices. The War and Navy Departments are also to be covered, but there are indications that they will be less subject to criticism from the Senators because of the importance of matters which they now publicize.

Senator Byrd has intimated that he will seek an extensive airing of many of the special publicity budgets, which have been hitherto "restricted information" because of having been lumped under various war emergency appropriations.

Several weeks will elapse before hearings can be called, it was said, because of the volume of information which must first be correlated. It was not disclosed how many agencies had already submitted the information requested, but it was said that not all of the returns had been received.

British Scale Up

A FORMULA by which British admission tax increases announced last week by Kingsley Wood, Chancellor of the Exchequer, will be met by revised price scales was reached at London Wednesday. Cinematograph Exhibitors' Association released details of the new taxes and admission rates. They will replace the original estimate of a 100 per cent increase in all price groups.

The new scale lessens the duty on some seats and increases others from the 1942 rates. It permits inclusion of the tax in certain gross admission rates. It also permits exhibitors to go ahead with devising all-around admission increases. This will be passed upon by a General Council meeting next week.

Mr. Wood, Wednesday, told Commons that he had been satisfied that changes in the proposed tax were necessary to facilitate adjusting and administering the new admission scales. He said the agreement would not effect estimated revenue increases. The new admissions are applicable May 17th.

Money to Spend

AN ITEM of more than passing interest to motion picture exhibitors was this week's disclosure by the United States Treasury, at Washington, that pockets of the American public jingle today with more cash than ever before. The amount of greenbacks and coin, in circulation as of March 31st, set a new record of $11,572,671,881. This is an average of $86.26 per person. The money which Mr. and Mrs. John Q. Public have to spend, on the per capita average, is greater by $19 than a year ago and 59 cents flat above the February 31st figure.

PICTURES ADVERTISED THIS WEEK

"Rio Rita," MGM, 2nd cover, Page 3
"Kings Above All," 20th-Fox, Page 6
"My Gal Sal," 20th-Fox, Pages 16, 17
"Moontide," 20th-Fox, Page 19
"Yokel Boy," Republic, Pages 30, 31
"Klondike Fury," Monogram, Page 39
"A Desperate Chance for Ellery Queen," Columbia, 4th cover

Two in One

THAT "package program" deal is becoming a reality. Walt Disney disclosed last week from Hollywood, that his studio had begun work on a special short, starring "Goofy," which will accompany showings of Samuel Goldwyn's forthcoming RKO release, "Pride of the Yankees."

The cartoon will have a baseball background. RKO will sell it and the feature as a unit.

It is the first deal of its kind since the coming of sound. Samuel L. Rothafel tried it under the title of unit production about 1919.

Showmen whose recollections span enough years will recall the similar venture upon which the Messrs: D. W. Griffith, Thomas H. Ince and Mack Sennett set forth under the Triangle trademark back in the early 'teen hundreds.

The Disney-Goldwyn enterprise is to be interpreted, of course, in part as a step toward the estoppage of two-feature programming, a practice long and loudly abhorred by Mr. Goldwyn and assuredly no bonanza for Mr. Disney.

The Triangle venture, on the other hand, can be pointed to by the technically-inclined historian as in fact the granddaddy of all double bills, combining in one package a Griffith feature, an Ince feature and a Sennett comedy of two or more reels.

History records that the package was a bit too big for its day, and that it came down shortly to a basis of one feature, Griffith or Ince, plus a comedy.

Handbill Ban

MOTION picture exhibitors, local merchants and other wide users of hand bill advertising are affected by the U. S. Supreme Court decision last week, which upheld, in unanimous opinion, the right of local governments, in this instance New York City, to prohibit the commercial advertising through the distribution of handbills on city streets.

"This court," Justice Owen Roberts wrote, "has unequivocally held that the streets are proper places for the exercise of the freedom of communicating information and disseminating opinion, and that while the States and municipalities may appropriately regulate the privilege in the public interest, they may not unduly burden or proscribe its employment in these public thoroughfares. We are equally clear that the Constitution imposes no such restraint on government as respects purely commercial advertising."

Justice Roberts held that it was up to "legislative judgment" to decide to what degree one could, on the public thoroughfares, promote a gainful occupation, and in what measure this would be a violation of public rights.

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This Week

. . . the Camera observes





THE DEAL whereby Hunt Stromberg will produce 15 for United Artists, during five years, was signed Monday, in New York. Above, Ed Raftery, UA president, watches Mr. Stromberg affix his signature; while, left, David O. Selznick, producer-partner, peruses the contract, as Gradwell Sears, vice-president in charge of distribution, quizically watches.



A CANADIAN TOUR is planned by Herbert Wilcox and Anna Neagle, above, in Noel Coward's "Tonight at 8:30", to benefit that country's Air Cadet League. They are seen at a New York interview; they hurried this week to Hollywood, to recruit players for the four-month tour.



INSTALLED as president of the B'nai B'rith's Cinema Lodge, in New York, was Irving Greenfield, left, shown with guest speaker Pierre Van Paassen, Chaplain Joshua Goldberg, and the Honorable Myron Sulzberger.

NEW SECRETARY of the film industry's eastern public relations committee is Glendon Allvine.



Pictures on this page by Staff Photographer

TELEVISION ON LOCATION, for training defense workers. The lesson: rescuing victims from bomb shattered buildings. Viewers: Wardens in 84 New York City police stations. The program went over the NBC station there.



UNCERTAINTY over film shipments was a major factor in Australian film business when he left, Harry Hunter, Paramount's manager for that continent, reported last week in New York.



By Staff Photographer

HONORED GUEST at Radio City Music Hall last week: Dr. Equiel Padilla, Mexican foreign minster, shown signing theatre's guest book, while Gus Eysell, managing director, watches at left, with Lawrence A. Kirkland, Rockefeller Center acting executive manager, at right.



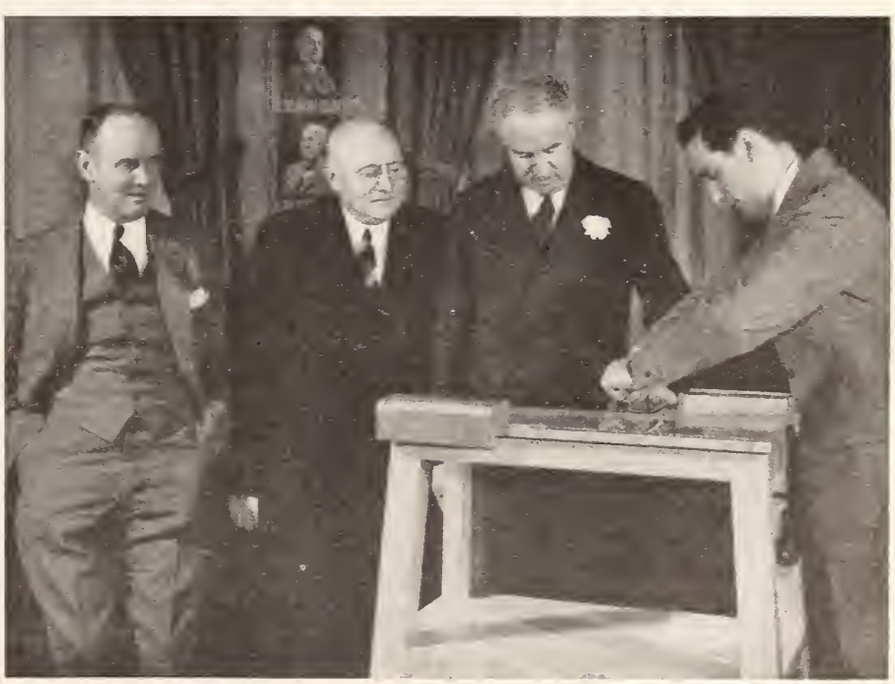
By Cosmo-Sileo

DEFENSE coordinator is William E. Spragg, Rhode Island and southeastern Massachusetts M. & P. district manager.



THIRTY-THREE-YEAR CONTRACT for Pathe Newsreel is signed by Aaron Goldberg, below, who has screened every issue since 1910 in his Peerless Theatre, San Francisco. Watcher is N. P. Jacobs, RKO branch manager there.





EASTMAN fingerprints for the Plant Protection Program: Thomas Hargrave, president; Albert F. Sulzer, vice-president; Frank Lovejoy, board chairman; George Bloom, service.

War Showmanship Award

INDUSTRY AND OFFICIAL ENDORSEMENTS

OFFICIAL approval alike from Washington and the motion picture industry's aggressively cooperative showmen comes in response to Motion Picture Herald's announcement through its Round Table section of a new and additional Quigley Award for War Showmanship in 1942.

As stated in the issue of April 18, the award will be made "on the basis of the performances in service by the theatre screen to the war effort. . . . The award may be won by one single and spectacular presentation, or by a continuous and long policy and practise."

LOWELL MELLETT, Coordinator of Government Films, writing in approval of the war showmanship awards idea, observed: "Everybody engaged in any part of the war effort has reason to be mindful of the important part being played, officially and unofficially, by the theatres."

WILL H. HAYS, president of the Motion Picture Producers and Distributors of America, Inc., observes: "It interests me very much that a special award for war showmanship is to be an added feature of the justly noted Quigley awards.

"This is consistent with the motion picture industry's steadfast determination to render every possible service to the nation in these critical days of war.

"Therefore, I think you are doing a fine thing and one which will be appreciated by all concerned."

GEORGE SCHAEFER, president of RKO Radio Pictures and chairman of the War Activities Committee; says: "I am heartily in accord with the plan to present a special Award in 1942 to the showman who does the most outstanding job in the furtherance of the War Effort."

JOSEPH BERNHARD, Vice-President of Warner Bros. and chairman of the Theatres Division, War Activities Committee, observes: "The Quigley Award for War Showmanship should stimulate managers to give the war effort of picture theatres, the same resourceful planning they give to their regular programs."

S. H. FABIAN, circuit exhibitor of note and treasurer of the War Activities Committee, says:

"I think that the idea of giving a special award to the showman who does the most outstanding job of presenting and furthering the causes of the nation on the screen is splendid.

"I sometimes think that this system of awards that the Quigley publications has is one of the finest things of this industry.

"It stimulates the initiative of so many people that the results come from a very wide section of our business rather than a relatively few concentrated in the few large centers of population."

OSCAR A. DOOB, on too many war committees to enumerate and Director of Advertising and Publicity for Loew's, says: "It sounds like an excellent idea to me. It certainly is appropriate to 'decorate' the exhibitor who most successfully combines patriotism and showmanship. This award will highlight the fact that motion picture theatremen have an important place in the winning of the war and a definite duty to perform."

ARTHUR MAYER of the Rialto in New York and of the War Activities Committee remarks: "I think that idea of a special award for war showmanship to motion picture exhibitors, is a magnificent idea—such a magnificent idea that I intend to go out and win it myself."

EXECUTIVE OFFICE OF THE PRESIDENT
OFFICE OF GOVERNMENT REPORTS
WASHINGTON, D. C.

April 15, 1942

OFFICE OF THE COORDINATOR
OF GOVERNMENT FILMS

Mr. Terry Ramsaye
Editor, Motion Pieture Herald
Rockefeller Center
New York City

Dear Mr. Ramsaye:

Your announcement of a plan to recognize the showman who does the most outstanding job of presenting and furthering the causes of the nation in the war, during 1942, is very gratifying.

Everybody engaged in any part of the war effort has reason to be mindful of the important part being played, officially and unofficially, by the theatres. I have been greatly impressed by the desire of theatre owners to aid intelligently, through the great instrument they control, in all programs designed to further the national effort.

This new award you are announcing won't necessarily increase the determination of the theatre showmen, but it should, through the competition of ideas, increase the general effectiveness of their programs. I'd like to meet the winner.

Very sincerely,

Lowell Mellett
COORDINATOR

EXHIBITORS APPROVE UNITY IN RATIO OF FOUR TO ONE

Most Allied Units Delegate Vote to National Leaders; Circuit Heads Approve

By a margin of more than four to one exhibitor organizations this week had registered approval of the new blocks-of-twelve selling plan submitted to the industry by the United Motion Picture Industry "unity" committee. Acceptance of the proposed substitute to the consent decree's blocks-of-five selling method came from all sections of the country.

At midweek almost half of the 45 groups that are members of UMPI had taken action on the plan. On Wednesday the count stood 18 in favor; four opposed to the UMPI proposals.

Support for the selling plan announced at New York on April 1st appeared gathering increased momentum as half a dozen more regional exhibitor associations met and took action this week on the plan. Approvals were forthcoming from constituent members of both of the major national exhibitor organizations, the Motion Picture Theatre Owners of America and the National Allied States Association.

An attack on the UMPI proposals as a "return to block booking" voiced last week for the Society of Independent Motion Picture Producers by Loyd Wright, president, did not appear to have seriously influenced exhibitor actions. His plea to independent operators to reject the "unity" selling evoked sharp replies from leaders of both distribution and exhibition who charged the independents with "dragging a red herring" across the path of unity.

Await Allied Leadership

The majority of the early approvals came from MPTOA units, however. Although a few Allied groups have gone on record for the plan following meetings of their members or directorates most have deferred judgment, authorizing their representatives to vote as they see fit at the meeting of the National Allied Board of directors in Chicago on April 30th.

Industry leaders, however, continued frankly hopeful of approval from the national Allied leaders, citing utterances in support of the plan by many of the board members and action by Allied of Western Pennsylvania approving the plan. M. A. Rosenberg of Pittsburgh, president of the Pennsylvania group, is also president of the National Allied Association.

If, following the National Allied meeting next week and a tally of the votes from independent regional exhibitor associations, a majority of the organized exhibitors in the United States have registered approval of the selling formula as a substitute for the consent decree system another meeting of the UMPI trade practices committee, and probably the committee of the whole will be convened in New York.

Assuming that the unity organization has received the majority approval for the selling plan the UMPI committees, or William F. Rodgers, chairman, will appoint a special committee to present the selling proposals to the U. S. Department of Justice for its approval. Provided the new selling method is accepted by Thurman Arnold, assistant attorney general in charge of the anti-trust division and by the department's motion picture unit, headed by Robert Wright, it will return to the U. S. District Court at New York where the consent decree with the Big Five was entered in November 1940.

Court To Decide

There the court, probably Judge Henry W. Goddard who heard the original anti-trust case and signed the decree, will be asked to substitute the UMPI measures for the current blocks-of-five formula. It has not been indicated whether the court would, or could, hold public hearings on the plan.

Principal opposition against the plan to date has centered around the New England Allied unit and the Southeastern Theatre Owners Association and its member units. Both groups rejected the UMPI formula as insufficient improvement over the present status of selling.

Monday the North and South Carolina Theatre Owners, MPTOA, meeting in Charlotte voted to reject the unity selling scheme. A resolution approved by the directors declared that the plan was not in the best interests of exhibitors and patrons and did not afford sufficient relief from the difficulties of the decree selling practices. The unit similarly rejected the initial UMPI proposals in March. Copies of the resolution were sent to Thurman Arnold and Ed Kuykendall, MPTOA president.

Iowa-Nebraska's Allied Independent Theatre Owners Association at a meeting of the Board of Directors on April 15th approved the UMPI plan. Leo F. Wolcott, president, in reporting the action said they characterized the new formula as "an improvement over the five picture plan and a good start toward finding remedies for the unfair trade practices in this industry". The

(Continued on following page)

The Score on the Plan

Almost half of the exhibitor organizations participating in the United Motion Picture Industry have taken action on the blocks-of-12 sales plan submitted to them three weeks ago by the trade practice committee and committee of the whole.

As of Wednesday, 18 organizations were officially on record as endorsing the plan, while four groups had balloted against it. Reports are due soon from the balance of the exhibitor units, with leaders expressing confidence that the three-to-one margin of approval now held by the plan will be substantially increased when National Allied's directors meet in Chicago on April 30th. The count, on April 22nd, stood as follows:

Approved

Arkansas, Mississippi and Tennessee MPTO
District of Columbia MPTO
Iowa-Nebraska Allied-Independent Theatre Owners
MPTO of St. Louis, Eastern Missouri and Southern Illinois
Allied Theatre Owners of New York, Inc. (MPTOA)
Independent Theatre Owners Association, New York
Oklahoma Theatre Owners (MPTO)
Oregon Independent Theatre Owners
Western Pennsylvania Allied
United MPTO of Pennsylvania, Southern New Jersey and Delaware
Rhode Island MPTO
Intermountain Theatres Association, Salt Lake City
Virginia MPTO
Washington, Northern Idaho and Alaska ITO (MPTO)
West Virginia Theatre Owners Association (MPTO)
Independent Theatres Protective Association of Wisconsin and Upper Michigan (Allied)
Pacific Coast Conference of Independent Owners (trustees and members)

Rejected

Southeastern Theatre Owners Association (MPTO)
Georgia MPTO
New England Independent Exhibitors, Inc., Boston (Allied)
North and South Carolina Theatre Owners, Inc. (MPTO)

Partial approval of the plan has been indicated by spokesmen for Allied of New Jersey, United Theatre Owners of Illinois, Michigan Allied, and several local Allied units which have authorized delegates to follow the lead advanced at the meeting of the National Allied board of directors. Action of the trustees of the Pacific Coast Conference of Independent Theatre Owners will follow the vote of constituent members.

UNITY PLAN FOUR TO ONE

(Continued from preceding page)

unit is a principal unaffiliated exhibitor participant in UMPI.

The District of Columbia MPTO on Thursday cast its ballot for the plan. Ed Kuykendall, national president of the MPTOA reported that A. Julian Brylawski, president of the Washington unit, had notified him of the acceptance.

The Independent Theatre Owners Association of New York, meeting at the Hotel Astor on Thursday also registered their support of the unity plan. Harry Brandt, president, is also a member of the Unity committee of the whole and had voiced previous support of the new selling system.

Allied of Western Pennsylvania, during the week, also went on record in support of the plan. M. A. Rosenberg, its president, who is also head of the National Allied organization two weeks ago supported the plan in a vigorous bulletin to all members of the Allied States Association urging them to unite on the selling issue. Approval by the Pittsburgh association and support of the selling plan by Mr. Rosenberg are expected to weigh heavily in its favor when the national allied directors meet in Chicago, next Thursday.

Rhode Island exhibitors belonging to the Rhode Island MPTO also rallied behind the plan. Edward M. Fay of Providence, the organization's president reported their endorsement to Mr. Kuykendall, national MPTOA chief.

PCCITO Approves

Trustees and member groups of the PCCITO on Wednesday unanimously approved the UMPI proposals with but one exception as to language. They asked clarification under Point 5 so that the number of pictures in each price bracket would be clearly stipulated at the time of sale.

The group objected vigorously to the first UMPI plan. The Oregon, Washington and Alaska groups have approved the plan. Directors of the ITO of Southern California and Arizona and the directors of the ITO of Northern California and Nevada voted on the plan Monday and Tuesday.

Intermountain Theatres Association approved at Salt Lake City last week.

Texas Independent Theatre Owners from congressional districts number 10, 14, 15, 20 and 21 met Tuesday at the St. Anthony Hotel, San Antonio, to act on the measure.

Kansas-Missouri Theatres Association will decide on the plan at a convention in Kansas City, Mo., at the Phillips Hotel, on April 28th and 29th. Ed Kuykenrall, national MPTOA head, will address the meeting. Elmer C. Rhoden, chief of the Fox-Midwest circuit and head of war activities in the area will speak on that subject. Other speakers include H. J. Griffith, circuit head, who will discuss war stamp and bond sales by theatres and Byron Spencer, attorney, talking on Kansas laws affecting music taxes. R. R. Biechele, president, will be chairman.

Approval of the Unity plan was registered this week by two major circuits. At Oklahoma City the Griffith Amusement Company, headed by L. C. Griffith, vice-president of the MPTOA, voiced its approval of the blocks of 12 formula.

The Wilby and Kincey Circuit of Atlanta, Ga., a Paramount partner also officially approved the new selling system when Robert Wilby, president, spoke in its behalf.

Replying to the attack of the Society of Independent Motion Picture Producers, who last week asserted the unity plan was a return to block booking and asked exhibitors to veto it, Max A. Cohen, president of Allied of New York, MPTOA affiliate, termed the charge by Loyd Wright, president of the SIMPP "a red herring" and "a design of selfish interests."

Attacks Independents' Charges

"Not one of them did anything to help the cause of unity," Mr. Cohen said, and declared that 90 per cent of the country's exhibitors want the decree selling method changed. He agreed with Mr. Wright's statement that the decree has increased rentals but asserted that it has not increased exhibitor receipts. He declared that the UMPI plan's quarterly selling may relieve this situation among small exhibitors.

The independents, he further charged, have themselves specialized in one picture sales of "special" features. Mr. Cohen observed that none of them have offered anything in the way of cancellation privileges.

Ed Kuykendall, national president of MPTOA, also spoke in rebuttal to the independents. From his home in Columbus, Miss., he termed their statement "entirely selfish in attitude" and said exhibitors want to buy pictures in as large a group as possible "not piecemeal at impossible rentals such as this group stands for." He predicted general acceptance of the unity plan.

Previously, William F. Rodgers, chairman of the UMPI main committee and MGM sales manager, had replied to the SIMPP statement by pointing out that the majority of the independents sold singly and that in the UMPI meetings the majority of exhibitors had indicated preference for buying in larger groups. See MOTION PICTURE HERALD, April 18, page 13.

Meanwhile in Hollywood, Loyd Wright, president of the Society of Independent Motion Picture Producers, again indicated the group's opposition to the UMPI plan by seeking support, Friday, among the screen professional guilds. Telegrams to the Screen Directors, Screen Writers and other guilds sought their aid against the UMPI formula on the ground that its "return to block booking" would stifle creative talent.

Appeal Studied in Minnesota Anti-Decree Law Upset

Major distributors said this week to the state of Minnesota: "It's your turn".

The state may appeal Judge Albin Pearson's declaration of last week that its anti-decree law is unconstitutional and that, also, three distributors accused of violating it are not guilty. The judge, in Ramsey County Court, St. Paul, granted the state 60 days' stay of judgment.

However, County Attorney James Lynch, acting for the state, disclosed that costs of appealing the civil action (in which the law was ruled invalid) would be $2,000, and he said his office could not afford that. Mr. Lynch noted that the criminal action, in which Twentieth Century-Fox, RKO, and Paramount were cleared of violating the law, could not be appealed.

Northwest Allied, sponsor of the law, which enforces block booking of a season's product, and allows a 20 per cent cancellation, was reported this week preparing to raise money for an appeal.

Even the distributors' attorneys were reported considering an appeal to obtain a ruling similar to Judge Pearson's, but from higher courts.

Distributors in Minneapolis did not attempt to change to the decree's blocks-of-five selling methods. They pointed out the stay of judgment, and said season deals under the Minnesota law had been set in most instances.

Patriotic Shows for "Shores of Tripoli"

Patriotic, civic and military functions were arranged last week in more than a dozen cities to greet openings of "To the Shores of Tripoli," 20th Century-Fox release, featuring Maureen O'Hara, John Wayne and Randolph Scott. Theatres and cities where premieres were held included: Palace, Washington, D. C.; Criterion, Oklahoma City; Miller, Wichita, Kansas; Des Moines and Roosevelt, Des Moines; Majestic, Houston; Colonial, Harrisburg; Shea's, Erie; Indiana, Indianapolis; Loew's Poli, Worcester and Loew's Poli, Hartford.

United Artists announced in New York on Tuesday that Edward Small's production "Twin Beds," has been booked into the Capiol, New York. It is scheduled to follow the engagement of "The Lady Is Willing." George Brent and Joan Bennett have the leading roles. Tim Whelan directed the film which is based on the famous stage play.

SALES AND PRODUCT PLANS WAIT ON WAR AND DECREE

Producers Building Backlog of Pictures but New Season Plans Delayed

A question mark, capital size and perhaps the largest in the history of the motion picture industry obscures sales and production plans for the future.

Planning for the new season, a process ordinarily well under way by mid-April has never been so far retarded according to members of the majors' sales departments. Production for the 1942-43 season, starting in September, which formerly would have been well outlined on the planning boards by now, is scarcely mentioned. No dates have been set for general sales conventions, although Universal announced this week that one would be held late in May. Other companies have no plans.

Even in the face of a changeover last year to the new blocks-of-five selling system of the consent decree at this date a year ago plans were considerably more advanced. Production was then taking shape with a view to building up a product backlog for the first blocks and most companies had decided whether they would hold regional or national sales conventions.

Many uncertainties face the industry today.

Factors which are keeping next year's plans high in the air, according to several company spokesmen include, principally:

1) War and priorities and the question of when and to what extent the War Production Board will curb the industry's use of critical materials.

2) The possibility of changes in the Consent Decree selling system, either by adoption of the "unity" sales plan of the United Motion Picture Industry or through invocation of the "escape clause" in the decree.

Decks Cleared

These main problems break down into many subsidiary question marks. The industry, in the organization of its war activites program and in the utterances of leaders has given a clear indication that "business as usual" philosophies are chucked overboard to enable the screen to perform any wartime mission presented to it. This, by the President's own declaration, however, is to include the continued provision of entertainment to all theatres. Distribution problems will remain, sales officers point out.

War, in addition to priority restrictions and the need of finding substitutes for many materials and methods hitherto used in producing motion pictures, presents uncertainties in other aspects of film making. Producers have pointed out in recent United Motion Picture Industry discussions on the advance identification of product that it is virtually impossible to plan more than three or four months ahead with any degree of certainty.

The draft, they warn, may yet make heavy inroads into star rosters and Hollywood's technical talents. Personnel and facilities now available to make entertainment pictures may, three months hence, be converted to the exclusive production of military subjects. While Brigadier General Lewis B. Hershey has indicated that technicians and stars, by virtue of occupation on essential film projects, may, at the discretion of local draft boards, be deferred from selective service it has been indicated in California that it is not to be industry policy to encourage many requests by players or technicians for such deferment.

Raw Stock to Be Cut

The curtailment, by perhaps 25 per cent of the amount of raw stock and other film materials needed by Hollywood studios and to supply prints to theatres is foreseen in some quarters. Several sales managers indicated that they were taking a cut in supplies by WPB order for granted, and so governing their thoughts towards next season. Meetings in Washington between industry representatives and the WPB are expected to decide this question this week. Meanwhile, the priority question is another hook on which the new season hangs.

The playing time of pictures might be greatly extended one official predicted, as a result of the priority pinch. Reduction in the amount of film available for prints was described as "inevitable" by him. Where companies are now making between 250 and 325 prints for leading pictures, he foresaw a reduction to 200, or less, prints. On ordinary program product for which 150 to 200 prints are now ordered he predicted a reduction to 75 or 100 prints.

This cut in the large number of prints now ordered by most of the majors will greatly prolong playing time, and cost amortization, he observed. A picture's market life which is now six to eight months, he predicted, may be stretched by the war emergency to a year or longer. The initial readjustment may be difficult for some companies, he said, but expressed hope that the move might make possible fuller exploitation of the market value of a picture.

Transportation Difficult

Too often, he warned, current product skims only the cream of potential patronage due to the desire to push it quickly through the early, and most productive sequence of runs.

Restrictions in the transportation of films by trucks, and a change in delivery methods was foreseen also by the same top executive. There is little likelihood of delivery services obtaining enough tires or trucks to maintain present standards, he admitted. Increasing use of express and parcel post is unavoidable.

This will mean that a print, which now receives three bookings a week, may soon be able to play only two theatres. The average interval between bookings is bound to increase, he observed.

An increase in available screen time is likely, he added. To fill this many companies are admittedly checking through their vaults, and questioning exhibitors and branch heads to determine what old pictures could best be sold as reissues. There may be a good demand for top product of past seasons.

No Reissue Plans

None of the major distributors was ready to admit any specific plans for reissues. Several reported, however, that they had heard, "on good authority" that "the other fellow" was ordering prints of his past product, to fill in screen time. And most admitted that they were at least checking their past lists to see what pictures might still be able to pull good grosses on reissues.

Another commentator expressed the belief that a number of reissues would be forthcoming this summer as distributors sought to hold back ace product until September for inclusion in the new season groups. He predicted that this would pertain in special measure if the UMPI plan, with its first block of a dozen pictures, was approved. A somewhat similar situation developed last summer, he noted, when the industry sought to build up a backlog for its first blocks-of-five.

Significant on this score are reports from Hollywood indicating that most studios have very sizeable product inventories already. Last week it was reported that 71 pictures were in work. This included eleven completed titles, 33 shooting and 14 underway. Additionally the story departments are re-

(*Continued on page* 18)

HOW MANY SPECIALS?

Rebuttal to exhibitor complaints that, despite the consent decree and blocks-of-five, the Big Five have continued to sell pictures separately, in road show or special classification, was offered by distributors this week who pointed to a record of not more than nine such designations.

Pictures so designated by Paramount include "Louisiana Purchase", "Reap the Wild Wind" and "Holiday Inn", Bing Crosby-Fred Astaire musical set for Labor Day release. MGM lists "Gone With the Wind". Warner Brothers sold "Sergeant York" on a special basis. RKO set "Dumbo", "Ball of Fire", "Fantasia" and "Bambi", for autumn release, as specials. Twentieth Century-Fox reports that none of its pictures have been sold in separate classifications.

Among pictures which have been cited by exhibitor groups, however, as "specials" by reason of extra exploitation and special rental stipulations are "How Green Was My Valley", "Belle Star" and "Moon Tide", Twentieth Century-Fox; "Dr. Jekyll and Mr. Hyde", Metro-Goldwyn-Mayer; "Kings Row" and "Captains of the Clouds", Warner Brothers.

HOW THE TRADE PAPER

"Bundle of boxoffice merchandise . . . contains something for just about everybody to be found in the longest ticket-wicket ever stacked up in front of a theatre!"
—*M. P. Daily*

"Every inch . . . captivating! A musical treat! Will break records established by Alexander's Ragtime Band!" —*The Hollywood Reporter*

"A bare outline by no means can reveal all the entertainment and showmanship values of this!"
—*Showmen's Trade Review*



GUYS SIZE UP "SAL"!

"Broad appeal . . . for all theatre-goers young and old! Lively, merry, crammed with color and song . . . and eye-appealing!"
—Daily Variety

"Indisputable boxoffice from every angle!"
—*The Independent*

Rita *Victor*

HAYWORTH · MATURE

JOHN SUTTON · CAROLE LANDIS

in Theodore Dreiser's

GAL SAL

with

JAMES GLEASON · PHIL SILVERS · WALTER CATLETT · MONA MARIS · FRANK ORTH

Directed by IRVING CUMMINGS *Produced by ROBERT BASSLER*

Screen Play by Seton I. Miller, Darrell Ware and Karl Tunberg

A 20th CENTURY-FOX PICTURE

IN TECHNICOLOR!

. . . John Chapman of New York's Daily News sums it up: "TWENTIETH CENTURY-FOX'S DARB!"

20th CENTURY FOX

Product, Sales Plans for New Season Delayed

(Continued rom page 15)

ported to be well stocked with a supply of new scenario material, most of its high priced stage, magazine or book stories with high "pre-sold" evaluation. A similar situation was noted last year.

If and when the UMPI plan gets approval it is considered probable by several highly qualified observers in home offices that the studios will start a full steam ahead producing program at once. Producers will seek, one prognosticator said, to get as much product in the can as possible against the new season. They will also hasten to get as much production as possible underway soon to take advantage of available supplies and guard against production cost increases. He predicted that the companies would build up as big an inventory against blocks of 12 as their financial status permits.

Unable to Plan

"Something's got to develop soon, one way or another, out of this UMPI business," commented a home office sales executive on the industry's other big "IF" on Monday. He indicated that his company was unable to plan one way or another in respect to next year until there was a clearer indication of the fate of the blocks-of-twelve selling plan recently evolved between exhibition and distribution at the unity meetings. He expressed hope that the meeting of the National Allied board at Chicago would give a clear indication of whether the UMPI plan would or would not become the new selling order on September 1st.

He pointed out, however, that even if the Allied board did approve the UMPI plan, and it became apparent that it was favored by the majority of exhibitors as a substitute for the blocks-of-five method of the consent decree, the new formula must be approved by the Department of Justice and entered into the consent decree by the court at New York. He expressed doubt that this could be accomplished much before June 1st, if by then.

Should approval of the UMPI plan be reached by June 1st, it was considered likely in some quarters that the big distributors would hold either national or large scale regional conventions in mid-summer to outline their first block of 12 pictures.

End of Conventions Seen

One cautious commentator pointed out, however, that all the conventions on a large scale might have to go by the board. He cited the increasing war pressure on railroads and the fact that many other industries have abandoned national and regional sales meetings for this reason. Instead, local gatherings, embracing several exchange areas may take place, with national distribution executives taking to the road during the summer on a convention circuit, rather than calling their staffs to a general conference in one city.

Paramount, to date, is the only one of the Big Five consenting distributors to announce anything resembling a national convention. Neil F. Agnew, vice president in charge of sales, announced last week that he had summoned the company's U. S. and Canadian district managers to New York for a four day conference from May 4th to 7th inclusive. The sessions, at Adolph Zukor's Mountain View Farm, near New York City, will discuss plans for next year and the company's probable sales policies should the UMPI plan go into effect. Some product might be ear-marked for next year at the time, it was indicated.

Await Rodgers

Decision on Metro Goldwyn Mayer's sales meetings for next year's product awaits the return of William F. Rodgers, general sales manager, from California and Washington. Company executives, however, did not believe that he would set any convention dates or take any action on selling procedure until after the UMPI plan is settled. One spokesman remarked that if the UMPI plan should fail of adoption, he foresaw little change in selling policy for next year.

Warner Brothers have made no convention plans. Ben Kalmenson, sales chief, indicated that his company, too, awaits UMPI action. Studio conferences are underway in Hollywood this week, however. RKO and 20th Century-Fox are also at sea as yet in respect to setting convention dates, and although production conferences are beginning there is no definite indication of what product commitments they contemplate for the next year.

Among the "Little Three," Universal is the only company to indicate its convention plans. W. A. Scully, vice president and general sales manager, on his return from the studio Monday, revealed at New York that the company would call a general sales convention late in May. The place and exact dates have not been selected.

United Artists and Columbia have made no announcements of their convention or selling plans for next year.

Independents are proceeding with their convention again this year, as they did last, in the hope of getting on the market early with their product, regardless of what action is taken by UMPI or the majors.

Herbert J. Yates, Republic board chairman, was to arrive Saturday in Hollywood to formulate the first six months' schedule of the new program; and to make final decision on site and time for the company's annual sales convention.

THEATRES STRESS MacARTHUR WEEK

Two hundred and fifty Indiana theatres this week started trailers to run through May 2 plugging "MacArthur Week" in Indiana, April 27 through May 2. The trailer urges citizens to register, pledge and buy war savings bonds during the week as part of a campaign to sell $1,000,000 in bonds a day during the drive. Don R. Rossiter, executive secretary of Associated Theatre Owners of Indiana, Inc., worked out the theatre support with Treasury Department representatives. Houses secured the trailer at cost under the plan.

'Saboteur' heads List of Openings; Others set

Premieres and special promotional plans incidental to current releases were reported and announced this week by major distributors. Opening of the week was "Saboteur," the Alfred Hitchcock-Frank Lloyd production for Universal, in Washington, to which scores of the Capitol's officials and military leaders were invited.

Last week, Paramount-Cecil B. DeMille 30th anniversary picture, "Reap the Wild Wind," made its Southern bow, and "To the Shores of Tripoli," 20th Century-Fox film about the Marines had numerous premieres throughout the country attended by appropriate Marine Corps ceremonies. "Moontide" and "My Gal Sal," two other Fox releases, are set for debuts April 29th and May 1st respectively.

Premiere in Capital

Official Washington, representing members of the Supreme Court, the Army and Navy and other Government departments, turned out on Wednesday night at the Keith Theatre in the Capitol for the opening of "Saboteur." The Senate and House were expected to have a delegation of 58 members present. Director Hitchcock was to be on hand for the premiere, with Jack H. Skirball, associate producer and Norman Lloyd who plays the title role in the film, accompanying him from Hollywood.

Others who planned to attend the "Saboteur" debut included W. A. Scully, John J. O'Connor, Fred Meyers, E. T. Gomersall, Charles D. Prutzman, F. J. A. McCarthy, B. B. Kreisler and Louis Pollock, of Universal; and Leonard Gaynor, representing Frank Lloyd; Jules Levey, and Fred Lynch, of the Radio City Music Hall in in New York where the picture will open soon.

American Theatre Wing War Service, Inc., will sponsor the premiere of Fox's "Moontide," which marks Jean Gabin's debut in American films, on April 29th at New York's Rivoli Theatre. Entire proceeds of the opening will be donated to the theatre agency which currently is operating a number of activities in connection with the war effort. Prominent screen and stage personalities will head a list of patrons for the event, led by playwright Rachel Crothers, with Nedda Harrigan and Mrs. Lawrence Tibbett as co-chairmen. Mark Hellinger produced "Moontide" which was directed by Archie Mayor. John O'Hara prepared the screen play. Supporting Gabin are players Ida Lupino, Thomas Mitchell, Claude Rains and Jerome Cowan.

"My Gal Sal" Set

"My Gal Sal," Fox's star vehicle for Rita Hayworth, will have its world premiere at the Indiana Theatre, Indianapolis, on May 1st, according to a company announcement. Radio star Kate Smith will be on hand to broadcast the ceremonies on a national hookup. In addition to Miss Hayworth other cast members who plan to attend are Victor Mature, Nancy Kelly and Arleen Whelan.

In three-day ceremonies which included luncheons, a dinner and ball, Charleston, S. C., turned out to welcome Cecil B. DeMille's "Reap the Wild Wind," Paramount production, last Sunday, at Albert Settile's Gloria Theatre. An address by producer DeMille, who was unable to attend the premiere, was recorded and heard at the costume ball given Friday night preceding the opening, by the Charleston Junior League. On Saturday, a reception was held at the Charleston Navy Yard with Rear Admiral William H. Allen heading the receiving line.

THEY'LL BE GABBIN' ABOUT GABIN!*

He's different!...

He's got a technique

of love-making all

his own!



*Jean Gabin will make hearts beat faster when "MOONTIDE" is in! That's the first American triumph for the great "Grand Illusion" star! Co-starring Ida Lupino! With Claude Rains, Thomas Mitchell. Directed by Archie Mayo. Screen Play by John O'Hara.

20th CENTURY FOX

SCREEN 'ESSENTIAL INDUSTRY' BUT MUST CUT SUPPLIES

Priorities Board Tells Producers, Exhibitors To Use All Possible Economy

by FRANCIS L. BURT
in Washington

The motion picture industry will not be "restricted" out of business. But it will have to exercise stricter economy than it has practiced through its expansive years, representatives of the producers and exhibitors were told at separate meetings with War Production Board officials this week.

"The WPB recognizes that the motion picture industry ties in with the press and the radio as morale builders," a producers' group was told Tuesday by Louis Upton, chief of the Consumers' Durable Goods Branch.

In a morning session and again in the evening, a representative group of producer officials met with top men of the WPB for discussions of the problems of war-time distribution of materials essential to the war. Exhibitors met with the WPB on Wednesday.

The conferences developed that while there was a definite and serious shortage of many commodities, the film industry might be most vitally affected by the raw stock situation.

Theatre Restrictions Set

The exhibitors were told Wednesday that WPB orders governing use of materials in construction and repair of theatres would be issued within the next two or three weeks. They will cover both film and legitimate theatres, and it was intimated that they would affect not only construction work but the repair and maintenance of furnishings and apparatus.

Specific details of the pending orders did not pass the conference doors. But it was reported that theatre operators were warned that shortages of many materials used both in the structure and maintenance of theatres made necessary severe regulation of their use.

The committee, formed to aid in the promulgation of the regulations when they appear, was named the Motion Picture and Speaking Stage Theatres' Advisory Committee. Jesse Murphy, deputy chief of the WPB Consumers' Durable Goods' branch will be the Government chairman.

Members are: Ed Kuykendall, Arthur H. Lockwood, William F. Crockett, Carter Barron, Si Fabian, M. A. Rosenberg, Joseph Bernhard, Robert H. Poole, Claude Ezell, Paul Beisman, N. B. Carskadon and A. Fuller Sams, Jr.

Producers were asked to form a committee to cooperate with the board in the handling of supply problems as they affected the film industry, so that the industry itself would be at all times informed of the situation with respect to various scarce materials and able to give its advice as to how the lack of supplies could best be borne. The advisory committee was set up at once.

WATCH THAT WASTE

Directions from the War Production Board to the industry to cut consumption of film stock, and other of the 7,600 items used in the Hollywood studios, to the bone, foreshadows drastic changes in shooting methods, observers declared. Following the Washington conferences Wednesday producers hinted that the traditional shooting practices of take and retake might be completely revised. Much more extensive rehearsal, a reduction in the number of cameras used in each scene and "Get it right the first time, or else . . ." orders from directors to actors are expected to result from the W.P.B. instructions. Greater economy in the construction of sets and properties, and more frequent re-use is also forecast.

The producers were told flatly by Mr. Upton that they should conserve raw stock by every means possible. He urged as instance, the making of fewer "takes" and repeats of the same scenes.

Board officials said there were many ways in which the industry might be able to cut corners and reduce its needs for various materials. They warned that drastic economy was essential, both to enable the industry to keep moving and to assure a maximum of materials for strictly military needs.

An explanation of the Production Requirements Plan, shortly to be applied to the motion picture and all other industries, was given by W. S. Wilding. The situation with respect to the major raw materials was discussed by Dr. Sidney Suffrin of the rubber branch; Francis Kennedy of the copper branch and A. F. Hitchiner of the iron and steel branch.

Moore Chairman

The motion picture producers and distributors advisory committee set up at the conference will be under the direction of M. D. Moore, section chief of the consumers' durable goods branch, as Government chairman. It will consist of:

Barney Balaban, president, Paramount Pictures; Carroll Sax, studio manager, Warner Brothers; William F. Rodgers, vice president, Metro-Goldwyn-Mayer; Jed Buell, president, Commander Pictures; A. Montague, sales manager, Columbia; John J. O'Connor, Universal; O. Henry Briggs, president, Producers Releasing Corporation; Herman Robbins, president, National Screen Service; M. J. Siegel, president, Republic Pictures Corporation; W. Ray Johnston, president, Monogram Films; Earl I. Sponable, supervisor, Fox Movietone; N. Peter Rathvon, Pathe News; Louis De Rochemont, president, March of Time; George Weeks, president, Range Busters Pictures; Gradwell L. Sears, vice president, United Artists, and Ray Klune, Society of Independent Motion Picture Producers.

There were no indications at the conference that the WPB was planning to issue immediately any drastic orders limiting the use of materials. But there was a definite impression that although no limitation orders might be put out, the industry would be given a chance to show what it could do toward conservation voluntarily.

It was noted at the meetings that the industry already had made many moves in the direction of saving materials and of salvaging scrap and waste materials, pooling certain supplies and eliminating wasteful practices.

Board officials, in discussing the conferences, however, would not say that no limitation orders would be issued.

For many weeks there have been reports from Washington that such an order, with specific limitations on many of the more than 7,000 items used in production, was being formulated by the WPB.

Production Cut Seen

Possible reduction in film production, ultimately amounting to about 25 per cent, due to restrictions on materials needed in war production, was indicated by observers on the eve of the industry-War Production Board conference.

In 1941, an estimated 540 features were made by all film companies. The probable reduction, it was reported, would reduce the years' output to about 400 features. Consideration would be given to the smaller producing companies, it was pointed out, and a plan devised whereby the reduction in film production would be applied to all studios' output.

Another subject for discussion at the meeting was to be curtailment in the number of prints. A one-fourth reduction in the present 225 to 250 prints released on each feature picture would be serious to the distribution and exhibition branches of the in-industry. Observers believed that such a curtailment would create a serious clearance problem. The life of a release print ordinarily is ninety showings and therefore a large number of prints is regarded as desirable and necessary.

Meanwhile, on Monday, the WPB advanced its program to put all industry under the production requirements plan in an order that no individual application may be approved for materials required over a period of more than one month. All industry is to be under the production requirements plan by July 1st and the WPB now is cutting down the amounts of materials allocated so that companies coming under the plan will have no considerable "carry over." It was expected that this plan and its application to motion pictures would be discussed at the Washington conference. Under that plan, producers would file a single application to cover all of their materials' requirements for a calendar quarter instead of making applications every time material was needed.

OCD LISTS STANDARD RULES FOR THEATRE PROTECTION

Protection of Patrons and Property Called Responsibility of Managers

The long awaited standard recommendations for the preparation of theatres for air raids and blackouts were issued this week by the Office of Civilian Defense in Washington and are being mailed to exhibitors throughout the country by the War Activities Committee, the Air Raid Precautions subcommittee of which aided in their preparation.

The compilation is the result of months of study by technicians of the OCD of practices found to have been effective under fire in England and of special organizational problems as handled by local unit, such as the Theatre Defense Bureau of the Los Angeles Defense Council, in this country. In addition to outlining the specific raid and blackout preparations specified for each theatre, the booklet describes the general Civilian Defense set-up and repeats much of the air raid material listed in its other standard manuals.

"Responsibility for the protection of patrons, employees and property in theatres rests directly upon theatre owners and managers." the pamphlet says. "Effective discharge of this responsibility requires intensive organization, training of personnel, careful planning and initiative on the part of the theatre management. . . . Suggested regulations by this Office should be adapted to the particular situation in each theatre."

Particularizing, the booklet lists the direct responsibilities of theatre owners and managers as:

(1) To provide the mechanical means by which all warnings will be received promptly and can be transmitted immediately to the Theatre Warden;

(2) To make certain that the blackout of the theatre can be effected rapidly and is complete;

(3) To prepare an emergency lighting system which will not affect the blackout, but which will provide a necessary minimum of light to prevent confusion among personnel and patrons;

(4) To prepare signs and directions in the theatre that patrons and personnel can follow to exists and first-aid posts. (*a*) This includes blackout-tested illuminated signs. (*b*) Blackout tested illuminated routes;

(5) to eliminate possible building hazards;

(6) to organize emergency communications, signalling and messenger systems. (*a*) Within the theatre. (*b*) To the zone warden.

(7) To make safety provisions for furnace boilers, gas tanks, and vital points;

(8) To appoint theatre warden and a "Theatre Defense Group" from personnel;

(9) to organize completely and train the "Theatre Defense Group."

(10) to provide equipment for the building and the group;

(11) to maintain close liaison with zone warden or Citizens Defense Corps.

The recommendations for standard air raid and blackout theatre practice, published this week by the Office of Civilian Defense in Washington, are required practice only insofar as they may be applied by local defense boards. Jurisdiction in such matters has not been determined but general practice in all defense matters has been for the national recommendations to be carried out through local boards. Many cities have already set up regulations for theatres and the OCD recommends that individual theatres cooperate closely with their local boards.

Organization of Theatre Defense Group

(1) Prepare a complete organization plan and discuss it with zone warden and the Commander of your Citizens' Defense Corps.

(2) Appoint theatre warden and assistant theatre wardens.

(3) Appoint orchestra and balcony wardens.

(4) Appoint warden in charge of lights—normal and blackout.

(5) Appoint warden in charge of communications—normal and messengers.

(6) Appoint warden in charge of heating, plumbing, gas and ventilating systems, elevators, and escalators, etc.

(7) Appoint stairway guards.

(8) Appoint fire watchers—first-aid workers, to assist the Emergency Medical Service.

(9) Select a theatre warden's post (theatre warden's headquarters).

(10) Select orchestra warden's and balcony warden's posts.

(11) Select fire watchers' posts.

(12) Select first-aid posts and determine location of nearest casualty station of the Emergency Medical Service in collaboration with the local chief of E.M.S.

(13) Arrange training schedules.

The above organization is considered minimum for theatres maintaining paid personnel of ten or more. For theatres with smaller staffs it may be practical to combine some of these activities. For example, a smaller theatre may have but one engineer in control of all building power switches and valves.

Duties of Theatre Defense Group

The Theatre Warden— Before the Raid—

Is responsible for training and combined practice of the Theatre Defense Groups.

(A) Instructing assistant wardens so that one is on duty at all times when theatre is open.

(B) Appointing additional theatre personnel as workers to all posts enumerated above.

(C) Preparing "defense orders" for theatre. 1. For blackout. 2. For air-raid warning. 3. For direct hit.

(D) Preparing and allotting equipment for: 1. Theatre warden's post. 2. Orchestra warden and balcony wardens' posts. 3. First-aid posts. 4. Fire watchers' posts. 5. An emergency communication system between all posts and theatre wardens' posts and between control room and zone warden. 6. Emergency blackout lighting and blackout-illuminated signs designating exits, first aid posts, nearest casualty station of the Emergency Medical Service and the routes thereto. 7. Marking master switches and valves of gas, electricity and ventilating systems, sprinkler systems, power systems, etc.

(E) Preparing emergency entertainment programs and equipment for projection, if regular electricity is shut off.

(F) Inspecting theatre equipment and equipment of posts at regular intervals.

The Theatre Warden— During the Raid—

1. Calls all assistant wardens to duty.

2. Directs one assistant to remain in theatre warden's post.

3. Takes post near stage.

The show should go on; continuance of the show will do more to keep an audience calm than anything else. The warden should remain on the floor during any emergency to safeguard his audience. He should not be diverted from this to any other part of the house, for a panic in the audience would undoubtedly lead to a greater catastrophe. Where there are "non-sync" machines, if the show is stopped, they should be played to keep the interest of the people off the crisis. Where there are stage shows, it is possible to engage in community singing.

Announce that the show will continue; that the audience will please remain in the theatre at the request of the authorities and that they are safest inside the building. Ask them to obey attendants of the theatre, as they have been trained to handle such an emergency.

When events make necessary any action by the audience—that action will be preceded by an announcement from the stage, if possible.

Stage or house lights should be raised before any announcement is made.

(*a*) If necessary to clear house—by prearranged signal—ushers open specified exit doors, depending on their posts and return to direct patrons.

(*b*) Warden announces—"There is a disturbance in the neighborhood, we have been requested to clear the theatre. Please use the nearest exit. The ushers will direct you."

(*c*) Play music, whether band, organ, or recording.

(*d*) If stage show is on, it would be best if the person conducting the show makes the announcement; but only if told to do so by a warden or assistant warden.

(*e*) Members of the staff serve as an example to the patrons; they must manifest calm and make every move without rushing, excitement, or exhibition of fear.

The theatre warden, from his position in the orchestra, is responsible for deciding when announcements should be made, when warnings should be given, when evacuation should be ordered.

4. Simultaneously with above, the assistant

(*Continued on following page*)

THEATRES GET RAID RULES

(*Continued from preceding page*)

warden in charge of theatre warden's post should check wardens of all services, and—

5. Check blackout.

6. Call zone warden, if additional assistance is required.

Theatre Warden (and Assistants) in Case of Direct Hit—

1. Warden must determine immediately whether audience should remain in theatre or be evacuated. In case one incendiary bomb lands on roof and is under control of fire watchers, warden may decide that patrons would be safer if they remained.

2. If high explosive, warden should direct assistant to call zone warden for any additional held that will be needed.

3. Enemy chemical gas is not likely to be an immediate danger; however, if gas is detected, the warden should—(*a*) Order immediate closing of ventilator or fresh-air intakes. (*b*) Consult zone warden, if possible. (*c*) Determine whether concentration is greater outside theatre or inside. (*d*) If greater inside, order immediate evacuation. This applies also to gases from damaged refrigerator (air conditioning) systems.

The Theatre Warden After the Raid—

1. Notify zone warden or headquarters of Citizens' Defense Corps regarding any casualties and call for assistance in turning same over to the official Emergency Medical Service.

2. Make sure the "all clear" has sounded for his locality and supervise direction of patrons to street, if the latter has been declared safe.

3. If gas has been dropped or sprayed by enemy planes, to test for the presence of such gas, and to delay giving "all clear" in theatre until gas danger has actually cleared outside.

4. Call zone warden for Decontamination Squad, if a persistent type of gas is present in or near the building.

5. Inspect buildings for unstable walls, floors, gas, steam or water leaks and report same to zone warden.

6. Make a complete report to zone warden of any hits on the building.

7. Inspect all posts and equipment to see what repairs may be necessary and what equipment should be replaced.

Orchestra and Balcony Wardens

1. Check blackout arrangements so that no light is visible from outside through exits or other places.

2. Personally assist in calming patrons, in their sections, to prevent panic.

3. Direct evacuation, if called for by theatre warden or assistant warden.

First-Aid Wardens—Messengers—Building Technicians—Stairway Guards

Duties for each of these are obvious and will be prescribed by the theatre warden in the theatre defense orders.

Fire Watchers

1. See Handbook for Fire Watchers for general duties; theatre warden or zone warden will instruct in specific assignments called for by location, type, and construction of theatre

EQUIPMENT

1. For the Theatre

(*a*) Exits and emergency exits—strengthening of former where necessary, creation of latter where desirable.

(*b*) Erection of "batter walls" to protect boilers, gas tanks, switch boxes, etc., from blast effects.

(*c*) Communication and signalling systems between theatre warden's post and building posts, and between theatre warden's post and zone warden or Citizens' Defense Corps.

(*d*) Blackout lighting for halls, stairways, exits, first-aid stations, and for the directional signs thereto.

(*e*) Protection of all glass and use of substitutes.

(*f*) Manually operated steam escapes for boilers.

(*g*) Manually operated master switch for electricity.

(*h*) Manually operated gas and water shut-off valves.

(*i*) Blackout materials for all windows, skylights and specially painted switches for outside illumination and signs.

2. For Control Room

Two-way communication system to all posts in theatre and to zone warden or control room of Citizens' Defense Corps. Extra flashlights and batteries. Extra picks, shovels, crowbars, rope, ladder. First-aid kit. Radio. Gas alarm devices—bells or other percussion sound instruments. Whistle. Work gloves. Report forms.

3. For Fire Watchers' Posts

Two-way communication to theatre warden's post. Bags or boxes of sand. Long-handled shovels and metal buckets. Barrels of water. Hose with adjustable nozzle equipment and portable hand pump. Flashlights. Work gloves.

4. For Orchestra and Balcony Wardens' Posts

Two-way communication to theatre warden's post. Flashlights. Arm bands for personnel. Work gloves. Whistles.

5. For First-Aid Posts

Consult with the chief of Emergency Medical Service of your community.

Two-way communication to theatre warden's post. First-aid kit. Stretchers, Blankets. Flashlights. Arm bands. Water.

PERSONNEL TRAINING

1. The rigid training which theatre owners and managers have given employees for many years in handling audiences during peacetime emergencies is of great value now. The principles of that training and its discipline require only further application to equip employes to meet the problems presented by the danger of air raids.

To that training the following duties and technique should now be added:

(*a*) First-aid course for all employees—this can be arranged for through your Citizens' Defense Corps by the American Red Cross. It enables employees to assist the doctors and nurses of the Emergency Medical Field Units.

(*b*) Extinguishing incendiaries—to be given by local Citizens' Defense Corps.

(*c*) Blacking-out all light that could be seen from above to be given by theatre warden.

2. Protective procedure must be rapid and smooth when an air-raid warning is given. The Blackout should be complete within two minutes, quicker if possible. All employees should take prearranged posts at once.

Theatres seating several hundred or more persons should discuss with the Citizens' Defense Corps how to be designated as an Air Raid Warden Post so that they will receive the "yellow" as well as "red" warnings. More time may be gained to enable theatre personnel to occupy prearranged air-raid posts. *No* announcement should be made to audience on a "yellow" warning. Announcement should be made to the audience on a "red" warning.

During a raid, events can happen so quickly, in case an incendiary penetrates theatre roof for example, that every employee should know exactly what to do how to do it and when exact training and frequent drill are necessary to produce the automatic precision required from employees. Many theatres have daily drill in the entire procedure.

3. It is the responsibility of the theatre warden to arrange time schedules for practice within the theatre, and for first aid and incendiaries courses outside the theatre.

4. It is suggested that three written "defense orders" be prepared by the theatre warden, explaining the procedure of all employees in—(*a*) Blackout. (*b*) Air-raid warning. (*c*) Direct hit.

Each defense order should enumerate in detail the specific duties of each employee.

5. When defense orders have been completed the theatre warden should—(*a*) Invite local zone warden and officials of Citizens' Defense Corps to a "dress rehearsal." (*b*) Continue practice and training on a schedule that will keep the theatre defense group efficient at all times, regardless of personnel turnover.

6. Continuous contact should be kept with the zone warden, the Citizens' Defense Corps, and through them, with Fire, Police Departments, the Emergency Medical Service, and utility companies. Through this contact the theatre warden can keep informed of all changes in regulations which may affect his theatre and its protection plans.

GENERAL SUGGESTIONS

General suggestions listed in the pamphlet included the following:

When Theatre Is Closed: Personnel who remain on duty during nights, Sundays, and other times when theatre is closed should be trained to black out signs, windows, and other light. Where no personnel is left in building, all lights and illumination that are not shielded in an approved manner should be extinguished before personnel leaves the building. The theatre warden should arrange with zone warden for fire watching service from other sources and leave keys to building with zone warden. A chart should be left showing location of equipment, valves, etc.

Switches for Outside Lights: All outside lighting for exits, signs, parking lots, marquees, etc., should be controlled by a master switch inside the building. It should be painted white, or plainly marked "black-out switch."

Cleaning Out Cellars, Storerooms, etc.: Cleaning materials, paints and other highly inflammable material should be stored with particular care. Rubbish and paper should be kept outside of building and disposed of daily.

Reinforcing Exits: Discuss with architects or your Citizens' Defense Corps the reinforcing of exit door frames so that jarring of the building by a nearby explosion will not jam doors and trap occupants.

Admission of Outsiders During Raids: Local air-raid instructions advise all persons to leave

Responsibilities of Managers Defined

(Continued from opposite page)

streets and enter nearest buildings. Theatres will offer shelter as well as other buildings. The theatre warden will exercise judgment, however, to prevent overcrowding. He should be familiar with other buildings in immediate neighborhood to which he can direct persons when his theatre becomes too crowded to admit them.

Exit Doors should not be opened where light might filter out during blackouts.

Fresh-Air Intake: Buildings that have ventilating or heating systems with outside fresh-air intakes should be watched to see that no smoke from outside fires enters ducts and frightens patrons.

Consult Local Fire, Police, and Utilities: Through the Citizens' Defense Corps regarding methods of turning off water, gas, electricity in emergency.

Signs: Should designate to employees the location of fire watchers' posts and locations where sand, water, shovel, hose, pumps, etc., are kept available.

Chandeliers: Or other suspended equipment should be removed wherever they are suspended over areas in which the audience congregates.

Employees: Should remain at the theatre during the entire period of warning or emergency. They should not leave to investigate or assist in emergencies elsewhere. Theatre employes should not become wardens in their home districts.

Seventh "Americanization" Show Set in Indiana

The Indiana-Illinois Theatre chain will hold their seventh annual "Americanization Show" on the mornings of May 18-19 in their various Indiana theatres and those located in Maywood and Forest Park, Ill. These shows, given in cooperation with community organizations, are given gratis and attended by school children en mass, with their teachers.

The shows consist of an hour and a half of patriotic short subjects, ten minutes of community singing, including "The Star Spangled Banner," and a three or four minute talk by some prominent citizen of the town. In addition the shows this year will include a Victory film, "Ring of Steel." Performances are usually concluded with the oath of allegiance by the entire audience.

Plans Seasonal Drive To Cut Summer Slump

The Minnesota Amusement Company at Minneapolis has launched plans for a May-June drive in efforts to offset any slump in theatre business normally experienced in those months. Meetings have been held in St. Paul, Rochester, Duluth, Minn.; Sioux Falls, S. D., and Fargo, N. D., of theatre managers to discuss the plans with them.

The company has announced elevation of Everett E. Seibel, publicity and advertising director for Minneapolis, to the post of assistant to Charles W. Winchell, advertising and publicity director for the circuit. Don Alexander, in a similar post in St. Paul, will replace Mr. Seibel in Minneapolis.

Keynotes of the plan worked out will be use of additional daylight hours afforded by war time, and emphasis on saving of tires and motor fuel. Special campaigns are being prepared for all the company's situations in Minnetota, North and South Dakota and the western half of Wisconsin.

OLD FILMS PREVENT BLACKOUT BOREDOM

Blackout boredom would be prevented among audiences detained in a theatre during an air raid alert by the exhibition of films no longer in circulation, under a plan advanced this week by the Los Angeles Theatre Defense Bureau.

The Bureau has asked distributors participating in the Unity plan to donate prints of pictures retired from circulation to areas likely to undergo extensive blackouts or air raid alerts. The pictures would be sealed and stored in theatres for use only if audiences are detained after the regular program has been completed. Theatres could exchange prints by messenger in event of a prolonged attack. Robert H. Poole, Bureau member and secretary of the PCCITO, advanced the plan as a means of preventing restlessness and panic among audiences sheltered in Los Angeles theatres.

William F. Rodgers, chairman of UMPI and general sales manager of MGM, in Los Angeles last week was reported to have expressed approval of the plan when it was submitted to him and to have promised to place it before the UMPI distributors.

Paramount Exchange Shifts

Changes in the booking staff at Paramount in Philadelphia have been made by Earle W. Sweigert, district manager. George Kelly having joined the armed forces, his territory in upstate Pennsylvania has been assigned to William Schwartz, who formerly covered the New Jersey area. Jerry Coen, who recently was assigned to the staff as a relief booker from Washington, becomes a regular booker and takes over Mr. Schwartz's block. In addition, John J. Bergin, Twentieth Century-Fox booker, joins the Paramount staff as a salesman.

Sunday Dancing Approved

Awaiting only the signature of Governor J. Howard McGrath to make it law after passage by both houses of the Rhode Island legislature, is a bill legalizing Sunday dancing in Providence, Pawtucket, Woonsocket, Newport, Cranston, Central Falls, Burrilville and West Warwick. The measure, designed to provide additional recreational facilities for service men on weekend leaves, promises to open up a field of competition to film theatres which hitherto have had the recreation and amusement field much to themselves in these communities on Sunday.

Discontinue House Organ

The Warner Brothers Theatre Management Corporation, Chicago, has discontinued the publication of its house organ, *The Wisconsin and Chicago Manager*. The magazine, edited by Charles H. Ryan, district supervisor, had been issued 200 times over a period of four years. Originally a weekly, it was changed into a twice-monthly publication several weeks ago for economic reasons.

Goddard Signs New Contract

Paulette Goddard, starred in the Paramount-DeMille production, "Reap the Wild Wind," has been signed to a new contract by the company, it was announced in New York this week.

Eastern Theatres Report Blackout Business Down

Decreased business owing to the extra war-time hour of daylight and the possibility of an additional one as part of daylight saving being enforced in some states, occupied the attention of many exhibitors throughout the country during the past week. Three Atlantic coastal cities ordered theatre operators to dim their marquees as a measure to safeguard shipping.

Mayor Bernard Samuel of Philadelphia ruled out the extra hour of daylight saving time for that city, after receiving the results of independent polls conducted by local newspapers, and the opinions of leaders of industry. Theatre owners, represented by Ted Schlanger, Warner theatres zone manager and by Milton Rogasner, operator of the Iris theatre, contended that another hour of daylight saving on top of war time would cause a terrific decrease in theatre grosses and cause unemployment in that area.

Philadelphia Business Cut

A 34-hour alert called last Saturday night and continuing until Monday morning caused a large decrease in the revenue of Philadelphia neighborhood theatres. Theatres reported a drop in grosses from 10 to 35 per cent; downtown theatres were not included in the alert territory.

Week-day business in St. Louis has fallen off 15 per cent as a result of the extra hour of daylight, according to Fred Wehrenberg, co-owner of the second largest circuit in that city and president of the MPTOA of Greater St. Louis. Mr. Wehrenberg is contemplating changing the opening time during week nights from 6:30 to 7:30.

Authorities in New York City, Miami and Ocean City, New Jersey, have ordered the theatre owners in those cities to dim the illumination on their marquees. This uniform lighting effect is calculated to protect coastal shipping against enemy submarine attacks. The territory affected by the New York City order includes the ocean front areas of the boroughs of Brooklyn, Queens and Richmond.

Paramount's Cinema Casino in Miami Beach is being used week-day mornings by the Army to show training films to the air cadets in training there. A plan to rent eight theatres in that city for similar use is being studied by the government.

In conjunction with local theatre operators, Police Commissioner Jeremiah R. Cronin of Buffalo has worked out a plan whereby all the theatres in that city will be notified of a blackout or an alert within eight minutes of the time the signal will be given. The signal will be relayed from Shea's Buffalo, which will receive the first warning directly from police.

The Minnesota Amusement Company, which operates theatres throughout Minnesota, Wisconsin, North and South Dakota, has announced that it will adjust schedules of its various houses to conform with the working hours and shifts of defense workers.

The first meeting of the "Advisory Group on Theatre Blackout" was held last week in the Administration building of the Chicago Park District and was attended by 15 theatre representatives. The group was addressed by Otto Jellinek, chief of technique of the Chicago Office of Civilian Defense. The new committee, which is under the temporary chairmanship of James Trinz, of the Clark Theatre, has absorbed the duties and activities of the theatre committee of Division 7, Chicago Commission for Defense.

LEGAL NOTICE OF

PARAMOUNT

(PARAMOUNT PICTURES INC.)

Published for the benefit of Exhibitors generally,

BRANCH and CITY	PLACE OF SCREENING	SWEATER GIRL	NIGHT IN NEW ORLEANS	TAKE A LETTER, DARLING	UNDERCOVER MAN	DR. BROADWAY	BEYOND TH BLUE HORIZ
ALBANY, N. Y.	DELAWARE THEATRE 290 Delaware Ave.	MON. MAY 4 10:30 A.M.	MON. MAY 4 2 P.M.	MON. MAY 4 3:30 P.M.	TUES. MAY 5 10:30 A.M.	TUES. MAY 5 2 P.M.	TUES. MAY 3:30 P.M.
ATLANTA, GA.	PARAMOUNT EX. 154 Walton St., N.W.	MON. MAY 4 10:30 A.M.	MON. MAY 4 12:30 P.M.	MON. MAY 4 2:30 P.M.	TUES. MAY 5 10:30 A.M.	TUES. MAY 5 12:30 P.M.	TUES. MAY 2:30 P.M.
BOSTON, MASS.	PARAMOUNT EX. 58 Berkeley St.	MON. MAY 4 11 A.M.	MON. MAY 4 2 P.M.	MON. MAY 4 3:15 P.M.	TUES. MAY 5 11 A.M.	TUES. MAY 5 2 P.M.	TUES. MAY 3:15 P.M.
BUFFALO, N. Y.	PARAMOUNT EX. 464 Franklin Street	MON. MAY 4 10 A.M.	MON. MAY 4 2 P.M.	MON. MAY 4 3:30 P.M.	TUES. MAY 5 10 A.M.	TUES. MAY 5 2 P.M.	TUES. MAY 3:30 P.M.
CHARLOTTE, N. C.	PARAMOUNT EX. 305 S. Church St.	MON. MAY 4 10:30 A.M.	MON. MAY 4 1 P.M.	MON. MAY 4 2:30 P.M.	TUES. MAY 5 10:30 A.M.	TUES. MAY 5 1 P.M.	TUES. MAY 2:30 P.M.
CHICAGO, ILL.	PARAMOUNT EX. 1306 S. Michigan Ave.	MON. MAY 4 10:30 A.M.	MON. MAY 4 1:30 P.M.	MON. MAY 4 2:45 P.M.	TUES. MAY 5 10:30 A.M.	TUES. MAY 5 1:30 P.M.	TUES. MAY 2:45 P.M.
CINCINNATI, OHIO	PARAMOUNT EX. 1214 Central P'kway	MON. MAY 4 10:30 A.M.	MON. MAY 4 2 P.M.	MON. MAY 4 3:30 P.M.	TUES. MAY 5 10:30 A.M.	TUES. MAY 5 2 P.M.	TUES. MAY 3:30 P.M.
CLEVELAND, OHIO	PARAMOUNT EX. 1735 E. 23rd St.	MON. MAY 4 11 A.M.	MON. MAY 4 2 P.M.	MON. MAY 4 3:30 P.M.	TUES. MAY 5 11 A.M.	TUES. MAY 5 2 P.M.	TUES. MAY 3:30 P.M.
DALLAS, TEXAS	PARAMOUNT EX. 412 S. Harwood St.	THURS. MAY 7 10 A.M.	THURS. MAY 7 1 P.M.	THURS. MAY 7 3 P.M.	FRI. MAY 8 10 A.M.	FRI. MAY 8 1 P.M.	FRI. MAY 8 3 P.M.
DENVER, COLO.	PARAMOUNT EX. 2100 Stout St.	THURS. MAY 7 10:30 A.M.	THURS. MAY 7 1:15 P.M.	THURS. MAY 7 2:30 P.M.	FRI. MAY 8 10:30 A.M.	FRI. MAY 8 1:15 P.M.	FRI. MAY 8 2:30 P.M.
DES MOINES, IOWA	PARAMOUNT EX. 1125 High St.	MON. MAY 4 10:30 A.M.	MON. MAY 4 1 P.M.	MON. MAY 4 2:30 P.M.	TUES. MAY 5 10:30 A.M.	TUES. MAY 5 1 P.M.	TUES. MAY 2:30 P.M.
DETROIT, MICH.	PARAMOUNT EX. 479 Ledyard Ave.	MON. MAY 4 10:30 A.M.	MON. MAY 4 1:30 P.M.	MON. MAY 4 3 P.M.	TUES. MAY 5 10:30 A.M.	TUES. MAY 5 1:30 P.M.	TUES. MAY 3 P.M.
INDIANAPOLIS, IND.	PARAMOUNT EX. 116 W. Michigan St.	MON. MAY 4 11 A.M.	MON. MAY 4 1:30 P.M.	MON. MAY 4 3 P.M.	TUES. MAY 5 11 A.M.	TUES. MAY 5 1:30 P.M.	TUES. MAY 3 P.M.
KANSAS CITY, MO.	PARAMOUNT EX. 1800 Wyandotte St.	THURS. MAY 7 10:30 A.M.	THURS. MAY 7 1 P.M.	THURS. MAY 7 2:30 P.M.	FRI. MAY. 8 10:30 A.M.	FRI. MAY 8 1 P.M.	FRI. MAY 8 2:30 P.M.
LOS ANGELES, CAL.	AMBASSADOR HOTEL THEATRE	MON. MAY 4 11 A.M.	MON. MAY 4 1:30 P.M.	MON. MAY 4 3 P.M.	TUES. MAY 5 11 A.M.	TUES. MAY 5 1:30 P.M.	TUES. MAY 3 P.M.
MEMPHIS, TENN.	PARAMOUNT EX. 362 So. Second Street	MON. MAY 4 10 A.M.	MON. MAY 4 1 P.M.	MON. MAY 4 3 P.M.	TUES. MAY 5 10 A.M.	TUES. MAY 5 1 P.M.	TUES. MAY 3 P.M.

TRADE SHOWINGS

in compliance with Section III of the Consent Decree.

BRANCH and CITY	PLACE OF SCREENING	SWEATER GIRL	NIGHT IN NEW ORLEANS	TAKE A LETTER, DARLING	UNDERCOVER MAN	DR. BROADWAY	BEYOND THE BLUE HORIZON
ILWAUKEE, WISC.	PARAMOUNT EX. 1121 N. 8th St.	MON. MAY 4 10:30 A.M.	MON. MAY 4 1:30 P.M.	MON. MAY 4 3 P.M.	TUES. MAY 5 10:30 A.M.	TUES. MAY 5 1:30 P.M.	TUES. MAY 5 3 P.M.
INNEAPOLIS, MINN.	PARAMOUNT EX. 1201 Currie Ave.	MON. MAY 4 10:30 A.M.	MON. MAY 4 1:30 P.M.	MON. MAY 4 3 P.M.	TUES. MAY 5 10:30 A.M.	TUES. MAY 5 1:30 P.M.	TUES. MAY 5 3 P.M.
EW HAVEN, CONN.	PARAMOUNT EX. 82 State Street	MON. MAY 4 10:30 A.M.	MON. MAY 4 2 P.M.	MON. MAY 4 3:15 P.M.	TUES. MAY 5 10:30 A.M.	TUES. MAY 5 2 P.M.	TUES. MAY 5 3:15 P.M.
EW ORLEANS, LA.	PARAMOUNT EX. 215 S. Liberty St.	MON. MAY 4 9:30 A.M.	MON. MAY 4 11:30 A.M.	MON. MAY 4 2:30 P.M.	TUES. MAY 5 9:30 A.M.	TUES. MAY 5 11:30 A.M.	TUES. MAY 5 2:30 P.M.
EW YORK, N. Y.	FOX Proj. Room 345 West 44th St.	MON. MAY 4 10:30 A.M.	MON. MAY 4 2 P.M.	MON. MAY 4 3:30 P.M.	TUES. MAY 5 10:30 A.M.	TUES. MAY 5 2 P.M.	TUES. MAY 5 3:30 P.M.
KLA. CITY, OKLA.	PARAMOUNT EX. 701 West Grand Ave.	MON. MAY 4 10 A.M.	MON. MAY 4 1 P.M.	MON. MAY 4 2:30 P.M.	TUES. MAY 5 10 A.M.	TUES. MAY 5 1 P.M.	TUES. MAY 5 2:30 P.M.
MAHA, NEBR.	20th CENTURY-FOX Projection Room 1502 Davenport St.	THURS. MAY 7 10:30 A.M.	THURS. MAY 7 2 P.M.	THURS. MAY 7 3:15 P.M.	FRI. MAY 8 10:30 A.M.	FRI. MAY 8 2 P.M.	FRI. MAY 8 3:15 P.M.
ILADELPHIA, PA.	PARAMOUNT EX. 248 N. 12th St.	MON. MAY 4 11 A.M.	MON. MAY 4 2 P.M.	MON. MAY 4 3:30 P.M.	TUES. MAY 5 11 A.M.	TUES. MAY 5 2 P.M.	TUES. MAY 5 3:30 P.M.
TSBURGH, PA.	PARAMOUNT EX. 1727 Blvd. of Allies	MON. MAY 4 10:30 A.M.	MON. MAY 4 1:30 P.M.	MON. MAY 4 3 P.M.	TUES. MAY 5 10:30 A.M.	TUES. MAY 5 1:30 P.M.	TUES. MAY 5 3 P.M.
RTLAND, ORE.	PARAMOUNT EX. 909 N. W. 19th Ave.	MON. MAY 4 10:30 A.M.	MON. MAY 4 1 P.M.	MON. MAY 4 2:30 P.M.	TUES. MAY 5 10:30 A.M.	TUES. MAY 5 1 P.M.	TUES. MAY 5 2:30 P.M.
LOUIS, MO.	PARAMOUNT EX. 2949 Olive St.	MON. MAY 4 10:30 A.M.	MON. MAY 4 1 P.M.	MON. MAY 4 2:30 P.M.	TUES. MAY 5 10:30 A.M.	TUES. MAY 5 1 P.M.	TUES. MAY 5 2:30 P.M.
T LAKE CITY, U.	PARAMOUNT EX. 270 E. 1st South St.	MON. MAY 4 10:30 A.M.	MON. MAY 4 1 P.M.	MON. MAY 4 2:30 P.M.	TUES. MAY 5 10:30 A.M.	TUES. MAY 5 1 P.M.	TUES. MAY 5 2:30 P.M.
N FRANCISCO, CAL	PARAMOUNT EX. 205 Golden Gate Ave.	MON. MAY 4 10:30 A.M.	MON. MAY 4 1:30 P.M.	MON. MAY 4 3 P.M.	TUES. MAY 5 10:30 A.M.	TUES. MAY 5 1:30 P.M.	TUES. MAY 5 3 P.M.
ATTLE, WASH.	PARAMOUNT EX. 2330 First Ave.	MON. MAY 4 11 A.M.	MON. MAY 4 1:30 P.M.	MON. MAY 4 2:45 P.M.	TUES. MAY 5 11 A.M.	TUES. MAY 5 1:30 P.M.	TUES. MAY 5 2:45 P.M.
ASHINGTON, D.C.	PARAMOUNT EX. 306 H. St., N.W.	MON. MAY 4 10:30 A.M.	MON. MAY 4 1 P.M.	MON. MAY 4 2:45 P.M.	TUES. MAY 5 10 A.M.	TUES. MAY 5 11:15 A.M.	TUES. MAY 5 2 P.M.

Stromberg Signed; UA Schedules 29 Pictures

Five-Year Contract Covers 15 Productions, Three for 1942-'43 Season

To the fanfare of a reception on the 14th (executive) floor of the New York home office building, attended by numerous of the company's (and other companies') officials, United Artists Monday celebrated the acquisition of former MGM producer Hunt Stromberg, who will make 15 pictures for his new associates, in a five-year deal.

Mr. Stromberg will produce as Hunt Stromberg Productions, Inc., a California corporation. His minimum each year is three pictures. It was estimated the negative costs of all the films would be $15,000,000. One of the larger Hollywood studios is under negotiation as a site for the Stromberg films.

The producer, in New York for the reception and the contract discussions early this week, stayed for perusal of plays, and negotiations for "proper story properties." The title of his first picture was not disclosed Monday but the company said it would be announced within 30 days—and that its release was scheduled for late autumn.

While speculation centered around the newcomer, Ed Raftery, UA president, said Monday the company's new season schedule would comprise 29 pictures: 18 principal features from its Hollywood producers; three from England; and eight from Hal Roach. The latter are the so-called "streamlined" features, running approximately 50 minutes.

Financing of the Stromberg films, it was disclosed Monday, comes from the Bankers Trust Company, New York, and the Security First National Bank, Los Angeles.

Two Selznick Films

David O. Selznick, producer-partner, who was present at the Monday affair, said he would make two pictures on the new program. He added that he planned to start "Jane Eyre" soon, as his first under the comparatively new agreement which made him a producer-partner. This will be followed, he continued, by "Keys of the Kingdom," "Claudia," and "She Walks in Beauty."

United Artists' officials said James Cagney, signed recently with his brother, William, as a producer, would make two or three films of the planned schedule. Edward Small will make at most three. Other producers will be Alexander Korda, David Loew, Albert Lewin, Arnold Pressburger; and more.

Mr. Stromberg, it was recalled this week, has produced many outstanding pictures, of which some are "The Great Ziegfeld," "Northwest Passage," "The Women," "The Thin Man," "Naughty Marietta," "Ah, Wilderness," "Letty Lynton," "Dancing Daughters," "Maytime," and "Sweethearts."

He had produced for MGM for 17 years.

The reception at the United Artists home office Monday afternoon, attracted many executives, among whom were David O. Selznick, Sol Lesser, Martin Quigley, Carl Leserman, Arthur W. Kelly, Laudy Lawrence, Sam Shain, Jack Cohn, Harry D. Buckley, George J. Schaefer, Leonard Goldenson, Sam Dembow, Walter Gould, Harry Mueller, Steven Pallos, Paul Lazarus, Monroe Greenthal, Ed Schnitzer, L. J. Schlaifer, Harry Gold, David E. Weshner, E. J. Peskay, Henry Brash, William Jaffe, John Hertz, Jr., Al Margolies, Arnold Pressburger, Morris Helprin, Maurice Kann, Pete Harrison, Rud Lohrenz, James Winn and Fred Jacks.

Hosts were Mr. Raftery, and Gradwell Sears, vice-president in charge of distribution.

Jacks Southern Manager

Fred Jacks this week received his assignment from United Artists. He went to Dallas at mid-week, as southern district manager, a post he held until a few weeks ago for Warners.

C. E. Peppiatt, whom he succeeds, was expected at the New York office, for new assignment.

Rud Lohrenz, former Midwest district manager for Warners, last week assumed that post for United Artists, serving now under his former chief, Gradwell A. Sears, vice-president in charge of distribution for United Artists, and formerly the sales manager for Warners.

Sid Rose was appointed Chicago branch manager for UA. He replaces Bud Eisenberg, resigned.

Charles Stern has returned to New York, to await assignment in an important Eastern sales post, according to the company.

Universal Sales Convention

Universal will hold its annual sales meeting late next month, it was learned in New York, following the return of William Scully, its general sales manager, from the Coast.

Goltz Named Manager For UA in Mexico

Joseph Goltz, former United Artists manager in China, has been appointed manager for the company in Mexico, replacing J. B. Urbina, resigned.

In addition, Sydney J. Albright, former United Artists representative in Java, has been appointed home office representative for the company in Australasia, with headquarters at Sydney.

The announcements were made by Walter Gould, foreign manager, who also reported that Max Baker, former manager for the company in Netherlands East Indies, has evacuated to Australia, and Charles Gore, manager for the Philippines, is reported by the State Department to be interned by the Japanese at Manila.

Bookers Party May 10th

The annual dinner and dance of the Motion Picture Bookers Club has been set for May 10th at the Hotel Astor, New York, with the proceeds to be devoted to the organization's fund for local industry personnel now in the armed forces. Edward Susse is chairman of the entertainment committee, which includes Max Fried, Dan Ponticelle, Myron Starr and Jack Meltzer.

Fire Ruins Theatre

Fire of unknown origin virtually destroyed the State theatre, Gainesville, Fla., March 14th. The house was owned by Florida State Theatres, Inc., and managed by W. E. Roberts.

Schine Action Answers Filed by Government

The Department of Justice, through Seymour Simon, assistant United States attorney general, on Monday in Buffalo Federal Court filed answers to interrogatories from Universal, and United Artists, two defendants in the field anti-trust suit, trial of which is scheduled May 19th. Other defendants are the Schine circuit, subsidiaries, and Columbia. The Government also on Monday supplemented previous answers to defendants.

The new answers occupy more than 30 pages. Mr. Simon, in them, states the Government considers many questions improper and objectionable, and says: "but in order to avoid argument and delay, it has determined to answer them."

Listed are names of theatres, managers, clearance data and other information.

In the supplemental answers, Mr. Simon said the Government was not able to define privileges and advantages allegedly secured by the defendant exhibitors, because it does not have that information.

He added, however: "The public in the Schine towns has been denied as wide a choice with respect to admission prices, features exhibited, run on which they are shown, and character of the theatres in which they are exhibited, as would be available to the public under competitive conditions."

John Caskey, of Dwight, Harris, Koegel, and Caskey, New York, has been retained by the Schine circuit, as associate counsel, in the anti-trust suit pending in Buffalo Federal Court.

Wisconsin Houses Raise Admissions

An increase of admission prices in various Wisconsin areas is reported. In Milwaukee, the Riverside has dropped its 30 cent early bird admission and raised the top from 55 to 60 cents.

In Menasha, The Brin has raised its prices from 25 to 30 cents, including tax, and Fox's Valley in Menasha also has raised its admission from 30 to 35 cents. Loge admissions remain at 40 cents. The Princess in Superior has increased the adult admission from 15 to 20 cents, including tax.

The Riverside's admission is now in line with the Palace and Wisconsin, Fox first runs in Milwaukee.

Mississippi Collections Up

Admission tax collections in Mississippi continue to mount to new high all-time peaks with the March total of $45,121 comparing with $37,145. The influx of thousands of out-of-state soldiers at Camp Shelby and other military areas has helped to swell attendance in spite of the recent defeat of a law repealing Sunday blue laws. In disobeyance of the statute, theatres on the Gulf coast and in the Delta areas continue to operate on Sunday.

Burke Succeeds Judd

Tom Burke, assistant manager at the Des Moines, Iowa, Monogram office the last two years, has been appointed manager to succeed F. E. Judd, who is leaving to enter another business. Steve Broidy, Monogram sales manager, appointed Jack Frost, formerly with National Theatre Supply Company, at Des Moines, assistant manager.

FACTS-AND-FIGURES MOVES TO CLARIFY RADIO APPEALS

MacLeish's U. S. Coordinating Office To Clear All Federal Radio Publicity

The U. S. Government moved last week to halt the flood of Government announcements and wartime messages which have been clogging radio since December 7th. Archibald MacLeish, director of Office of Facts and Figures and coordinator of Government radio broadcasts, disclosed in Washington that his office would launch a plan whereby Government messages would be spaced to avoid repetition and duplication. Beginning next Monday publicity from all Federal departments and agencies will clear through Mr. MacLeish's office. Radio stations, networks and sponsors will be asked to give specific time play to certain messages. The plan proposes that each night-time program on the networks carry a Government announcement once every four weeks; each day-time network show once in two weeks.

Other developments along the radio-war front were that all radio construction other than for military communication will be brought to a complete halt under recommendations to the Federal Communications Commission and the War Production Board by the Defense Communications Board, and that regulation of networks and the treatment to be accorded newspaper-owned stations will be taken out of the hands of the Federal Communications Commission and decided by Congress. This was indicated following hearings before the House Interstate and Foreign Commerce Committee on the Sanders bill to revise the organization and procedure of the Commission.

Beginning Monday, April 27, Government announcements will be spaced by the office of Facts and Figures, "so the listener will not be fatigued mentally by excessive repetition."

Government Studied Problem

For some time OFF Director Archibald MacLeish, coordinator of Government radio broadcasts, has been cognizant of complaint that there were too many Government announcements, too often repeated and clogging up too many programs, as reported in MOTION PICTURE HERALD last week.

While such a situation would not matter during an emergency, when the public would be alert for the latest bit of news, information or advice from the Government, it was realized it was a poor way of handling publicity designed to keep public interest aroused.

Commending the broadcasters, the advertisers and their agencies for the cooperation they have given, Mr. McLeish said the new system would be better but that it would "call upon the ingenuity of the entire broadcast industry to present the information in the most effective manner possible."

The plan contemplates that each night-time program on the networks will carry a Government announcement once every four weeks; each day-time serial network program once in two weeks. No definite allocation plan is provided for local station programs, but program managers will be provided every two weeks with a "Radio War Guide" classifying Government messages in the order of their importance. The information from the Government will cover such topics as the purchase of war bonds, pooling of automobiles, salvage of rubber, conservation of oil and gasoline, recruiting, etc.

Mr. MacLeish emphasized that his plan would not affect news broadcasts, public forums or speeches by Government officials.

A five-way approach to the problem of getting adequate Government publicity without too much interference with broadcasters' operations is comprised in the plan, which calls for:

1. A three-month trial of the network allocation plan for the networks, to avoid ineffective repetition and duplication, each program to carry as an important part of its show one Government message each month, for night programs, and every two weeks, for day shows.

2. Issuance of the radio war guide and an advance network allocation chart, for the guidance of local stations.

3. Setting up a clearing house in OFF for all government requests for network time.

4. Clearing through OFF of all Government activities relating to foreign language broadcasts for audiences within the United States.

5. Cooperating with the broadcasters in interpreting the war for listeners.

The plan laid down by OFF is the result of several weeks of consultation with representatives of the networks, stations, advertising agencies and others.

Beginning next Monday, if the Army, Navy, War Production Board, Treasury Department or any other department or agency of the Government wants time on the air for a special show or special message, the request must go through the radio division of OFF. Details of the plan were wired over the weekend to 91 different advertisers on the four major networks. During the first week, 38 sponsors of 64 network shows will have received allocations of messages covering either war bonds, car pooling or salvage and the same subjects were assigned to 55 sustaining programs.

FCC Power Questioned

Meanwhile, the Defense Communications Board recommendation called upon the Federal Communications commission to issue no further authorizations involving the use of any materials and suggested that the WPB allocate no materials to construct or to change the transmitting facilities of any standard, television, facsimile, relay or high-frequency, FM, non-commercial, educational or experimental station.

Initial hearings before the House committee, at which the Federal Communications Bar Association recommended the Commission be revamped into two divisions, dealing independently with public (broadcasting) and private communications and that the procedure for the handling of applications and appeals from Commission actions be completely revamped, brought into the open a number of charges of misuse of power by the FCC.

NAB Urges Revisions

Neville Miller, president of the National Association of Broadcasters appearing as the committee prepared to recess its investigation to May 5th, urged three amendments to the Communications Act:

1. Specifically forbid the commission to interfere with radio programs or business management of stations.

2. Forbid the FCC to impose penalties not authorized by law, such as forcing the owner of two stations in a single community to dispose of one before he could secure a power increase for the other.

3. Provide for declaratory rulings by the commission which could be appealed to the courts, permitting broadcasters to appeal rules, regulations and orders before they become effective and preventing the FCC from taking away licenses for failure to comply with its orders before the courts had passed upon their validity.

TELEVISION ORDERS DUE

Word from the FCC on the status of television for the duration was still awaited by the industry this week following its round table forum on television problems at Washington on April 9th. A ruling by the FCC, it was reported, awaited completion of a survey of existing television equipment and construction activities. Following the Washington sessions, the Commission asked all permit holders, station operators and manufacturers to file reports on the amount of television apparatus they have on hand and to estimate the requirements of continued operation. These reports will be studied by FCC technicians and economists before a decision is made on continuing or shelving visual broadcasting for the duration.

Scant hope, meanwhile, of new equipment with which to build new stations or remodel existing transmitters was offered the radio industry by the FCC and the WPB. Both Government agencies and the Defense Communications Board indicated that all materials for new construction would be frozen soon and only those permit holders with full equipment on hand permitted to complete transmitters.

LATE REVIEW

For other Showmen's Reviews see Product Digest Section, page 63

Saboteur

(Universal)

Number One Hitchcock

The drama of a nation stirred to action, of a people's growing realization of themselves and their responsibilities, has been transmitted to the screen in all its vividness in Alfred Hitchcock's "Saboteur." The vehicle is action, full-bodied and thrilling, the characters are recognizable Americans and the result is sheer entertainment for most of its 98 minutes.

Following the tried Hitchcock formula, with which showmen are fortunately familiar, this is a story of a chase, but the focus of the action is not on the elusive enemy — the saboteurs of the title — but on their dogged pursuit by a man unjustly accused. It spreads from the initial explosion in a California airplane factory to final vindication atop the Statue of Liberty.

Robert Cummings, the man, is himself pursued by the wrath of an indignant America, but helped, too, by the intuitive judgment and sympathy of simple people. He seeks refuge with a blind man who senses his innocence, and finds sanctuary with a troupe of circus freaks who recognize his sincerity and the frightened loyalty of the girl with him who finally believes in him too. The climax, at the launching of a new warship, when the smoke of a delayed explosion clears and the ship slids down the ways unharmed, left a rapt audience smiling mistily. It's that kind of a picture.

Performances are good, some so good—Norman Lloyd's as the chief saboteur, Otto Kruger's, and Murray Alper's—that they scarcely seem to be acting. Robert Cummings, with the responsibility of representing Young America, does well, if a little stolidly. Priscilla Lane gives a moving portrayal.

Exhibitors have a wide scope for the bestowal of lavish credit. Director Alfred Hitchcock has done his usual meticulous job on a broader canvas and with more sweep and vitality than he has shown in an impressive line of precedents. The production crew, under Jack H. Skirball, has cooperated to produce almost perfect timing and rare beauty. Joseph Valentine's photography is excellent. The art and sound direction by Jack Otterson and Bernard B. Brown have been done with skill and assurance, and the original story, collaborated in by Peter Vertel, Joan Harrison and Dorothy Parker, furnishes a well-paced, exciting backbone for magnificent entertainment.

A crowded projection room audience of amateur and professional critics expressed uniform enthusiasm.—E. A. CUNNINGHAM.

Release date, April 24, 1942. Running time, 98 min. PCA No. 8268. General audience classification.

Patricia Martin.....Priscilla Lane
Barry Kane.....Robert Cummings
Fry .....Norman Lloyd
Vaughan Glaser, Murray Alper, Ann Shoemaker, Margaret Moffat

John Flinn Joins SIMPP

John C. Flinn, editorial executive of *Variety,* will resign on May 1st to assume the post of executive secretary for the new Society of Independent Motion Picture Producers, it was announced this week.

Mr. Flinn will make his headquarters in Hollywood but will also represent the Society in New York and Washington. Loyd Wright, Hollywood attorney, is president of the SIMPP, formed in January by Charles Chaplin, Samuel Goldwyn, David O. Selznick, Walt Disney, Alexander Korda, Mary Pickford, Orson Welles and Walter Wanger.

Mr. Flinn has had a long career in motion picture advertising and publicity. He was publicity manager of the Jesse Lasky Play Company in 1914 when it produced "Carmen," starring Geraldine Farrar. He later became advertising and publicity manager of Famous Players-Lasky and exploited "The Covered Wagon" in the United States and Europe.

He was vice president and general manager of the Producers Distributing Company in the early 1920's, after directing advertising for W. W. Hodkinson. He was also a vice president in the Cinema Corporation of America, Metropolitan Picture Corporation of California and Cecil B. DeMille Productions, and was in charge of Paramount exploitation for a time. He was the first executive secretary of the Motion Picture Code Authority before joining *Variety.*

War Council Pamphlet Asks United Effort

A pamphlet plea for a united motion picture industry war effort was published at New York this week by the Film Star Service Council. The organization is comprised of the Associated Motion Picture Advertisers, Association of Documentary Film Producers and six film unions.

The booklet, titled "Our Industry—Our Nation——Our War" urges every employe of the motion picture trade to aid the war effort in every way possible. It outlines methods of participation through civilian defense enrollment, war bond and stamp savings and sales, support of relief organizations and the conservation of critical materials.

Warners Set First Feature in U. S. Program

At the instigation of the Government, the Warners Bros. picture about the American Merchant Marine, previously intended to be a short, has been redesigned as an elaborate feature, titled "Heroes Without Uniforms," it was announced Wednesday. The cast is to include as many of the studio's male stars as are available, among them Errol Flynn, Edward G. Robinson, George Raft, Humphrey Bogart and John Garfield.

This will be the first of a series of pictures in the program instituted by Lowell Mellett, Coordinator of Government Films, designed to inform the public on the war effort.

Mr. Mellett last week submitted a number of ideas to Hollywood producers with the request that a series of pictures embodying them be made. It was announced at that time that the program would include a series of 26 short subjects and an indefinite number of features to be produced by all the major studios. The Warner commitment is the first definite announcement of a picture in the program.

Dave Fleischer Joins Columbia

Columbia Pictures on Wednesday announced that Dave Fleischer would take charge of the company's entire cartoon production unit. He will produce the Color Rhapsodies and Phantasies series. Mr. Fleischer, with his brother Max, president of Fleischer Productions, was associated with Paramount for 15 years. He directed the company's first full length color cartoon, "Gulliver's Travels" in 1939 and "Mr. Bug Goes to Town," in 1941, and with his brother supervised the "Superman," "Popeye the Sailor," and "Betty Boop" shorts series.

U. S. Confiscates All Enemy Patents

All patents of the country's enemies were ordered seized Tuesday by President Roosevelt. Alien Property Custodian Leo Crowley said he was surveying all patents controlled by foreign countries. Some of these possibly are governed in essence by the enemy, it was stressed, even though secondary and ostensible control appears in the hands of neutrals or friendly nations. It was added that enemy controlled patents would not be returned after the war as they were after World War I.

Bolstad Heads Eastern Theatres Canada Chain

R. W. Bolstad was elected president of Eastern Theatres, Ltd., at the annual company meeting in Toronto, Tuesday. He had been vice-president and treasurer. He succeeded J. J. Fitzgibbons, who resigned.

Appointed vice-president was N. G. Barrow, who continues as secretary. A. Macunn was elected treasurer and J. J. Taylor, a director, to replace Mr. Fitzgibbons.

Joins Filmack

Rene Clayton, former Des Moines trade paper correspondent, has joined the Filmack Trailer Company, Chicago, as head of the customer's copy department and editor of the firm's house organ, "Inspiration." She succeeds Ted Galanter who recently resigned to become assistant exploitation man for the Chicago MGM exchange.

INDUSTRY DOUBLES EFFORT FOR BOND SALES, RELIEF

Bond Sales in Theatres To Start May 30th; Talent Caravan for Army, Navy

A record for film industry activity in the all-out war effort will be set during the month of May. War Activities Committee is launching a nationwide campaign for the sale of war savings bonds and stamps; Hollywood is sending its "Victory Caravan" to 12 cities from coast to coast to raise funds for Army and Navy Relief and War Activities Committee will conduct a major drive in theatres to swell the treasuries of the Army and Navy Relief agencies. With Louis B. Mayer, vice-president in charge of production of Metro-Goldwyn-Mayer, named national vice-chairman of USO's war fund campaign to raise $32,000,000, recognition of the film industry's contribution to the nation's entertainment program for servicemen was made public.

Joseph Bernhard of Warner Bros., chairman of the theatres division of War Activities Committee announced last Friday that a war bond and stamp sale drive in approximately 15,000 theatres would be launched on Saturday, May 30th, Decoration Day and continue for the duration of the war. A number of film houses already are active in selling bonds and stamps and it is expected that many more will join the campaign before May 30th, at which time virtually every theatre in the country will participate, it was said.

No Theatre Collections

Trailers and other promotion material will be shown in the theatres, but there will be no collections or interruptions in the programs, according to WAC. Attendants in booths, set up at vantage points in the lobbies of the theatres will handle the sale of bonds and stamps to patrons.

The plan was worked out by the War Activities Committee with Treasury Department officials. The Hollywood Victory Committee has pledged its cooperation for the campaign.

Last Thursday, members of the Independent Theatre Owners of America of New York voted to help in industry plans for the drive and also pledged continued cooperation in the showing of Victory Films, it was reported.

Warner Bros. received an award from the U.S. Treasury Department for being the leader among film studios as well as leading other business concerns in the country in the purchase of war bonds and stamps. The Warner studio percentage of war savings buyers was 95.7 per cent, top record. Presentation of the award was made last Saturday, in the Philharmonic Auditorium, Los Angeles.

Hollywood Victory Caravan, the three-hour musical revue featuring 100 of Hollywood's top-ranking screen stars and players will tour 13 key cities, starting in Washington, on April 30th, to raise funds for Army and Navy Relief. Routing and playing arrangements for the Caravan, sponsored by the Hollywood Victory Committee, were announced last Saturday by the functioning committee, of which Stanton Griffis is chairman. Other committee members include Abe Lastfogel, Bob Weitman, Howard Strickling, Charles Feldman, Mac Krindler, A. M. Botsford, Ensign Armand Deutsch, Eppy Epstein, Art Schmidt, Mark Sandrich and Bob Ritchie. Mr. Sandrich is director of the show, Alfred Newman will direct a 30-piece orchestra, and Allan Scott is handling scripts.

To date, talent lined up for the Caravan includes Bob Hope, Spencer Tracy, Frances Langford, Jerry Colonna, Ray Middleton, Claudette Colbert, Charlotte Greenwood, Pat O'Brien, Joan Blondell, Joan Bennett, Charles Boyer, James Cagney, Olivia de Havilland, Laurel and Hardy, Merle Oberon, Eleanor Powell, Rise Stevens, Desi Arnaz, Frank McHugh, Bert Lahr and Ray McDonald.

Hollywood writers who have volunteered to prepare material for the show include Ben Hecht, Marc Connolly, Edwin Justus Mayer, Phil and Julius Epstein, Jerome Chodorov, Mary McCall, Arthur Schwartz, Donald Ogden Stewart, Henry Meyer, Hi Kraft, John Mercer, Matt Brooks, True Boardman, Sidney Perelman and Joseph Schrang.

Mayer Elected

For the first time since its organization last year, United Service Organization named a Hollywood leader to its directorate when USO announced in New York this week that Louis B. Mayer, vice-president in charge of production at MGM was appointed national vice-chairman of this year's USO war fund campaign to raise $32,000,000. The drive starts May 11th and the bulk of the money is expected to be raised between then and July 4th.

Mr. Mayer's appointment, it was reported, was in recognition of the film industry's contribution to the nation's entertainment program for men in the armed forces. The MGM executive also was named a member of two important USO committees, the Special Gifts Committee and the Corporations Committee. He will remain in all three posts until the end of the year. Recently, Mr. Mayer was appointed a director of USO-Camp Shows, Inc., to represent motion pictures.

During the 1941 USO drive, the industry raised $1,000,000 through company personnel contributions and a theatre drive. Joseph Bernhard, Warner Bros. vice-president, headed the theatre campaign.

USO announced over the week-end that it had appointed a material and writers committee to compile a series of volumes containing revue sketches, comedy songs, complete minstrel shows, quiz and novelty games and other material designed to entertain men in service. Writers' guilds both in California and New York cooperated with the committee, of which John Schubert is chairman. Others who assisted were producers Max Gordon, Lew Brown, the Shuberts, Dwight Dere Wiman, George White, the Theatre Guild; Labor Stage; actors Smith and Dale, Walter O'Keefe and Stoopnagle and Budd.

Theatre Drive for Army, Navy

War Activities Committee in New York announced on Monday a nationwide drive to raise funds for the Army Emergency Fund and Navy Relief Society, to run from May 14th to May 20th inclusive. Theatres will be asked to make collections for the campaign period, WAC announced. Studios, home offices, exchanges and other branches of the industry will participate. Nicholas M. Schenck, president of Loew's, Inc., is national chairman for the drive.

Serving with Mr. Schenck are co-chairmen Charles C. Moskowitz, Barney Balaban, Harry Brandt, Joseph Bernhard, George Schaefer, Spyros Skouras and Gus Eysell. Si Fabian is treasurer. Harry M. Warner is chairman of studio donations; Abe Montague, chairman of exchanges; Leonard Goldenson, home offices, and Oscar Doob, public relations. Lionell Toll will assist Mr. Doob.

Major circuits, including Loew's, Paramount, RKO, Warners, Brandt, Century, Skouras, Randforce and Cinema were among the first to enlist their theatres for the drive.

WAC reported that state chairmen for the drive are being appointed. This will be the first national collection campaign for war purposes in which the industry has been asked to assist since the United States entered the war.

Army and Navy officials have promised full cooperation to the participating theatres, it was said. Pledge blanks, with explanatory material about the campaign, have gone out to more than 13,000 theatres which have signed the War Activities Committee pledge on war cooperation.

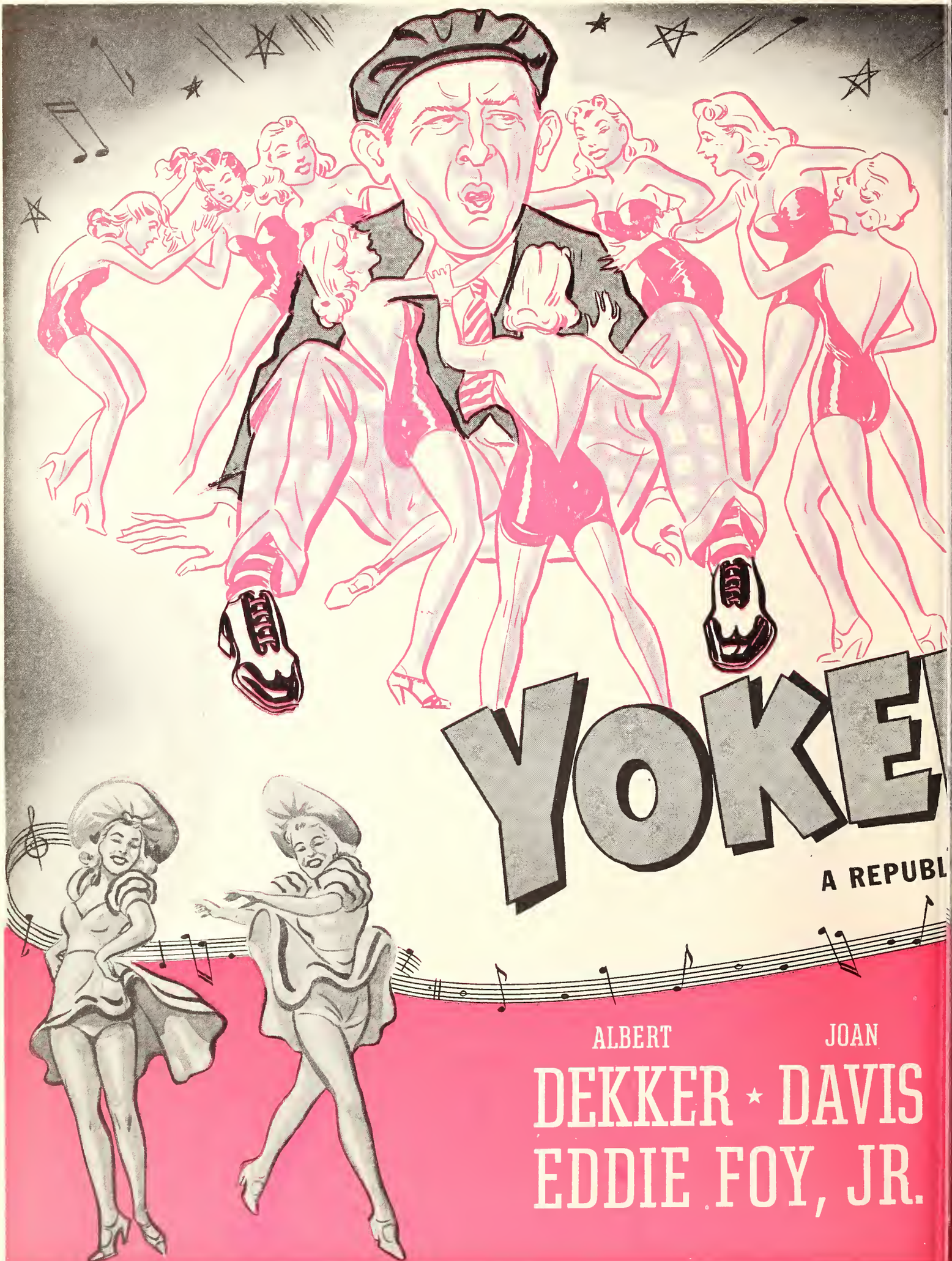
Aid Victory Book Drive

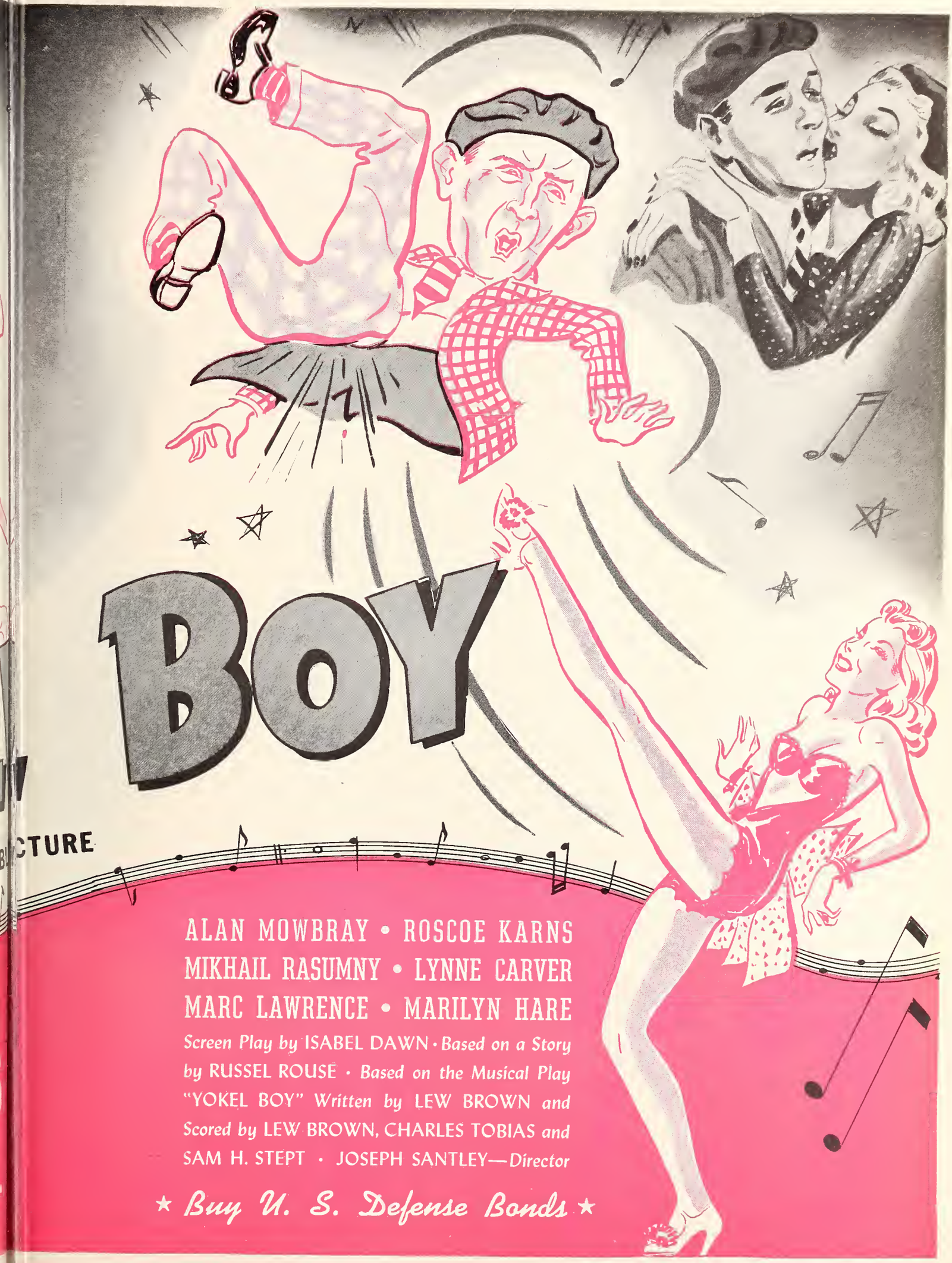
Several hundred books have been contributed to the Victory Book Campaign for servicemen by the Eastern story departments of Paramount, Warner Bros. and other film companies, in response to an appeal by Leon Bamberger, executive secretary of United Motion Picture Industry, his office announced in New York last Friday. Russell Holman of Paramount and Jacob Wilk of Warners were the first to send in books, it was reported. The appeal was addressed to all UMPI member companies.

NEW YORK PLANS SHOW FOR STAGE

A "thank you" party is being arranged by Army, Navy and civic officials in New York to express gratitude to that city's legitimate theatre showfolk for their efforts in raising funds for war charities and other war activities. The idea for the benefit, proceeds of which will go to the Actors Fund and the American Theatre Wing, is said to have originated with Mayor Fiorello H. LaGuardia. A committee of showmen headed by Brock Pemberton is working on details. May 27th is the date of the affair and the Metropolitan Opera House the place. The Mayor will conduct a large orchestra for the overture, it was reported.

A number of former stage actors and writers now in the armed forces have been invited to appear, and many current stage and radio stars are expected to be present.


YOKE
A REPUBL
ALBERT
DEKKER ★ DAVIS
JOAN
EDDIE FOY, JR.



CTURE

ALAN MOWBRAY • ROSCOE KARNS
MIKHAIL RASUMNY • LYNNE CARVER
MARC LAWRENCE • MARILYN HARE

Screen Play by ISABEL DAWN • *Based on a Story by* RUSSEL ROUSE • *Based on the Musical Play* "YOKEL BOY" *Written by* LEW BROWN *and Scored by* LEW BROWN, CHARLES TOBIAS *and* SAM H. STEPT • JOSEPH SANTLEY—*Director*

★ *Buy U. S. Defense Bonds* ★

ASIDES and INTERLUDES

By JAMES P. CUNNINGHAM

Some ten years ago, the late Carl Laemmle, then president of Universal Pictures, mailed an extra special product promotional piece to exhibitors, all done up in the glittering gilt of the day and the Laemmles and their operating aides, the Cochranes, were so anxious to impress exhibitors with the importance of the piece they sent along a self-addressed and stamped postcard upon which the exhibitor was to set down his signature in acknowledgment of receipt. Universal, at that time, had headquarters in the old Heckscher Building, at 730 Fifth Avenue, in New York. This week, Universal, at present headquarters, in Rockefeller Center, received one of those cards, signed by W. J. Cooper, of Loew's Strand, Waterbury, Connecticut,—ten years fater it had been sent to the theatre!

Seems that Mr. Cooper was recently promoted by Loew's and given the managership of the Strand. He immediately set about to do a general house-cleaning, during which he came across the old Universal mailing piece. And he mailed it.

▽

There is one movie star who will never have to worry about eating when old age and retirement set in. Radio's, rodeo's and Republic Pictures' Gene Autry has set up a trust fund for his equinine star, Champ, to buy a farm of forty acres of alfalfa—and that IS Alfalfa.

▽

Autry, by the way, will dramatize a real war hero, Sunday night, on his regular weekly broadcast over CBS, telling the story—documentated and authenticated by the U. S. War Department—about one Sergeant Michael B. Ellis, of Company C, 28th Infantry, First Division. This doughty sergeant was really a "one-man army," in World War I.

One fine day in 1918, Ellis, captured, single-handed, ten machine-guns and 60-odd Germans, stalking enemy gun nests alone, delivering his lot and then leading his combat-patrol, detail to victory atop of Montrefagne Hill.

▽

There's never a priority problem in the U. S. Customs Seizure Room, on New York's Varick Street, where, war or no war, sales of abandoned and unclaimed merchandise go on and on. This week the auction lot included the usual assortment of motion pictures and cameras, photographic equipment and shotguns, typewriters, "lots of fine liquor," arc lamp carbons and 249 "unfinished hat bodies," storage batteries, novelty serpentines, three accordions and one steel saw, tennis racquets, badminton racquets and golf clubs, typewriters, "lots of canned foodstuffs," coal tar dyes, Gum Arabic, some tea and cattle hides—priorities to the contrary.

▽

The other day, the news columns reported the arrival in Montreal of Lieutenant Douglas Fairbanks, Jr., United States Navy, of Hollywood. He checked in at Montreal's Windsor Hotel, where, of his film work, he told the press: "It is most important for us to win the war at this time and that is what I am giving all my time and thought to now."

Never a slow traveler, Lieutenant Fairbanks was then reported in an Associated Press dispatch from London, on Monday, as having assumed "official duties" with the U. S. Naval forces in Britain on that day.

He wore a campaign ribbon which he said was for North Atlantic action.

War Notes

THE MOTION PICTURE industry's War Activities Committee, under Francis L. Harmon, in New York, announces that as part of the industry's war conservation program, Metro-Goldwyn-Mayer has perfected a machine for sorting nails, and another machine for straightening nails. Metro, adds the announcement, will wave all royalties on both machines.

▽

The father of Carol Byles, in Toronto, will not be using his automobile after July 1. Fourteen-month-old Carol got hold of father's gas rationing book and chewed up 60 gallons worth of coupons, the entire set for the last half of the year.

▽

The War Production Board at Washington has asked the nation's bakers to stop slicing loaves for their customers for the duration.

▽

Back-to-horses hopes of film-selling citizens are smashed by the Wall Street Journal, in New York, which publishes the warning that you can boom the hog market in six months, but it takes five years to make a horse ready for heavy duty. Mules are even slower.

▽

An unnamed vessel arrived in New York the other day with a convoy and her larder overflowing with fresh fish. Protecting warcraft in the steamer's convoy dropped depth charges over an enemy submarine at sea and the explosions sent thousands of dead fish to the surface. They were hauled aboard by the crew with improvised nets.

▽

Pencil sharpeners have been removed from motion picture and other business offices in London to avoid waste in lead when the sharpening wheels grind down fine points.

▽

John Barrymore says Laird Cregar, Fox Film player, is the greatest actor development in the last decade. Barrymore, of course, dates back a couple of decades. Four decades, as a matter of record.

▽

The Independent Motion Picture Producers and the Independent Motion Picture Distributors associations, in Bombay, India, are complaining vociferously against the government's Excise Profits Tax, levied as a war emergency, declaring it "most unreasonable because the war does not in any way assist film production."

▽

Just-like-That Department:

Newspaper display advertisements of the Lookout House, a *Cincinnati* night spot, carry this incentive: "Any patron purchasing $100 in War Bonds can talk to his or her favorite movie star by direct phone connected from our stage."

▽

Eastman Kodak discloses that Recordak microscopic motion picture film copies of important records and documents are being buried deep in the ground back from the Atlantic and Pacific coasts, or hidden in vaults away inland, remote from areas which might be subjected to bombing from the air.

Gert Merriam, associate editor of MOTION PICTURE HERALD's *Managers' Round Table*, still pursues her hobby of collecting movie theatre passes, war or no war.

Theatre managers and owners the world over send annual passes to Gert's collection. Singapore has fallen, but this week she received, as usual, season passes for Joe Fisher's Amalgamated Circuit of 34 theatres in and around Singapore. She'll not be using them, though, until the United Nations get back there. And Iceland came through this week with a pass for the Gamla Bio, up where our American soldiers are stationed, at Reykjavik. Seems a certain American movie exhibitor joined the United States Marines, was shipped to Iceland and there told the owners of the Gamla Bio about Gert's ticket collection.

She has about 4,500 theatre passes from every state in the Union, and from South Africa, Japan, Germany, all South American countries, China, Palentine, Australia, India, France, England, Dutch East Indies, Canada, the Scandinavion Countries, New Zealand, Portgual, Spain (from the oldest theatre in Spain; the exhibitor sent the pass and the history of the house) —and from practically every theatre in the world. Except Russia. Now that Soviet's are Allies, Gert figures the Russians will give. But she's sending back her Japanese, German and Italian passes. Doesn't want 'em.

▽

"Hellzapoppin'," Mayfair-Universal, ran into war conditions on the white cliffs of Dover recently and almost made the English fail to take an artillery bombardment seriously.

There is a scene in the picture where a notice is scrawled on the screen, telling "Stinky Miller to go home." According to a report which J. H. Seidelman, foreign head at Universal, received from his London office, when the film was being shown in Dover, England, the theatre manager was ordered by Army authorities to display a notice on the screen telling patrons that the Nazis across the Channel had commenced shelling Dover.

The notice followed the one about "Stinky Miller," so the manager had to add to the genuine shelling announcement, "No kidding!"

▽

The Paramount Theatre at Times Square in New York sure is getting emergency-minded. The Paramount management is removing the three massive, 3,700-pound chandeliers in the grand lobby. Art objects around the place have been either removed or placed in special niches and fastened with iron bars. The staff of 160 have air raid and fire drills regularly, and Manager Robert M. Weitman has equipped the place with two special Indian pumps, portable radios, asbestos gloves, rubber gloves, blackout curtains, 18 additional pails of sand, four emergency battery lighting equipments, nine extra hand lanterns, an emergency public address system, scores of flashlights, shatter-proof glass in box office windows, crash helmets, gas masks, tarpaulin, sledge hammers, fire-axes, fire-hooks, an emergency room fully equipped with first aid materials and a pretty nurse, and a complete portable fire truck. Patrons can view the feature and listen to the name band in perfect confidence.

2,336 FROM TEN COMPANIES SERVING IN ARMED FORCES

Draft, Enlistment Drain Not Serious Problem as Yet to Personnel Heads

Some 2,336 employees of four affiliated theatre circuits and ten of the largest motion picture companies including their studios, home offices, and film exchanges are in the various branches of the nation's armed forces. Additional hundreds from independent theatres, circuits and distributing offices throughout the country swell this total—the film industry contribution of man-power to the defense of the United States.

The count shows that on the West Coast, production center of the industry, 1,465 men have joined the service, 5.12 percent of the normal employment of 23,400. The latter figure, which includes both male and female workers, fluctuates with the rise and fall of the production level.

Although continuing its policy of quality entertainment for the armed forces and the civilian population for the duration, as requested by President Roosevelt, no company has sought deferments for any of its skilled employees. As yet, no nation-wide plans have been instituted to replace departing males with women. In some scattered instances, however, girls are being employed as messengers and clerks; the increasing number of usherettes in theatres has been offset by the use of ushers, below the draft age.

Typical of the industry's opinion toward the problem were the remarks of the personnel manager of one of the larger companies. He said in part: "As yet, the tapping of our personnel for military service, although steady, has not been severe. At present, we see no necessity for favoring female applicants. What the future may bring, is problematical."

732 from Warners

Warner Brothers reports that 732 employees out of a total of slightly less than 18,000, have either enlisted or been inducted. This figure includes departures from 468 theatres, field exchanges, the studio, the home office and subsidiary companies.

From its average personnel of 2,800, Twentieth-Century-Fox studio has lost 112. From the home office in New York City 44 have joined.

"Well over 500" is the announcement of Loew's Inc. which includes the theatre circuit, home office, exchanges in the field and the MGM studio; 161 of this figure is from the studio itself, with an average employment of 4,500.

The enlistments at RKO-Radio in Hollywood amount to 79 from its payroll of 1,100 people. The home office in New York City has lost the services of 32 of its employees while the theatre circuit which operates approximately one hundred houses throughout the country is without 191 of its men.

Paramount Pictures, averaging 2600 employees in Hollywood and the home office, is represented by 109 enlistees. No figures are available on the number who have left the field exchanges and its affiliated theatres. From these sources, scores of young men could be added to the total.

Universal Picture's count of employees "on military leave" runs to 90 in the studio, 16 in the home office and 26 from the exchanges in the field. Total employment is estimated at 3,000.

From its ranks of 2750 employees, Columbia is carrying on for the duration without 51 of its studio help and 50 males in the home office and exchanges.

United Artists has 24 service men, Republic, 44 and Monogram 27.

The 207 Fox West Coast Theatres, with an average employment of 3,000, has had 161 called into service. Only two employees of Producers Releasing Corporation have thus far been declared eligible for military duty.

Skilled Labor Lacking

Major studios in their rush of production to build up a backlog of completed pictures, in the event of Governmental curtailment, are being hindered by a lack of skilled labor, particularly among the painters. Plans to pool skilled technicians and equipment among the studios are currently being discussed in Hollywood by attorneys representing the eastern and western activities of the industry.

Looking ahead, Paramount Pictures has requested departmental heads to make a check on the possible military status of all personnel. It is thought that the company may be formulating plans for the training of replacements.

Talent agencies, especially those in Hollywood, have been financially affected by the exodus of movie stars from the industry into the service. Losing 10 percent of the salaries of "box-office figures," such as James Stewart, Douglas Fairbanks, Jr., Ronald Reagan, Robert Montgomery and others, however, may be compensated by the expected boom in the amusement business and the development of new talent.

Recent Enlistments

Sixty-seven more Warner Brothers' employees, from the home office and the field, enlisted or were inducted into service during the past month. Among the recent acquisitions of Uncle Sam were Morton Brill, assistant to Lee Blumberg; Nat Gartsman and Charles Moscovitz of the publicity department, and Ellis Ekus of the business office. Major Robert Lord, a company producer, left last week for service in the Signal Corps at Fort Monmouth, New Jersey, as did John Huston for a post in Washington.

A plaque in the lobby of Interstate Theatres, with headquarters in Dallas, Texas, lists the name of 40 men of that organization who are now with the armed forces.

Harold Seidenberg, manager of Warner's Earle Theatre, Philadelphia, was the first volunteer in that city under the 44-year-age limit and left last month for duty in a Maryland post. Gay Hunt, associated with his father, William C. Hunt, in the operation of the Hunt independent circuit in southern New Jersey, has been called up as a second lieutenant.

The latest additions to the Air Corps include: Harry Hellman, Republic Exchange booking department; Sam Perloff, MGM Atlanta branch; Eugene D. Rich, MGM exploitation staff in Chicago; Charles Cashon, head of Republic's still department; Howard Feigley, Jr., Rivoli Theatre, Toledo, Ohio; Clarence Bower, Shearer's Theatre Equipment Co., Seattle, Washington; Alexander Harwin, theatre manager, Mt. Ephraim, New Jersey, and Tim Holt, RKO actor.

Navy Enlistments

The following have enlisted in the Navy: Oscar Blum, promotion activities, music corporations of Warner Bros.; Hy Blausstein, advertising accessories department, Warner Bros.; Jack Wohl and Saul Horowitz, Balaban & Katz booking department; John Cousoule, manager, Elkins, West Virginia theatre; Frank P. Golden, former manager, Franklin Theatre, Detroit; John G. Osborne, manager, Cort Theatre, Wheeling, West Virginia; George C. Clanton, owner, Daw Theatre, Tappahannock, Virginia.

Among those who are now in the Army: William Holden, actor; Don Lurie, assistant talent scout, Paramount home office; Gordon W. Hedwig, president, Nu-Art Films, Inc.; William Webster, RKO-Radio home office publicity department; Harry Blatt, eastern Washington MGM sales representative; Sanford Korn, 20th Century-Fox; Ted O'Hara, Columbia; James Boyle, formerly of RKO, New York; Paul D. Shapero and Raymond Caterman, Warner Bros. publicity department; Dornan brothers, entertainers with U. S. O.; Irving Cooper, Universal's New Haven exchange; William Sirica, Newington Theatre, New Haven; Frank Toth and Harry Kaplan, Colonial Theatre, Bridgeport.

9,500 TELEPHONE MEN IN UNIFORM

Over 9,500 Bell System employees are in the military service, according to an announcement by Walter S. Gifford, president of the American Telephone and Telegraph Company, at the annual meeting of the stockholders.

While pledging all the resources of the organization to the country's service, Mr. Gifford warned the stockholders that, if the additional tax proposals of the Secretary of the Treasury on this public utility were enacted, the earnings on investment would be reduced to the lowest point on record, including the worst of the recent depression.

"For the duration, the Bell System, come what may, can be counted on to do its full part in the war, and by so doing it will be keeping faith with those in the fighting forces and on the fighting fronts, who, after all, have the toughest job to do," the statement concluded.

APPEAL BOARD ORDERS ORAL HEARING ON OWN INITIATIVE

Calls Kansas Case Parties; New York Arbitrator Defines Competition

Oral arguments on an arbitration appeal were ordered by the Appeal Board for the first time this week.

Acting "on its own initiative" the three man supreme court of the motion picture arbitration system directed counsel for parties in the clearance complaint of the Dickinson theatre, appealed from the Kansas City tribunal, to attend an oral hearing on April 30th. The hearing will be held in the Appeal Board chambers in the RCA building, New York City, at 11 A. M., for the purpose of supplementing briefs with oral argument.

It is the first time that the three members of the board, Van Vechten Veeder, chairman; George W. Alger, and Albert W. Putnam have consented to hear oral arguments before deciding an appeal case. It has previously denied applications from one or more parties to a case asking an oral argument.

Wendell H. Cloud, Kansas City lawyer, who arbitrated the complaint in the field tribunal, decided in favor of the complainant, Dickinson, Inc., operating the Dickinson theatre in Mission, Kan. The action begun in August, 1941, named RKO, Warners, Paramount and 20th Century-Fox. Intervenors in the case were the Fox Kansas City Corporation, Kansas City Operating Corporation, Missouri Orpheum Corporation, all large circuit operators, and A. Orear, suburban independent.

The case, one of the most important yet decided in a field tribunal, according to attorneys, involves the extent to which affiliated circuits may claim exemption from arbitration through Section XVII of the consent decree. This paragraph permits distributors to license affiliate theatres on such terms and conditions as they see fit.

Mr. Cloud, in his decision, reported in full in MOTION PICTURE HERALD February 14th, page 13, ordered all five distributors, four with Kansas City affiliates, to cut the clearances held by first run downtown houses over the suburban Dickinson to 28 from 56 days. He declared that Section XVII must be interpreted with regard for all other sections of the decree and found that Section VIII gave an arbitrator power to determine whether clearance is unreasonable or not irrespective of the affiliation of theatres involved.

The case was appealed by the Fox Midwest Corporation.

Coincident with the call for an oral hearing, it was reported from Kansas City this week that the Aztec theatre, in Shawnee, operated by A. Orear, an intervenor in the case, had been acquired by the Dickinson interests. Charles Hoge, manager of the Dickinson, will also manage the Aztec after May 1st. The theatres are a few miles apart in suburban Johnson county.

John and Grace Koczaks, owners of the Earle theatre, New Castle, Del., who lost their clearance case against Loew's before the Philadelphia tribunal on April 4th this week appealed the dismissal by Ruppert C. Schaefer, Jr., arbitrator. It is the second time that a case involving the Earle and MGM has been carried to the high tribunal.

HOW MANY DAYS DOES IT TAKE

It takes an average of five and a half months, or 167 days, to complete an arbitration case before local tribunals, the American Arbitration Association reported following a study of the time consumed by proceedings in 95 cases. The study covered all awards from the start of consent decree arbitration on February 1, 1941, through March 31, 1942.

The longest elapsed time was the 371 days between filing and award in Julius London's complaint at Detroit for his Booth theatre. The case had been postponed by agreement. Shortest arbitration proceeding was the 27-day award in the first Boston complaint of Paulston, Inc.

The 20 cases decided by the Appeal Board required an average of 194 days from the time of filing to the date of decision. The AAA pointed out that the figures were an average, which had been increased by the inclusion of a few cases subjected to long postponement at the agreement of parties.

Philadelphia

Philadelphia's 18th case, on clearance, was filed Monday by the Ambassador Theatre Company, operating the Ambassador in that city against RKO. Complainant charges clearances granted the Cross Keys and Ben theatres are unreasonable and asks a maximum of one day.

New York

An award by Robert Abelow, arbitrator of the 17th New York case, brought partial victory to the Strand theatre, Keyport, N. J., in its clearance complaint against MGM, Paramount, 20th Century-Fox, Warner Brothers, and Walter Reade circuit theatres in Asbury Park. The three part devision involved all Asbury Park theatres.

The Strand complaint, as it sought elimination or reduction of the clearance of the Mayfair, Paramount, and St. James theatres, key Asbury Park first runs, was dismissed. The arbitrator found that the towns, 22 miles apart, and well linked by transport facilities, were in the same competitive area.

The second portion reduced clearance of the Lyric over the Strand to a maximum of three days. Clearances of the Savoy and the seasonal Ocean theatres in Asbury Park were reduced to one day. In the latter instance the arbitrator remarked that in view of the remoteness of the theatres and feebleness of competition an elimination would have been in order had he not felt bound by Appeal Board rulings to the effect that where there is any competition involved one day is the minimum clearance. Costs were divided.

Mr. Abelow essayed one of the first attempts by an arbitrator at defining competition. "It involves," he wrote, "more than sporadic visitation" and represents "a considerable portion of people who, having a choice between Keyport and Asbury Park theatres would go to the one or the other which has the picture at the earliest time."

Oklahoma City

Two new cases, the first in over a year, were filed on Friday at Oklahoma City. They are the second and third on the docket there. Both involve Section X and are specific run demands.

In case No. 2 the New Cozy Theatre Company operating the Cozy in Tulsa, Okla., asked specific run from All Five distributors charging that they had refused to license its sixth run. Instead, the complaint asserted, it had been granted to the Griffith Southwest Theatres, Inc., operating the Delman, Circle and Plaza, Tulsa, Rita, Tower, Will Rogers, Pine and State theatres by reason of its aggregate buying power.

The third complaint, filed for the Gem theatre, Tulsa, was identical with the second case except that it asked fifth run. John E. Feeney, secretary-treasurer and general manager of the New Cozy Theatre Company, signed both demands.

St. Louis

St. Louis received its tenth case and fifth clearance action Tuesday when the Community Theatres Corporation, operator of the Beverly, subsequent run house in suburban St. Louis, named all five companies.

The complaint says clearance is now keyed off non-competitive St. Louis Amusement Company theatres unreasonably, and serves as a protection for those St. Louis Amusement Company houses in competition with the Beverly. This compels the Beverly to wait a long time for its pictures which are played by the competing St. Louis Amusement theatres, the Shady Oak and Tivoli. The non-competitive houses on which the clearance is based, the complaint says, are the Victory and Wellston theatres in the opposite end of St. Louis County.

Buffalo

Schine Enterprises of Gloversville, N. Y., has intervened at Buffalo in cases 13, 14 and 15, the clearance demands of the Capitol theatre, Homer, N. Y.; the Corona at Groton, N. Y., and the State at Waterloo, N. Y.

William E. Barrett will arbitrate the Corona case on April 23d. John F. Lane, president, Erie County Bar Association, will hear the Homer case on April 27th. No date or arbitrator has been named for the Waterloo action.

Chicago

Hearings on the Wheaton theatre, Wheaton, Ill., case ended on Saturday. Arthur Goldberg, representing Paramount Pictures, and Balaban & Katz, renewed his motion to dismiss but arbitrator Thomas C. McConnell preferred to hear all the evidence. A decision will be rendered within 30 days. It is the 13th Chicago case.

At the request of Warner Brothers, the Freeport theatre, Freeport, Ill., complaint No. 15, has been postponed from April 21st to April 30th, in order that a home office attorney may represent Warners.

Wilbur Giffen will hear the 16th Chicago case, clearance action by the Times theatre, Danville, on May 4th.

RKO RADIO PICTURES, INC.
TRADE SHOWINGS
OF FIVE 1941-42 PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	MEXICAN SPITFIRE SEES A GHOST		MY FAVORITE SPY		THE FALCON TAKES OVER		SYNCOPATION		POWDER TOWN	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Bway.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Atlanta	RKO Radio Proj. Rm.	191 Walton St. N. W.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Boston	RKO Radio Proj. Rm.	122 Arlington St.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Chicago	RKO Radio Proj. Rm.	1300 So. Wabash Ave.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 16 St.	Mon. 5/4	8:15 P.M.	Mon. 5/4	9:30 P.M.	Tues. 5/5	8:15 P.M.	Tues. 5/5	9:30 P.M.	Wed. 5/6	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Dallas	Paramount Proj. Rm.	412 So. Harwood St.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Detroit	Max Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 5/4	1:00 P.M.	Mon. 5/4	2:10 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Indianapolis	Fox Projection Room	326 No. Illinois St.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Kansas City	Paramount Proj. Rm.	1800 Wyandote	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Los Angeles	RKO Radio Proj. Rm.	1980 So. Vermont Ave.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Milwaukee	Warner Proj. Rm.	212 W. Wisconsin Ave.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
New York	RKO Radio Proj. Rm.	630 Ninth Ave.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Philadelphia	RKO Radio Proj. Rm.	250 No. 13th St.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Pittsburgh	RKO Radio Proj. Rm.	1623 Blvd. of Allies	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Portland	Star Preview Room	925 N. W. 19th St.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	11:00 A.M.	Wed. 5/6	2:30 P.M.	Thur. 5/7	2:30 P.M.
Salt Lake City	Fox Projection Room	216 E. 1st St., So.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
San Francisco	RKO Radio Proj. Rm.	251 Hyde St.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Seattle	Jewel Box Preview Rm.	2318 2nd Ave.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 5/4	9:30 A.M.	Mon. 5/4	11:00 A.M.	Tues. 5/5	9:30 A.M.	Tues. 5/5	11:00 A.M.	Wed. 5/6	10:30 A.M.
Washington	Fox Projection Rm.	932 New Jersey Ave.	Mon. 5/4	11:00 A.M.	Mon. 5/4	2:30 P.M.	Tues. 5/5	11:00 A.M.	Tues. 5/5	2:30 P.M.	Wed. 5/6	2:30 P.M.

THE HOLLYWOOD SCENE

By WILLIAM R. WEAVER
Hollywood Editor

ESTEEMED EDITOR:

If those experts who've been conferring on the matter of ways and means of putting the war and the enemy upon the screen in correct perspective had chanced to drop into the Pantages theatre last Thursday evening they would have learned something to their advantage.

So would any exhibitor or producer and, for that matter, anybody interested, directly or indirectly, in any phase of the war and on either side of it.

It was to be learned at that place and time that the apathy which greeted those anti-Nazi pictures offered in the era when there seemed to be some question as to whether this was our war has vanished with the peace which then, in the manner of speaking, prevailed.

It was to be learned that the American theatregoer is now in the market, up to his eyes and ears, for pictures which ridicule the enemy, rail at him, hoot him out of face and kick him in the pants, the enemy in this case including not only the German but also the Japanese and the Italian. It was to be noted that the theatregoer of today is ready and eager to vent its scorn for the foe in shouts of derision that echo in the rafters, and to applaud most loudly of all a screen reference to the discomfiture which the Russians have administered to the Nazis.

The picture which brought this evidence into view and hearing is "The Wife Takes a Flyer" and the circumstances of its screening were such as to lend the test the authority of laboratory accuracy.

Not Advertised

Only the handful of press people invited to the preview, which was unadvertised, knew that the picture sailing under that blandly uninformative title pertained in any way to the war or its participants. The introductory title, listing Joan Bennett, Franchot Tone and other personalities popularly identified with romantic comedy, suggested a dressed-up farce in the manner which Columbia has explored so fully and often. The preparation was of a sort to ready an audience for some polite smiling, possibly with a titter now and then, but the opening shot—introducing the theme as subtly as Abbott and Costello might do it—blew this misapprehension sky high and threw the audience into a paroxysm of laughter which continued with only momentary letups for breathing until the fadeout.

As you know, the experts have been wondering how to put the war and the enemy upon the screen without encountering that apathy which kept so many people away from those pictures which the members of the Senate Subcommittee hadn't seen either.

As of last week this was considered a practical obstacle in the path of the planners.

As of last Thursday the apathy which was the obstacle had evacuated without notice.

The case of "The Wife Takes a Flyer" would seem to demonstrate that the public is quite ready for the motion picture industry to go as all-out for war as any other.

▽

You and Wolcott Gibbs, whose comments on the hybridized nature of the critic-reviewer you forwarded to the trade via your editorial page last week, may be interested in the knowledge that your former fellow journalist and townsman, Herb Drake, has mellowed in our Hollywood sunshine to the extent of not only aiding and abetting the decline of the critic-reviewer but also exposing him in his professional nakedness to the customer.

As you know, and as Mr. Gibbs probably doesn't, a good many of the national magazines which offer their readers reviews of motion pictures go to press weeks or months before the pictures reviewed have been completed, wherefore has come into existence a sort of community conspiracy by which a correspondent who has looked at some rushes in a projection room and picked up some stills in the studio art department is enabled to write and transmit to his publication's readers a critique upon the excellence of a film in process of production.

It is implicit in this arrangement, of course, that all the reviews which emanate under these conditions praise the product, and that praise of product sells tickets, which seems to take care of the interests of everybody concerned except the reader, whom Hollywood regards as already betrayed by the magazine publisher who condones the conspiracy.

Doubtless Mr. Gibbs would construe this nefarious activity of the critic-reviewer as a final, fatal knife-thrust in the vitals of that which he calls pure criticism.

But by this week Mr. Drake was in the mail with a press release announcing arrival in Rio de Janeiro of a rough cut of "The Magnificent Ambersons" for Mr. Welles' inspetcion, plus the news that production of additional scenes ordered by Mr. Welles had started on Friday, plus quotes from the reviews coming up in *Look*, *Pic* and *Screen Guide* and the statement that "there will be more to come, since every other picture magazine with a long deadline has picked the film as a winner."

Climate does things to people.—W.R.W.

More About War

Four of the 11 pictures started this week have to do with the war, directly or otherwise, indicating a continuing trend in that direction. Paramount started "Wake Island", 20th Century-Fox launched "Iceland", Universal began shooting "Madam Spy", and Columbia put "Blondie for Victory" before the camera.

Weekend saw 46 pictures in shooting stage, following completion of twelve and starting of 11, as follows:

COMPLETED

COLUMBIA
Vengeance of the West
He's My Old Man
He Kissed the Bride

MGM
Jackass Mail
Man from Martinique*

20TH-FOX
Through Different Eyes
Magnificent Jerk
Haunting We Will Go
Footlight Serenade

UNIVERSAL
Eagle Squadron

WARNER
Constant Nymph
Desperate Journey

STARTED

COLUMBIA
Blondie for Victory
Overland to Deadwood
Man's World

PARAMOUNT
I Married a Witch
Wake Island
Happy-Go-Lucky

PRC
Isle of Forgotten Men

REPUBLIC
Moonlight Masquerade

20TH-FOX
Iceland

UNIVERSAL
Madam Spy
Love and Kisses Caroline

SHOOTING

COLUMBIA
Lone Wolf in Scotland Yard

GOLDWYN
Pride of the Yankees

MGM
Me and My Gal
Cairo
Yank at Eton
Apache Trail
Seven Sisters**

MONOGRAM
Do Not Disturb

LOEW-LEWIN
Moon and Sixpence

PARAMOUNT
Wrecking Crew
Silver Queen
Triumph Over Pain
Major and Minor
Road to Morocco
Forest Rangers
Priorities of 1942

RKO-RADIO
(Untitled) Carlson
Army Surgeon
Scattergood Survives a Murder

REPUBLIC
Springtime in the Rockies

ROACH
Calaboose

20TH-FOX
Orchestra Wife
Postman Didn't Ring
Pied Piper
Thunderbirds

UNIVERSAL
Private Buckaroo
Danger in the Pacific
Great Impersonation
Destination Unknown
Pardon My Sarong

WARNER
Now Voyager
Hard Way
Across the Pacific
George Washington Slept Here

* Formerly "Till You Return"
** Formerly "Tulip Time"

March Box Office Champions



Michael Curtiz, director

CAPTAINS OF THE CLOUDS: Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, William Cagney. Directed by Michael Curtiz. Cameramen: Sol Polito and Wilfrid M. Cline. Art director, Ted Smith. Cast: James Cagney, Dennis Morgan, Brenda Marshall, Alan Hale, George Tobias. Release date, February 21, 1942.



Walter Lang, director

SONG OF THE ISLANDS: Twentieth Century-Fox. Produced by William Le Baron. Walter Lang, director. Cameraman, Ernest Palmer. Art directors, Richard Day and Joseph C. Wright. Cast: Betty Grable, Victor Mature, Jack Oakie, Thomas Mitchell, George Barbier, Billy Gilbert, Lillian Porter, Harry Owens and his Royal Hawaiians. Release date, March 13, 1942.



Ernst Lubitsch, director, producer

TO BE OR NOT TO BE: United Artists-Lubitsch. Produced and directed by Ernst Lubitsch. Photographer, Rudolph Mate. Art director, Vincent Korda. Cast: Carole Lombard, Jack Benny, Robert Stack, Felix Bressar, Lionel Atwill, Stanley Ridges, Sig Ruman, Tom Dugan, Charles Halton, George Lynn, Harry Victor, Maude Eburne. Release date, February 15, 1942.



Vincent Sherman, director

ALL THROUGH THE NIGHT: Warner Brothers. Executive producer, Hal B. Wallis. Associate producer, Jerry Wald. Directed by Vincent Sherman. Photographer, Sid Hickox. Art director, Max Parker. Cast: Humphrey Bogart, Conrad Veidt, Kaaren Verne, Jane Darwell, Frank McHugh, Peter Lorre, Judith Anderson, William Demarest, Jackie C. Gleason. Release date, January 10, 1942.



George Stevens, director

WOMAN OF THE YEAR: Metro-Golden-Mayer. Producer, Joseph L. Mankiewicz. Directed by George Stevens. Photographer, Joseph Ruttenberg. Art director, Cedric Gibbons; associate, Randall Duell. Cast: Spencer Tracy, Katharine Hepburn, Fay Bainter, Minor Watson, Reginald Owen, William Bendix, Gladys Blake, Dan Tobin, William Tannen, Roscoe Karns. Release, February, 1942.



William A. Wellman, director

ROXIE HART: Twentieth Century-Fox. Produced and adapted to screen by Nunnally Johnston. William A. Wellman, director. Art direction by Richard Day and W. B. Ihnen. Photographer, Leon Shamroy. Cast: Ginger Rogers, Adolphe Menjou, George Montgomery, Lynne Overman, Nigel Bruce, Phil Silvers, Sara Allgood, William Frawley, Spring Byington. Release date, February 20, 1942.

B & K Television Station Given to Navy as School

Men Trained in Detector Operation Will Be the Post-War Technicians

The United States Navy, through the cooperation of Balaban & Katz, operates in Chicago the only privately endowed institution of its kind in the country, a technical school to train sound detection experts in defense against airplane attacks. Balaban & Katz not only donated the equipment of their television station W9XBK, and classroom space, but continue to pay the salaries of the station's engineering staff, who are the instructors, and all expenses incurred in the running of the school.

In common with others in the television field where commercial development has been practically halted for the duration, B & K officials are mindful of the rapid expansion of the medium expected after the war. When that day comes there will be available a reservoir of technicians trained in this school and others now operated by the Army and Navy.

The direct transmission of news events to theatre screens, as a supplement to newsreels, was one phase of television which was nearly accomplished when the war interrupted.

War Changed Plans

When it became apparent, several weeks ago, that war conditions would retard the further development of television for the duration, William Eddy, head of the Balaban & Katz television studios, advanced an idea that changed the status of the company's television activities from commercial development to participation in the war effort.

Since late 1940, Balaban & Katz have been conducting television experiments under the direction of Mr. Eddy. During that time equipment was designed and made, a broadcasting studio was built, and last year programs were telecast 1½ hours daily, five days a week. Meanwhile a staff of 15 television engineers had been trained by Mr. Eddy, a former U. S. Naval officer.

Then came the war. Mr. Eddy, not readmissable into the Navy, due to deafness, told John and Barney Balaban there was going to be an obvious need for men trained in ultra high frequency radio work, and as it was even more difficult to find men competent to instruct, their seasoned staff of engineers was ideal for the purpose.

The Balabans sent him to Washington offering the Navy the use of any or all of their equipment, any space they might need, and the services of the trained technical staff, without charge. The Navy accepted and since January 12th, classes have been underway, the entire top floor of the State-Lake builing (approximately 9,000 square feet) having been transformed into laboratories and classrooms.

Although not necessarily trained in television, men schooled in the operation of the Navy's aircraft detector must know ultra-high frequency principles and some of the basic theory of television. Additionally, opportunity is provided for the enlisted men to observe the operation and conduct of Station W9XBK. Certain pieces of the television apparatus, which can be used for demonstration work, are utilized in the classroom instruction and instructors frequently draw upon their television background to illustrate their instruction in radio theory.

Classes last 12 weeks during which time the students cram the equivalent to a 2-year radio engineering course. Upon successful completion of the basic course the student is transferred to a secondary school for practical work on the detector apparatus.

Students are regularly enlisted Navy personnel, who have passed the proper technical qualifications for ultra high frequency operation and maintenance. The age limit lies between 25 and 50 years old. Besides the Balaban & Katz staff of instructors, which include the television engineers and some of the firm's theatre department statisticians and accountants who give several hours a day to the teaching of the higher mathematics that the training demands, the U. S. Navy maintains an administrative staff of five men, under the direction of Ensign E. S. Pulliam, son of Eugene C. Pulliam, of Station WIRE, Indianapolis.

Station W9XBK, which has been off the air for the past three weeks, due to physical changes and alterations of quarters made necessary by the Navy's entrance into the picture, will resume broadcasting shortly on an expanded schedule which will stress OCD and other defense angles.

Exercises were held on Tuesday evening for the first class to be graduated from the school. From Chicago the students were transferred to other parts of the country for additional training in aircraft detection and high frequency instruction.

Susan Hayward, Paramount player, participated in the ceremonies, which were also attended by John Balaban and Elmer Upton, Balaban & Katz executives, and numerous U. S. Navy officials. Principal speakers were Commander F. H. Schnell, Communications Officer of the 9th Naval District, and Captain Elliott Senn, USN. A full complement of students has been enrolled for the new class which starts April 27th.

College Spends $1,500 for Films

A grant of $1,500 from the Board of Higher Education of the City of New York to Hunter College will be used to exhibit a series of documentary and theatrical motion pictures on the war effort to city students. A series of six weekly programs, under the general title "We Fight for These," began April 20th.

Short subjects produced by the OEM and distributed by the War Activities Committee of the motion picture industry, government documentaries, "Our South American Neighbors," from the Coordinator of Inter-American Affairs and several Hollywood productions are scheduled for the programs. The latter include "Abe Lincoln in Illinois" and "Drums Along the Mohawk."

'Reap' 5 Weeks at Music Hall

"Reap the Wild Wind," the Paramount-DeMille 30th anniversary feature takes precedence in this week's holdover news with the report from Radio City Music Hall in New York that the film is being held for a fifth week at that theatre. It is the fifth picture in the Music Hall's nine-year history to play five weeks at that house. The other four features which equalled its run are "Snow White and the Seven Dwarfs," five weeks; "Rebecca," "The Philadelphia Story" and "Woman of the Year," each of which played six weeks.

Other holdovers reported for the week include:

"Joe Smith, American," MGM: Criterion, New York, three weeks.

"Courtship of Andy Hardy," MGM: two-week holdovers at the United Artists, Portland, Ore.; Capitol, New York; Grand, Atlanta; Warfield, San Francisco, three weeks; eight days, Lincoln, Lincoln, Neb., and 10 days, Rex, Wheeling, W. Va.

"Rio Rita," MGM: second week holdovers at Loew's, Dayton; Regent, Harrisburg; State, New Orleans; Colonial, Reading, and Palace, Memphis.

"The Invaders," Columbia: second week holdovers at Orpheum, San Francisco; Loew's, Hartford; Rialto, Atlanta; Mayfair, Asbury Park; U. S., Paterson; and Hillstreet and Pantages, Los Angeles.

"Jungle Book," United Artists: third week at Rivoli, New York.

"Shanghai Gesture," United Artists: second week holdover at Stanton, Philadelphia.

"The Gold Rush," United Artists: third week, Plaza, Vancouver.

"To Be or Not to Be," United Artists: sixth week, United Artists, San Francisco.

"Hellsapoppin," Universal: opened February 11th at the Hawaii, Los Angeles, still playing; third week at United Artists, Long Beach; fourth week, Spreckles, San Diego.

"Ghost of Frankenstein," Universal: fourth week, Woods, Chicago, and Strand, Louisville.

"Spoilers," Universal: second week, Keith, Baltimore; Orpheum, Seattle, and Granada, Spokane.

"Ride 'Em Cowboy," Universal: fourth week, Lafayette, Buffalo; second week holdovers at Hippodrome, Cleveland, and Capitol, Lynn.

"Fantasia" Holdovers

"My Favorite Blonde," Paramount: fourth week, Paramount, New York.

"Fantasia," Disney-RKO: second week holdovers reported at Music Box, Portland, Ore.; Paramount, Salt Lake City; Grand, Columbus, and Rialto, Boise.

"Ball of Fire," Goldwyn-RKO: second week, Empire, Birmingham.

"Dangerously They Live," Warner Bros.: third week, Strand, New York.

"Kings Row," Warner Bros.: second week, RKO Palace, New York.

"Gone With the Wind," MGM: fourth week, Astor Theatre, New York.

United Artists reports that "The Corsican Brothers," the Edward Small production starring Douglas Fairbanks, Jr., played nine days at the Paramount Theatre, San Juan, Puerto Rico, and then made a moveover to the Nacional, where it ran two weeks. Other reports from Central and South America on "Corsican" engagements are as follows: Palacio Chino, Mexico City, two weeks; Tropical, Panama City, full week; San Martin, Lima, Peru, two weeks; Colon Theatre, Colon, Panama, picture opened to "tremendous boxoffice returns," according to the company. United Artists also announced that the film's opening engagements in South America already have outgrossed all UA product except "The Great Dictator" in the territory, and in some spots has equalled the Chaplin picture.

HE-MAN DRAMA OF THE FIGHTING NORTH!



A doctor fleeing a shocking murder scandal crashes in the primitive Alaskan wilderness . . . and finds the most startling adventure of his life!

"Tense drama of the frozen north, a story of primitive passions with much human interest. Production values would do honor to a major studio."
HARRISON'S REPORTS

"Crammed with good entertainment for the masses. Expert direction, fine cast."
SHOWMEN'S TRADE REVIEW

"A finished, polished job—might easily have run off the assembly line of a top major studio."
FILM BULLETIN

"Well-produced, written, directed and enacted."
BOXOFFICE

MONOGRAM PICTURES *presents*

EDMUND LOWE in

KLONDIKE FURY

with **LUCILE FAIRBANKS**
BILL HENRY • RALPH MORGAN

Produced by MAURICE KING

Associate Producer FRANKLIN KING • Directed by WILLIAM K. HOWARD

Screenplay by Henry Blankford • From the story "Klondike" by Tristram Tupper

New Brunswick Manager staged Talkies in 1908

ROUNDING out 35 years of continuous service in the motion picture theatre business, Walter H. Golding, manager of the Capitol theatre, Famous Players Canadian, in Saint John, New Brunswick, can look back on the memory-laden years—from the time that the movies were considered to be merely vaudeville oddities with a doubtful future, to their dominance of today.

Seated in his managerial office, which he has occupied since the Capitol's opening in 1913, Mr. Golding was fingering the telegrams and letters of friends in the industry, each congratulatory message unfolding recollections of associations and events from an era "way back when."

"Believe it or not, the people of Saint John had 'talkies' as far back as 1908," this self-termed "youngster in the business" mirthfully reminisced.

To prove it, Mr. Golding dug from his desk an advertisement of his Keith and Albee Nickel theatre, for that year, announcing the billing of the "talking picture, 'Life Is But a Game of Cards' (beautiful scenic story of a young man who was shanghaied to prevent his marriage, with charming incidental views of southern France)." The ad concluded with the nostalgic clincher—"45 Minutes of Delightful Fun for 5 Cents."

Improvised "Talkies"

How was this anachronism accomplished? The enterprising Canadian manager placed speaking actors and actresses on the stage behind the screen, applying dialogue to what the movie characters were doing. Improvised antics by the trap-drummer out in the pit supplied the sound effects, thus completing the home-made ingredients for talking pictures which required no extra mechanism at all.

Pertinent ad-libs, mused Mr. Golding, about the town people in the audience by the unseen voices, but which appeared to be mouthed by the hero and heroine on the screen, often caused unexpected pleasures.

Closer examination of the old advertisement disclosed another novelty for that time—an orchestra. Reluctantly, Mr. Golding admitted (although it is a matter of record in the show business) that he had installed as a startling innovation a seven-piece orchestra in the Nickel, while experimenting with a mixed fare of movies and vaudeville.

Horrified, the head office of the Keith and Albee circuit in New York wired the new Nickel manager:

"Give musicians week's notice immediately."

Six months later, every house in the Keith circuit had an orchestra in the pit.

Forerunners in the Field

At that time, when the movies were considered to be a passing fancy, Mr. Golding recalled that some of the foremost producers of one-reelers were Pathe, Ambrosio, Milano, Gaumont European, Vitagraph, Lubin, Selig and Essanay.

In 1913, at the insistence of the local manager that the city was ready for a modern theatre, the Keith and Albee executive built the Capitol (then the Imperial) in Saint John and entrusted its management to the "impresario of the Nickel"—a step which they never regretted.



WALTER H. GOLDING

During his tenure as manager, the Capitol has entertained a number of people approximately equal to twice the population of Canada; has distributed nearly a million dollars in wages to residents of Saint John.

In the present war, as he did in the last, Mr. Golding is devoting his energies to the furtherance of the all-out victory campaign. Several members of his staff, including his son, are now in active service; his theatre houses the Hospitality Centre for entertaining visiting soldiers and sailors; in this capacity, the Capitol has been featuring weekly sing-song and screen programs for service men; and mainly through the theatre's co-operation, a salvage campaign has been launched in New Brunswick.

In addition to his managerial duties, Mr. Golding is a city councilman and an active participant in the administration of civic affairs.

Banner Year Expected By Amusement Parks

Officials of the Kennywood and West View amusement parks in Pittsburgh are expecting banner seasons despite anticipated attendance decreases due to transportation difficulties and late working hours of the district's industrial laborers.

These attendance decreases, they predict, will be offset by the increased payrolls in the small cities and boroughs surrounding each park.

Both amusement centers will begin daily operations next month.

Selznick Moving Office

David O. Selznick Productions, Inc., will move its New York offices on May 1st from 630 Fifth Avenue to 515 Madison Avenue. Selznick International Pictures, Inc., which is now liquidating, but still holds assets, including the films, "Gone With the Wind" and "Rebecca," also will move on that date from the Fifth Avenue address to the RKO Building. Mr. Selznick, himself, will have his New York headquarters in the Madison Avenue office.

Canada Extends Price Ceiling; Girl Ushers Seen

The price ceiling on motion picture entertainment in Canada means the prohibition for special presentations of features at advanced prices, according to the decision of the Wartime Prices and Trade Board, even though pictures had been roadshown before price stabilization became effective.

The policy of the board has halted special runs of "Fantasia" and "Gone With the Wind" at advanced prices under rental contracts, and such pictures cannot be shown in Canada again except at the regular prices of a theatre in effect during the basic period last September.

"Gone With the Wind" repeat bookings in Canada are being held in abeyance pending a decision from the home office in New York. "Fantasia" is to be released at regular prices now and further roadshow engagements are off.

Canada Plebiscite Monday

The problem of operating Canadian houses is expected to become aggravated if Canada's plebiscite on Monday gives the Government license to exercise more power in the drafting of men for active army service at home and abroad.

Montreal film houses have lost many employees through the draft, and have replaced them with younger men who eventually must also be called for service. Many exhibitors are now studying the advisability of hiring girl attendants in order to maintain a constant, trained staff for the duration of the war, but actual development along this line has been left to the future, when joint action may be taken by all local exhibitors to introduce feminine workers.

Sunday Commercials Hit

A delegation of the Lord's Day Alliance of Canada, including Bishop Robert Jefferson of Ottawa, met in Ottawa last week with the Canadian Broadcasting Corporation board of governors to urge that steps be taken to eliminate all spot advertising and commercial announcements from radio programs broadcast over Canadian stations on Sundays.

The CBC carries many commercial programs from United States networks on that day. The Alliance suggested that Sunday commercial announcements be confined to a brief statement giving the sponsor's name.

The board of governors said the whole question of radio advertising was to be reviewed.

Radio Men Visit Canada

American radio officials and technicians, headed by Federal Communications Commissioner T. A. M. Craven left Washington Monday night for Canada to visit Canadian radio and program officials, as guests of the Canadian Government, to get first-hand information on the Dominion's war effort and to discuss broadcasting problems of mutual interest.

Meanwhile in Montreal, last week, it was announced that the Canadian Broadcasting Company would not grant free time to opponents of conscription in the forthcoming plebiscite. Free time will be allotted only to leaders of recognized political parties, all of which favor conscription. Opponents, however, will be able to purchase time on privately owned stations which are not members of CBC.

Huston Joining Signal Corps

John Huston, Warner Brothers director, reports April 27th to the Army Signal Corps at Washington with the rank of first lieutenant.

WAR SPEEDS PRODUCTION IN BRITAIN BUT CONFINES IT

Studios Working at Top Capacity Limited Only by Labor, Supply Shortages

by AUBREY FLANAGAN
in London

Despite that the level of production is obviously lower than some three or four years back, and despite the virtual decline suffered by Quota production, the British motion picture industry is at present working, as far as the available means at its disposal allow, at top pressure.

At the moment of writing practically every British stage available is occupied by an independent producer, with eight films of both expensive and inexpensive calibre under way.

The week just past, closing week of the last renters' quota year, has seen the presentation of more than one ambitious and, from a box office view point, worthy film. Many more are planned for immediate production and it is certain that, unless the military situation worsens considerably, or Britain is subject to invasion, there will be no unemployment among British film workers this year.

The situation is reflected in the Annual Report of the Association of Cine Technicians, union representing the workers in the industry. The Report states that membership has nearly doubled during the year and that it is fifty percent higher than at the peak figure of 1936.

Of course, much of this is due to the continuance and development of the film as an instrument of Government policy, to the increasing production of propaganda films by, or on behalf of, the Ministry of Information, to, no less, the huge programs undertaken by and for the various Service units, the Army Film Unit, the RAF Film Unit and the lesser body which at present is working on behalf of the Admiralty.

It is an anomaly that though war conditions have, to a great extent, produced a stimulus it is war conditions, the calling up of men to the Forces, the commandeering of studios and the shortage of material, which prevent a further expansion.

Frozen Money Mounting

The Quota has not entirely become a dead letter, but it is obviously impracticable in many cases for the American distributors here to fulfil their requirements. Frozen monies mounting up here to many millions are still available for the production of films which the American companies here would willingly and enthusiastically launch, not only in order to materialize their funds, but no less to produce pictures which they need for what markets remain for them throughout the world.

There is a growing body of opinion here, both in American and British circles, that, as compared to the primary and vital war purpose, the maintenance of Quota stipulations in the Films Act is illogical. When there are more urgent and bitter problems to face, it seems to a section of the industry that such things as the distribution and showing of a percentage of British films is out of all proportion to the wider horizon.

Nevertheless, despite the depletion of manpower and the shortage of studio space and material, the stimulus goes on.

Perhaps one of the most vital problems facing both producers and the unions today is the maintenance of a continuity of employment among film production workers. This has been discussed, and is still being examined by both sides of the bargaining table, and it is likely that a practical solution will be arrived at in the not far distant future. There are difficulties standing in the way, but the necessity for retaining valuable labor which faces the production interests here is likely to drive towards an answer to the riddle.

The question of continuity of employment was first raised by the Association of Cine Technicians in a recent Report, recorded in MOTION PICTURE HERALD, on Efficiency in Motion Picture Production. Meetings were subsequently held between all the unions in the industry and the British Film Producers' Association when the principle was discussed and an effort made to arrive at a formula. Some of the difficulty hinges upon the reservation of labor or deferment of call-ups. The interested action of the Ministry of Labor in this regard, which has maintained some categories as reserved and has withheld the drafting of men to the Forces in other grades, has been given on the understanding that it applies to men who are constantly in employment, men who, in other words, are essential in their work. Casual labor is something in which the Ministry of Labor is not interested, save inasmuch as it can march the casual laborers into the Forces.

There is nowadays much more collaboration between various production companies than hitherto and, despite keen disagreement over certain points, between the unions and employers. Nevertheless, quibbling over certain fundamental principles still stands in the way of a scheme being finalized. It is the unions' idea to secure guarantees from the producers that all those men who have been reserved, or whose call-ups have been deferred, shall be maintained on the payroll even between productions.

Wartime Labor Pool

The idea is to make it possible for technicians when they conclude work on a film, say at Denham, to continue on the payroll before they are transferred to a film upon which they may be needed at, say, Ealing. Discussions at the moment revolve around the question of payment for the intervening period, payment not only of a retainer but of travelling expenses as between studio and studio.

If the producers prove agreeable to continuing payment between production and production and the payment of travelling expenses for the employee concerned, there is a likelihood of what will be virtually a wartime pool of labor, from which technicians can be drawn from studio to studio and through which they can be assured their continual employment, will be achieved. It should go far towards preventing an aberration of the labor problem.

Government Demands Films

According to the ACT, the Government's expressed desire for films whose place in the war effort is assured is out of accord with its manpower policy. It has needed the utmost energy on the part of unions and producers to maintain a residue of workers which would make possible the production of the films which the Government sponsors and needs, much less those which the industry continues to produce independently and of its own accord.

Says the ACT Report: "The industry is now very active and of recent months further studios have been reopened. The present problem is to keep pace with this expansion largely caused through Government demands."

So wide has been this expansion that trainee labor is constantly being introduced into the industry, so much so that the ACT has had to create a War Emergency Section, into which such newcomers are to be placed. The Association will, nevertheless, make every effort to ensure that the post war industry will so develop as to be able to absorb not only those who return from the armed Forces, but all

(*Continued on following page*)

U. S. TROOPS BRING SUNDAY SHOWS

A precedent on Sunday opening in Britain has been created this week by the intervention of the War Office itself in Northern Ireland, where, it is no secret, many of the American troops in the United Kingdom are quartered. The Belfast Corporation refused to allow Sunday entertainments. The War Office took the initiative and ordered a show to be given at a Belfast music hall. The show was given and attended by troops in the city.

A special Home Office Order, sanctioning a simpler procedure on the opening of cinemas on Sunday, applies only in Great Britain, not to Northern Ireland. Under this procedure cinemas have been opened throughout the country on the grounds that they were needed for the recreation of the Forces or war workers. Constitutionally the initiative should come from the local officer in command of the Forces. Initiative in this case certainly came from the appropriate commanding officer, Lieutenant General E. H. Franklin, who acted not only on behalf of the British troops, but no less on behalf of the American troops who had previously made representations against the poor entertainment conditions in Ulster.

British Studios Working at Top War Capacity

(Continued from preceding page)

technicians who are now in it and those who may in the future desire to work in production.

Greatest lack, of course, in this regard has been that of an approved scheme to deal with trainees. Efforts have been made by the ACT to secure such a scheme, but the efforts, thanks to the aloofness and detachment of the BFPA, have been abortive. These efforts, however, may be revived, for the Association has a report for discussion detailing the necessary periods of training under wartime conditions for trainees and suggesting the rates which should be paid to them during training periods.

The closest co-operation exists between the ACT and the Army and RAF regarding the provision of technicians for the Services, and as the result of this liaison most of the technicians who have been called up for one or other of the Services have been, or will be, transferred to the appropriate film unit.

During the year the Association has achieved a minimum day and a scale of overtime rates, both of which have been recorded in these columns.

Yet to be arrived at is a standard agreement which would protect the working conditions of all the technicians in the industry. It is not unlikely that 1942 may see this ratified, for tangible progress has at last been achieved towards a condition which the ACT has striven for since its inception six years ago.

Oddly enough one of the most difficult nuts to crack in regard to wages and hours has been the Crown Film Unit itself, the Government's own production baby. Only after several years' negotiations has success been reached in the payment of minimum salaries, overtime rates and the cost of living bonus to the technicians working in the Crown Film Unit. Even after the conclusion of negotiations difficulties arose regarding the date on which the agreement would apply. They were, however, ultimately settled.

Studio labor, it would seem, thus is in a far stronger position now, as a result of the war, than it was in September, 1939. That its strength is greatly due to the vigor of organization which has been given it by Secretary George Elvin and his staff would not probably deter them from admitting that the difficulties of war conditions have to a great extent enabled the unions to crack the whip and thus to get at least some movement out of the producers, who might otherwise have remained supine and immobile.

Whether the forthcoming months will see a further stimulus to independent production is, of course, yet to be seen. That it will still find British studios, those at least which are available, working to capacity is certain.

The British Studio Page in MOTION PICTURE HERALD should make that point clear.

Projection Conservation To Be Discussed

"Wartime Conservation in Theatre Projection" will be the topic under discussion at the next meeting of the Atlantic Coast Section of the Motion Picture Engineers' Society to be held on May 21st at the Hotel Pennsylvania, New York. Henry Anderson of Paramount Pictures will also read a paper on the "defense program of the motion picture theatre."

Warners To Star Alexis Smith

Alexis Smith will be elevated to stardom following her present role in "The Constant Nymph," according to Warner Brothers.

RETURN OF SHOWBOAT

The showboat is coming back to Tennessee.

The Tennessee Showboat Company of Chattanooga has obtained a charter to return the old time river craft back to the state. The charter permits the company to operate showboats for amusement and entertainment "in the way of vaudeville, stock companies, motion pictures . . ." Incorporators John W. Dineen, W. A. and W. E. Wilkerson were authorized to issue 20 shares of $100 par value stock.

Years ago showboats plied up and down the Tennessee and Cumberland Rivers, and were one of the most common forms of public entertainment.

Rich Dies, First Vitaphone Head

Walter Rich, of Camden, Maine, died Tuesday in New York, aged 62, at the New Weston Hotel. Death was reported caused by a heart attack.

First president of Vitaphone, Mr. Rich went to Warners in 1926 as emissary of Western Electric, to promote its then new sound apparatus. Hired by them to interest film people in sound, he had some difficulty, and finally was introduced to the brothers Warner. He became Vitaphone president, staying for two years; and then was bought out in 1928, for approximately $1,000,000.

Mr. Rich went to Western Electric and Vitaphone by the process of promotion and investment; promotion of a vacuum tank used by Stewart-Warner; investment of that money in aviation stocks. And, after the Vitaphone period, he returned to aviation, holding stock and office in the large companies.

Survivors are Mabel Clark, widow; Eugene, and Walter, sons.

B'nai B'rith Delegates

Lewen Pizor, president of United M.P.T.O. in Philadelphia, and Michael H. Egnal, prominent exhibitor-attorney, were elected delegates to the district convention of the B'nai B'rith in Atlantic City, representing the Lincoln Lodge in Philadelphia.

Universal Signs Ritter

Tex Ritter, singing cowboy star, has been signed by Universal to co-star with Johnny Mack Brown in seven western pictures, the studio announced this week. Ritter's contract also calls for one picture in which he will play a non-western role.

Van Heflin in Series

Metro-Goldwyn-Mayer has under consideration the project of a series of pictures using the characters from "The Kid Glove Killer." Van Heflin would play the principal role, that of a scientific detective.

Newsreels Show MacArthur

Newsreels released this week contain extensive picture coverage of the arrival of General MacArthur in Australia, Pierre Laval and his accession to power in France.

Scenes from Australia, pooled by the newsreels from official releases flown from Melbourne showed the arrival of General MacArthur at the Melbourne station, the tumultuous welcome afforded him by crowds and his historic "I shall keep the soldiers' faith" declaration to newspaper men on the station platform.

Another pooled release included pictures from Panama of the first overseas detachment of Negro troops. Installation of telephone lines by Negro signal corps detachments is shown in the footage taken by a Paramount cameraman and pooled under the official release system.

News clips from Vichy, with library shots, appeared on screens simultaneously with the announcement that Pierre Laval had supplanted Marshal Petain as head of the Vichy government. The reels carried new footage on the aged Marshal, Laval and Admiral Leahy, U. S. Ambassador, who was recalled this week.

In New York extensive interest was shown in Pathe releases of 16 mm pictures of alleged payment of gambling bribes to Brooklyn policemen. The pictures were released by District Attorney Harlan Amen of Brooklyn.

War Affects Attendance

Exhibitors in Pittsburgh have observed a gradually changing character of their audience in the last few months and attribute the change to the number of men leaving for military service or working overtime at war production. Exhibitors report that an increasing number of women are attending theatres unaccompanied by men and that groups of women attending are on the increase. Women in groups are noted particularly between 6 and 7:30 in the evenings and Sunday nights' early show.

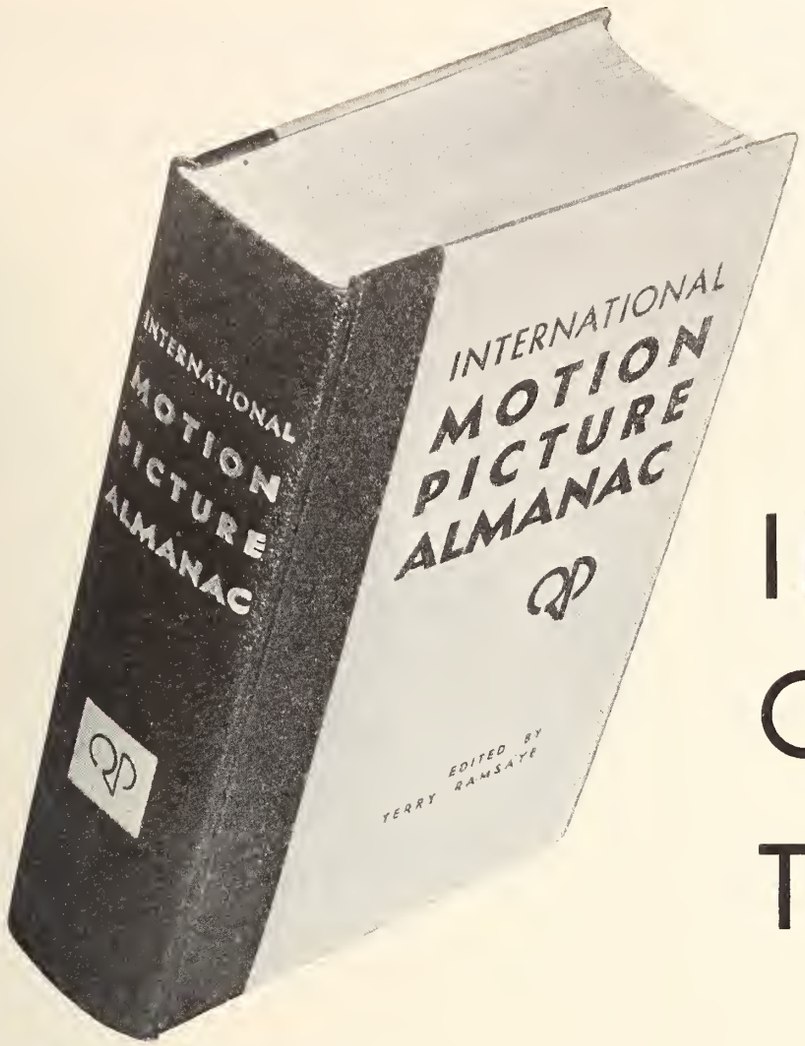
Also noticeable is an increasing number of men industrial workers at the morning and afternoon shows, evidently taking in a show before or after their working shifts that now go around the clock. Many of them carry lunches. Conversely, the number of youngsters attending early shows is decreasing.

Stewart Replaces Shartin in Seattle

Pete Stewart, branch manager in Portland for Warner Brothers for the last 12 years has succeeded Bill Shartin as Seattle branch manager. Mr. Shartin was advanced to district manager for the middle west. Al E. Oxtoby replaces Mr. Stewart in Portland.

New Sound Laboratory

The newly formed F. M. Research Corporation, with offices and laboratories at 29 West 57th St., New York, is developing a new method of high-fidelity recording. Plans call for the reproduction of sound on films, rather than on records. One reel of film will hold ten sound records.



Edited by TERRY RAMSAYE

IN THESE CHANGING TIMES . . .

1942 continues to be history making . . . all over the world the motion picture business is undergoing profound changes . . . production, distribution and exhibition are being markedly altered to meet these shifting conditions. The 1942-43 International Motion Picture Almanac, now in preparation, will present all this in a new and greater compilation of facts and figures. It will contain thousands of items of up-to-the-minute industry information covering every phase of the business with scientific accuracy and precision. The Almanac is indispensable to the showman . . . particularly so, in these changing times.

12,000 BIOGRAPHIES

An invaluable and exclusive feature of the Almanac is the Who's Who section containing 12,000 complete biographies of players, directors, writers, technicians and executives.

RESERVE YOUR 1942-43 MOTION PICTURE ALMANAC NOW!

QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER NEW YORK

MYSTERY, DRAMA CROWD WAR AS FILMS STORY THEMES

"Sun Is My Undoing" Bought by Metro; Mystery Series Package Deal

Subjects with a war background continue to be favored in Hollywood's story purchases, but mystery and melodrama are coming in for more attention. Fifty-seven properties were acquired in March, of which 40 were original stories, five were published novels, two were plays, two were musical compositions, and eight were published stories. This brings the year's total to 162.

Early in the month Metro-Goldwyn-Mayer acquired Marguerite Steen's best-selling novel, "The Sun Is My Undoing," a Literary Guild selection of last summer. It is a story of romance and adventure in England and the West Indies, in which Clark Gable is expected to star.

One of the largest "package deals," including story, cast and writers, was made by Twentieth Century-Fox with Simon and Schuster for the "Inner Sanctum" mysteries broadcast on Sunday evenings. The studio has contracted with the publishers for three, with an option on six more.

Purchase of rights to the music of John Philip Sousa by the British producer, Albert De Courville, for a sum reported at $128,000, plus royalties, holds the promise of a military spectacle, a "Cavalcade of the U. S. Marines," entitled "The Stars and Stripes Forever." United Artists expects to release it.

March Purchases

The properties acquired during the month of March, with all available credits follow:

AIR FORCE, an original screen play by Dudley Nichols, purchased by Warner Bros. It will be a Hal B. Wallis production, directed by Howard Hawks.

AMATEUR BRIDE, an original story by Sidney Sheldon, acquired by Twentieth Century-Fox.

ARE YOU MAKING ANY MONEY?, an original story by Ray Golden, purchased by Columbia.

THE ARMY TAKES OVER, an original story by Bart Dutton, acquired for production by Producers Releasing Corp.

AS GOOD AS MURDERED, a mystery novel by James O'Hanlon, purchased by Twentieth Century-Fox.

BERLIN REVOLTS, an original story by Cecil Sutherland, purchased by Producers Releasing Corp.

BOMBS OVER BURMA, an original story by George Wellington Pardy, acquired by Producers Releasing Corp.

BUFFALO BILL, an original story by Walter Doniger, purchased by Warner Bros. for a Hal B. Wallis production. The film, which will be directed by Michael Curtiz, will feature Ronald Reagan.

CATCH A FALLING STAR, a story by Ruth O'Malley to be published by *Cosmopolitan*, acquired by Warner Bros.

THE CLOWN, an original story with music by Frederich Feher, purchased by Ed Finney, independent producer.

CORREGIDOR, an original story by George W. Pardy, purchased by Producers Releasing Corp. for its next season's product.

DEEP IN THE HEART OF TEXAS, the popular song by Don Swander and June Hershey, acquired by Universal for a film of the same title to be produced by George Waggner, featuring Robert Stack, Brod Crawford and Anne Gwynne.

DIAMOND HORSESHOE, an original story by Myles Connolly, acquired by Metro-Goldwyn-Mayer.

DIME A DANCE, an original story by Cornell Woolrich, acquired by Monogram.

DON WILSON OF THE NAVY IN THE COAST GUARD, an original story by Paul Huston and George Plympton, acquired by Universal.

THE FALLEN SPARROW, a novel by Dorothy B. Hughes, purchased by RKO.

THE FRIGHTENED STIFF, a magazine mystery story by Kelley Ross, purchased by Columbia.

FRONTIER, an original story by Harold Shumate, purchased by Universal.

THE GREAT IMPERSONATION, an original story by Scott Darling purchased by Universal.

HOLD YOUR WIFE, an original comedy by Frank Gill., Jr., acquired by Republic. Albert J. Cohen will produce the film.

HONORABLE SABOTEUR, an original story by Reginald Le Borg, purchased by Republic.

HOT RUBBER, an original story of modern tire bootlegging by Henry Miller, acquired by Monogram for production by the King Brothers.

HOT RUBBER, an original story on the same theme by John A. Kline, formerly of the Los Angeles District Attorney's office, purchased by Twentieth Century-Fox.

HOW THE DIPLOMATIC MAILS GO THROUGH, a story by Francis Wickware, which appeared in the *Readers Digest* purchased by 20th-Fox.

INNER SANCTUM MYSTERY STORIES, three of the Sunday night radio stories by Hyman Brown, acquired by Twentieth Century-Fox for production by Ralph Dietrich.

JOHNNY GOES MARCHING ON, an original story by David Boehm, purchased by RKO.

THE LAST TIME I SAW PARIS, the forthcoming novel by Elliot Paul of an American in Paris, purchased by Metro-Goldwyn-Mayer.

THE LONE STAR TRAIL, an original story by Wyndham Gittens, acquired by Universal.

LOST AND FOUND, an original mystery story by Andre Lamp, purchased by Monogram.

LURE OF THE ISLANDS, an original story by Scott Littleton, purchased by Monogram.

MOBY DICK, a new screen play by Robert Rosen based on the novel by Herman Melville, purchased by Warner Bros.

MOONLIGHT IN HAVANA, an original story by Oscar Brodney, purchased by Universal.

THE MUMMY'S TOMB, an original story by Griffin Jay and Henry Sucher, acquired by Universal.

OH, BURY ME NOT, a play by Patricia Coleman, acquired by Metro-Goldwyn-Mayer.

PARTNERS IN LOVE, a magazine story by Marian Caddy, acquired by Rouben Mamoulian.

PRELUDE TO GLORY, an original story by Charles Leonard, purchased by Paramount.

RAIDERS OF SAN JOAQUIN, an original story by Patricia Harper, purchased by Universal.

READY MONEY, the stage comedy by James Montgomery, purchased by Paramount.

SCHOOL FOR JIVE, an original story by Oscar Brodney and Virginia Rooks, acquired by Universal.

SPINNING WHEEL IN THE SUN, the novel by Humphrey Stewart, purchased by Edward Small for independent production.

STAGECOACH WEST, an original story by Harry Fraser, purchased by Universal.

THE STARS AND STRIPES FOREVER, purchased by Albert De Courville, British producer.

STRANGERS MEET, an original story by Milton Raison, acquired by Universal.

THE SUN IS MY UNDOING, novel by Marguerite Steen, purchased by MGM.

SWEETHEARTS OF 1942, an original musical by Hugh Wedlock and Harvard Schneider, acquired by Warner Bros.

TEACH ME TO LIVE, an original story by Forbes Parkhill, acquired by M-G-M.

TEXAS TO BATAAN, an original story by Arthur Hoerl, purchased by Monogram.

THEY CREEP IN THE DARK, an original story by Karl Brown, acquired by Monogram.

THIS'LL KILL YOU, an original mystery melodrama by George W. Yates, acquired by Republic. It will be produced by Albert J. Cohen.

THREE GUYS NAMED JOE, an original story by Chandler Sprague and David Boehm, dealing with American fliers and Japanese sabotage, purchased by Metro-Goldwyn-Mayer.

TIME BOMB, an original story of sabotage by Scott Littleton, acquired by Monogram.

THE WINGS OF A DOVE, the story by Henry James, acquired by David Zelznick.

THE WOLF MAN MEETS FRANKENSTEIN, an original story by Curt Siodmak, purchased by Universal.

A YANK IN TOKIO, an original story by Charles M. Broderick, bought by PRC.

THE YANKS HAVE LANDED, an original story by J. Wesley Carrington, bought by PRC.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Totals
April, 1941	17	11(a)	6	34
May	20	24(b)	4	48
June	39	9(c)	2	50
July	18	11(d)	2	31
August	9	7(e)	1	17
September	31	17(f)	2	50
October	20	15(g)	4	39
November	20	16(h)	3	39
December	16	10(i)	.	26
January, 1942	27	9(j)	4	40
February	44	18(k)	3	65
March	40	15(l)	2	57
TOTALS FOR 12 MONTHS	301	162(m)	33	496

(a) Including 2 published magazine stories and 1 radio script.
(b) Including 4 published magazine stories and 2 radio scripts.
(c) Including 3 published magazine stories, 1 musical composition and 1 radio script.
(d) Including 1 published magazine story and 1 newspaper comic strip.
(e) Including 1 radio script.
(f) Including 3 published magazine stories, 1 newspaper comic strip and 1 film.
(g) Including 4 published magazine stories.
(h) Including 1 published magazine story and 1 musical composition.
(i) Including 4 published magazine stories.
(j) Including 1 film and 1 song.
(k) Including 3 published magazine stories and 1 song.
(l) Including 4 published magazine stories and 2 musical compositions.
(m) Including 28 published magazine stories, 5 radio scripts, 2 films, 6 musical compositions and 2 newspaper comic strips.

Fox Net Profit $800,000 for Quarter: Skouras

Net profit of 20th Century-Fox for the first quarter of 1942, ended March 28th, is estimated at $800,000, or approximately double the profit for the corresponding quarter last year. Spyros Skouras, president, reported this figure at the company's annual meeting of stockholders at New York on Tuesday. The stockholders reelected Fox directors and all officers were later elected by the board. Mr. Skouras also reported the company's gross business, foreign and domestic, for the first quarter was $4,000,000 ahead of the corresponding quarter in 1941, an improvement of about 40 percent.

National Theatres will move its headquarters from New York to Los Angeles, it was reported this week, as Charles Skouras prepared to take the presidency, left vacant by his brother, Spyros, who has become president of Twentieth Century-Fox.

It was indicated, also, that Mr. Skouras, while working as National Theatres head, would continue to head the Fox West Coast chain, its subsidiary.

Fox Stockholders Meet

The annual meeting of Twentieth Century-Fox stockholders occurred Tuesday afternoon, at the New York home office. They reelected the revised board of directors, and the board, meeting shortly after, reelected the new officers: Spyros Skouras, president; Wendell Willkie, board chairman.

Directors reelected without a dissenting vote were: Darryl Zanuck, William Goetz, Hermann G. Place, W. C. Michel, Daniel O. Hastings, H. Donald Campbell, John R. Dillon, Sydney Towell, William P. Philips and Seton Porter.

Officers elected at the board meeting in addition to Mr. Skouras and Mr. Willkie were: Mr. Zanuck, vice-president in charge of production; Mr. Goetz, vice-president in charge of studio operations; Mr. Place, chairman of the executive committee; Mr. Michel, executive vice-president; Mr. Towell, treasurer; Wilfred J. Eadie, comptroller, and Felix Jenkins, secretary; John P. Edmonson, J. Harold Lang and George F. Wasson, Jr., assistant secretaries; Read B. Simonson and Fred J. Metzler, assistant treasurer.

Fox's new regime will devote itself immediately to the continuing task of maintaining public morale, Spyros Skouras, president, declared Tuesday afternoon, shortly after the annual stockholders' meeting at which he and other directors were elected, and which was followed by a meeting of the directors, who unanimously confirmed him as president.

Mr. Skouras said:

"We must go all out to do this vital job for our country. I believe that it is important that we understand this, for with a clear picture of our goal, we cannot only attain it more quickly, but we can attain it in a way that will benefit us individually as well as collectively."

He added he would try to "carry on in the tradition of the late Sidney R. Kent, who was an inspiring leader and friend"; and that he was "most fortunate" to be associated with so many outstanding executives.

Paying tribute to them, he termed Darryl F. Zanuck, the company's vice-president in charge of production, "a creative genius who is a vitalizing force, not only in our industry, but also in our American way of life"; and he said of Joseph M. Schenck, that he was a "tower of strength without equal."

Army Now Operating Circuit of 600 Houses

Clearance Problems Settled by Agreement with Exhibitors on 30-Day Policy

Rapidly expanding armed forces of the United States since Pearl Harbor has resulted in an almost 100 per cent increase in motion picture theatres which are operated under the Army Motion Picture Service in this country, it was learned in New York this week. While officials of AMPS and Army Information Service could not divulge the exact figures, nor reveal locations, seating capacity or other factual information concerning the recently constructed theatres, it was indicated that between 550 and 600 film houses in Army posts throughout the land are now furnishing Hollywood product to servicemen.

On July 26th, Motion Picture Herald reported in a detailed study that there were 344 theatres with few having as many as 1,000 seats and others containing only 250 or 350 seats. Seating capacity for the majority of the new theatres, it was learned, ranges from 400 to 1,200. Prior to the war and the draft, there were only 87 post theatres in the U. S.

Since the 30-day clearance policy was set between exhibitors and the Army Motion Picture Service some months ago, there have been no clearance problems, a spokesman for the service disclosed. Soldiers are now seeing product 30 days after it opens on Broadway, and in many instances prior to premiere dates. The service this week is booking the following films into post theatres: "Tuttles of Tahiti," starring Charles Laughton, RKO release; "My Gal Sal," 20th Century-Fox film starring Rita Hayworth; Paramount's Bob Hope-Madeleine Carroll picture, "My Favorite Blonde," "Saboteur," the Alfred Hitchcock-Frank Lloyd production for Universal, and "Mayor of 44th Street," RKO, starring George Murphy.

The service continues booking pictures on percentage basis, guaranteeing a minimum rental of $7.50, with percentages ranging from 20 through 30 per cent.

No Bookings Cancelled

According to reports which post-theatre officers send to the War Departmetn in Washington and which are then routed to the eight main exchanges of the Army film department, soldiers prefer musicals, action and comedy pictures, with comedians Abbott and Costello and Bob Hope in the top preference ranks.

Despite some adverse criticism received by theatre-post officers from their audiences when "Citizen Kane" was shown recently, there were no cancellations of this booking, it was learned. The Orson Welles opus, according to the reports, was "too serious, too much Welles" for the men. That film and "Shanghai Gesture" were among the comparatively few pictures reported "poor," based on general audience reaction. For the most part, officials point out, Hollywood features of the past few months, all of them current releases, were well received.

The service books its films from its main offices in New York, Washington, Atlanta, Dallas, St. Louis, Seattle and sub-offices in Los Angeles, New Orleans and Boston.

There is no general exhibition policy which motivates the service, other than to supply "the best entertainment the screen provides to the U. S. Army." Single feature bills prevail in most cases, with double features played in certain spots. Depending entirely on the size and location of the theatre, the bill changes five times weekly, three single plays and two two-day changes.

Officials could not reveal the number of pictures exhibited since the war nor the number of prints used in the period. It was learned, moreover, that no "censorship policy" prevails in the operation of the theatres. With the example of "Citizen Kane" before it, a precedent probably has been set, however, to avoid, in future, booking so-called "serious" pictures.

No Best Play: Drama Critics

The New York Drama Critics Circle by a vote of 11 to 6 have decided that there was no play of American authorship during the current season worthy of its award as the best play of the year. Noel Coward's "Blithe Spirit" was selected as the best of foreign authorship by a vote of 12 to one, with four critics maintaining that there was none in this group worth honoring.

The decision on American plays was made on the seventh ballot, after the sixth ballot failed to give a majority to any play. "Blithe Spirit" won on the second ballot by a three-fourths majority. The Critics meeting was held at the Hotel Algonquin last Thursday.

Of the six critics who disagreed with the majority verdict, four picked "In Time to Come" as the best American play, while two chose John Steinbeck's "The Moon Is Down." The lone contender for honors among plays by foreign authors on the second ballot was "Angel Street," which received one vote. Burns Mantle, drama critic of the *Daily News,* is president of the circle.

"Blithe Spirit" was produced by John C. Wilson and is now at the Morosco theatre. Featured in the play are Clifton Webb, Peggy Wood, Leonora Corbett and Mildred Natwick. It opened on November 5, 1941.

Paramount Sets Sixth Block

Neil Agnew, vice-president in charge of Paramount sales, this week announced that the company's sixth block-of-five would consist of "Take a Letter, Darling," co-starring Rosalind Russell and Fred MacMurray; "Beyond the Blue Horizon," starring Dorothy Lamour with Richard Denning, Jack Haley and Patricia Morison; "A Night in New Orleans," with Preston Foster, Patricia Morison and Albert Dekker; "Sweater Girl," with Eddie Bracken, June Preisser and Betty Jane Rhodes, and "Dr. Broadway," with Macdonald Carey, Jean Phillips and J. Carrol Naish. Trade screenings

Hollywood Workers Accept Fingerprinting

Guilds and Unions Sanction Questionnaires; Studios Can't Keep Records

This week some 35,000 studio workers will begin filling out questionnaires, being fingerprinted and photographed and hunting up birth certificates in an industry move establishing for the first time a system of identification for all employes, from stars on down and up.

Approved by a committee of guild and union representatives, standard forms of questionnaire and identification card have been developed.

But it was not without much discussion and consideration that the unions and guilds agreed to certain items in the producer-sponsored plan.

First stumbling block was the producers' desire to obtain fingerprints of all workers. The labor organizations dodged that for a while and finally compromised by permitting the fingerprinting of all employes, but the records will be kept in the hands of the Federau Bureau of Investigation and other governmental agencies, and not at the studios.

Old time union leaders pointed out the possibility of the prints being used to the workers' disadvantage in the event of strikes.

The queries in the questionnaire also drew fire, the organizations' protesting giving of such personal information as religion, lodge membership, bank accounts and the like. These were struck out.

Training Film Workers

The identification scheme was promulgated by the producers, without suggestion from governmental agencies. The Army requires American citizenship of all persons working on the Army training films being made under the Research Council of the Academy of Motion Picture Arts and Sciences project. Only American citizens may work on certain "restricted" locations.

So stringent are the rules at Southern California waterfronts that birth certificates must be furnished by sports fishermen before they are permitted to board the fishing boats. Careful inspection is made of the boats when they dock.

The labor representatives were headed by Francis K. Carothers, secretary of the internationals' committee on the studio basic labor agreement; the producers' delegation was headed by Fred W. Beetson, executive vice president of the Association of Motion Picture Producers.

In addition to the usual questions of name, date and place of birth, personal description, citizenship, etc., the questionnaire lists the following:

"Have you ever served in the armed forces of a foreign country? If so, when and under what circumstances?"

"Have you registered under the selective service act? If so, what is your classification? What is your draft board number?"

"Have you been both domiciled and resident continuously in the United States since April 1, 1940?"

Those who obtained citizenship other than by birth are required to tell where and when the person through whom they derived citizenship was born; whether they can exhibit naturalization papers; if they have ever been subject to deportation proceedings and to give the result; and how they first entered the country—"by boat, rail, plane or afoot."

Additional space in the questionnaire is devoted to aliens. They must answer whether they were admitted under the immigrant quota, giving the date, or as a temporary visitor. Questions on their registration as an alien or enemy alien are also included.

Reelect Schaefer To KAO, Keith

George J. Schaefer was reelected president and chairman of the boards of Keith-Albee-Orpheum Corporation and B. F. Keith Corporation at a meeting of the two RKO theatre boards.

The boards also reelected Malcolm Kingsberg, vice-chairman of the boards and executive vice-president of the two companies. Charles W. Koerner was reelected vice-president and Leon Goldberg was reelected treasurer. Gordon E. Youngman was made a vice-president of the two companies, J. Miller Walker was elected secretary, succeeding William F. Whitman, and Garrett Van Wagner was elected comptroller, a new post in the theatre companies.

A new finance committee consisting of Mr. Schaefer, Mr. Kingsberg and Mr. N. Peter Rathvon was appointed for the two companies.

Mr. Whitman, Louis Joffe and Kenneth Umbreit were elected assistant secretaries, and A. W. Dawson, W. J. Kernan, O. R. McMahon, and H. E. Newcomb were elected assistant treasurers. The two theatre companies have the same directors and officers.

MGM Orders Ayres' Film Remake

Metro-Goldwyn-Mayer announced in Hollywood last Friday it would remake "Born to Be Bad," the last "Dr. Kildare" picture in which Lew Ayres appears, with the Kildare character eliminated. Philip Dorn will be given the lead, playing a youthful Dutch physician.

Cancellation of an Ayres "Kildare" film was ordered last week at the Cozy Theatre in Tulsa by John Terry, manager. Considering the publicity given conscientious objector Ayres' decision, Mr. Terry said he decided the "wisest policy" would be to cancel.

Renew Kaltenborn Contract

H. V. Kaltenborn has received a two-year renewal of his contract from the National Broadcasting Company. The contract calls for the exclusive services of the commentator. Mr. Kaltenborn's 20th anniversary in radio was celebrated Saturday by NBC at a dinner in his honor at the Harvard Club, New York.

SHORT PRODUCT PLAYING BROADWAY

Week of April 18th

ASTOR
- Aqua Antics ..... MGM
- *Feature: Gone With the Wind.* MGM

CAPITOL
- Don't Talk ..... MGM
- The Lady or the Tiger..... MGM
- *Feature: The Courtship of Andy Hardy* ..... MGM

CRITERION
- Emil Coleman and Orchestra. Vitaphone
- Screen Snapshots, No. 9.... Columbia
- *Feature: Fingers at the Window* ..... MGM

MUSIC HALL
- Orphans' Benefit ..... Disney-RKO Radio
- *Feature: Reap the Wild Wind.* Paramount

PARAMOUNT
- At the County Fair..... Paramount
- Superman in the Arctic Giant..... Paramount
- Unusual Occupations, No. 3. Paramount
- *Feature: My Favorite Blonde.* Paramount

RIALTO
- The Copacabana Revue .... Paramount
- The Mighty Navy—Popeye.. Paramount
- *Feature: Kid Glove Killer...* MGM

RIVOLI
- Lend a Paw..... Disney-RKO Radio
- *Feature: The Jungle Book...* United Artists

ROXY
- Courageous Australia ..... 20th Cent.-Fox
- Community Sing, No. 8.... Columbia
- Cat Meets Mouse..... 20th Cent.-Fox
- *Feature: To the Shores of Tripoli* ..... 20th Cent.-Fox

STRAND
- Hunting Dogs at Work.... Vitaphone
- Maybe Darwin Was Right.. Vitaphone
- Horton Hatches the Egg... Vitaphone
- *Feature: Dangerously They Live* ..... Warner Bros.

B&K Dropping Dishes At Two Theatres

Balaban and Katz will drop the giving away of dishes at two of their Chicago neighborhood houses, the State and Central Park, as soon as present deals are completed, sometime in June. The move may be the beginning of premium elimination in other houses of the circuit. Harry Lustgarten, district manager, under whose supervision the two houses are, said that he was making no new premium deals and that he thought the production of articles for giveaways was non-essential to the war effort.

Sponsors of Bingo games in Cincinnati are concerned over the recent decision of the United States Board of Tax appeals, which ruled that the Junior Order United American Mechanics, Louisville, Ky., is liable for payment of $361.20 income tax on receipts from Bingo parties conducted for the organization's building fund.

Cincinnati games are licensed by City Manager C. O. Sherrill when proceeds go entirely for religious, charitable or educational purposes, and are exempt from taxation. Gross income from Bingo parties in Cincinnati in 1941 totaled $2,424,833, with awards amounting to $585,840, and net of $1,838,993 to sponsoring organizations.

"Ask the Usher," a thrice-weekly quiz program on motion pictures with a board of experts consisting of ushers from Kansas City first-run theatres, has been inaugurated by station WHB there.

Warner Field Staff Meeting on 'Yankee Doodle'

Special promotional, exploitation and sales campaign plans were announced by RKO, Warner Bros. and Paramount this week, in connection with release of forthcoming product.

Exploitation ideas for Warner's "Yankee Doodle Dandy," which stars James Cagney in the role of George M. Cohan, were to be discussed this week in New York at a meeting between Mort Blumenstock, Eastern advertising and publicity head of the company, and Warner field men. Mitchell Rawson, Lee Blumberg, Gil Dolden and Paul Lazarus of the home office were to attend, in addition to the following field men: Jack Goldsmith and T. O. Baldridge, South; William Lewis, Southwest; Monroe Rubings and Irving Yergin, Midwest; Phil Engel, New England; Sam Clark and Martin Weiser, Pacific Coast; Ted Tood, Prairie, and Glenn Ireton, Canada.

The picture is scheduled to open on Broadway on July 4th and is definitely set as the first Warner film of 1942-43 to be sold separately and handled specially, it was learned. "Yankee" will be booked only for special engagements as was "Sergeant York" in its first year, until the succeeding season of 1943-44.

RKO "Package" Deal

Walt Disney is working on a special short cartoon starring "Goofy" which will be used to accompany showings of Samuel Goldwyn's "The Pride of the Yankees," it was learned in Hollywood last week. The color cartoon will have a baseball background and will be sold by RKO with the Goldwyn release as a "package" deal.

A policy to govern future "Fantasia" contracts has been set by RKO, it was reported in New York this week. The plan calls for increased admission prices and intensive exploitation. A minimum increase in admission prices of 10 cents for adults at evening shows will be required. This 10-cent rise is to be over and above the customary admission price, with other prices to be raised accordingly, it is understood. Bookings will be only on a single feature basis with carefully selected short subjects.

While "Fantasia" will not be handled on a reserve seat basis, the plan, devised by Andy W. Smith, RKO sales manager, calls for an advance seat sales campaign aimed at individuals and organizations. All bookings will carry a commitment of special exploitation by the exhibitors for at least two weeks prior to the opening.

Paramount announced this week in New York that its third picture to be sold separately this year will be "Holiday Inn," the Bing Crosby-Fred Astaire film produced by Mark Sandrich, with a musical score by Irving Berlin. Labor Day weekend is set for its release. "Louisiana Purchase" and "Reap the Wild Wind" were the other two individually sold releases.

Columbia Dividend

Columbia Pictures Corporation announced this week that the board of directors at its meeting held Thursday, April 9, 1942, declared a quarterly dividend of $.68¾ per share on the $2.75 Convertible Preferred Stock of the company, payable May 15, 1942, to stockholders of record, May 1, 1942.

First Woman Projectionist Claim Disputed by Two

MOTION PICTURE HERALD of April 11th, reporting on women taking key posts in the exhibition field, cited the claim of Miss Virginia Warren of the Palace, Statesville, N. C., as the first woman theatre projectionist in the country. This claim has been challenged, as witness:

MISS JEANNETTE E. SAMUELSON:

I have just read your article in the April 11th issue of MOTION PICTURE HERALD, "War Opens Key Posts in Theatre Field to Women," and note your reference to Virginia Warren of Statesville, N. C., whom you refer to as the only woman in and the first woman motion picture theatre projectionist in the United States.

This is to inform you that Miss Warren is not the first woman projectionist in the United States as Mrs. R. A. Metzger, Macomb, Illinois, has been projectionist at the Illinois theatre in that city for the past ten years. Previous to her coming to Macomb she was a projectionist in a theatre in Detroit, Michigan.

Mrs. Metzger was the only lady projectionist that I know or had heard of until I read your article in the MOTION PICTURE HERALD; however, no doubt by this time you have found there are more following this vocation.— *REX N. VAN HORN, Manager, Cozy Theatre, Augusta, Ill.*

MISS JEANNETTE E. SAMUELSON:

Just finished reading your very interesting article in the HERALD, April 11. It is very heartening to notice how women are going all out in aiding in the defense of our country.

Even in our little town here we are short on manpower . . . there have been so many young men enlisted and drafted; and so many families have moved to the large industrial areas.

I'll have to call your hand on your mention of Miss Warren being the first woman projectionist in the United States, however. Maybe we had better claim that distinction here in Williston. My sister-in-law, Mrs. Dorothy Brooks, has been operating (a little better than any man I have ever had) since January 14, 1942.

She keeps the most orderly booth I've ever had, she's very careful with everything —since we've never had a minute's trouble. And, she doesn't smoke.

Incidently, the HERALD and the booth and maintenance departments of *Better Theatres* are our standbys. They are a constant source of help to us here.—*RALPH W. WEIR, Arcade Theatre, Williston, Fla.*

National Decency Legion Classifies 10 Pictures

Of 10 pictures classified by the National Legion of Decency in its listing for the current week, five were approved for general patronage and five were listed as unobjectionable for adults.

Class A-1, Unobjectionable for General Patronage: "About Face," "Down Rio Grande Way," "The Mad Martindales," "Ships with Wings," "SOS Coast Guard." Class A-2, Unobjectionable for Adults: "Continental Express," "Man Who Wouldn't Die," "Powder Town," "The Spoilers," "Sunday Punch."

Chicago Group Reports

In its latest report, the Better Films Council of Chicago reviewed 33 films from February 28th to April 10th, designating 14 for family entertainment and 19 as mature. In the latter group are "All Through the Night," "A Tragedy at Midnight," "Appointment for Love," "Bed Time Story," "Bullet Scars," "Call the Marines," "Frisco Lil," "The Ghost of Frankenstein," "Johnny Eager," "Honolulu Lu," "Louisiana Purchase," "Moon Over Her Shoulder," "No Hands on the Clock," "H. M. Pulham, Esq.," "To Be or Not to Be," "The Man Who Came to Dinner," "The Road to Happiness," "The Strange Case of Dr. Rx" and "Wild Bill Hickok Rides."

In the family group are "A Gentleman at Heart," "Always in My Heart," "Blondie Goes to College," "Captains of the Clouds," "Four Jacks and a Jill," "Look Who's Laughing," "Mississippi Gambler," "Obliging Young Lady," "Remember the Day," "Playmates," "Ride Em Cowboy," "Remarkable Andrew," "Song of the Islands" and "Torpedo Boat."

At the last meeting of the Council for the year, held at the Civic Opera building last Friday, Wolfe Kaufman, motion picture editor of the *Chicago Sun* addressed the group on how to review and criticize motion pictures.

Discuss Good Will Program

An international public relations program for the film industry was studied Monday, in the New York Office of the Motion Picture Producers and Distributors of America, by the International Publicity Committee, which will meet again in full May 4th.

A preliminary report on the program was submitted Monday by Albert Deane, Paramount foreign department publicity chief, and chairman of the planning subcommittee, which also comprises Leslie Whelan, Fox, and Fortunat Baronat, Universal. Recommendations of the full committee will be considered by the Hollywood Foreign Department Committee and a resultant program will be executed by both groups.

The committee was told Monday the American film companies' slogan, "America —Libre y Unida" was being widely adopted by Latin-American countries, the latest being Mexico, whose government is inserting the slogan in official advertising.

Glendon Allvine assumed secretaryship this week of the eastern public relations committee of the film industry, with offices at the MPPDA, New York. He was installed at luncheon last week in the New York Athletic Club. Mr. Allvine had been publicity chief for two years past of "It Happened on Ice," at the Center theatre, that city.

The industry's Lawyers' Committee of Six, comprising majors' attorneys, will not open a Washington office, Hollywood sources declared last week.

Home Office Operators Ask Increase

The country's strongest projectionists' union, New York's Local 306, met at midweek with executives of the majors' home offices in that city, to negotiate wage increases of 15 per cent, retroactive to September, 1940, for home office operators.

The contract expired 18 months ago. Renewal negotiations have been desultory. They were dropped, pending determination of the anti-trust suit by the Loew circuit against the local; a suit now awaiting trial.

The local wants wage increases, regardless of the contract status.

Meanwhile, in Hollywood, the Screen Actors Guild announced Monday it would ask wage increases for extras, day players, freelance, and stock players, upon reopening of basic agreement negotiation with producers later this month. The Guild said it was trying to "buttress members against future cost of living increases which seem inevitable."

In New York, Louis Kaufman, business agent for the Newark local of the International Alliance of Theatrical Stage Employees, learned Monday in Federal Court that his trial for alleged extortion of more than $1,000,000 from the majors, would start May 4th in that court. Mr. Kaufman was indicted with Nick Circella, since given eight years and fined $10,000 upon a guilty plea. Named in the indictment as coconspirators were George Browne and Willie Bioff, now serving jail terms.

Newark Chancery Court hearings for appointment of a receiver for the local were adjourned Friday, April 17th, to May 6th. Six local members are attempting to have a receiver appointed. They charge misuse of funds, and that Mr. Kaufman dominates the union so no one can vote against his regime.

Wage Increases

The Screen Publicists Guild Hollywood unit has approved, via executive board, a revision in the bargaining contract giving a 10 per cent increase in minimum scales, effective next week, and retroactive to October 9th.

Detroit exchange workers, winning a new two year contract, have received pay raises of 10 and 15 per cent, retroactive to December 1st, when the previous contract expired.

Raises of 10 and 15 per cent, retroactive to December 1st, have been given members of Film Exchange Employes Local B-29, by Denver exchanges. The 10 per cent boost goes to those whose weekly checks were more than $25, with others getting the 15 per cent raise.

Members of Seattle Local 15, projectionists, voted last week to abandon their five-day week and return to a six-day working basis. The decision was occasioned by the shortage of men, younger members having taken employment in war industries.

According to Basil Grey, union business agent, the men will work the sixth day at a straight-time salary, and this day's salary will be used exclusively for the purchase of U. S. war bonds. This is in addition to the three per cent of their salaries now devoted to war bond purchases through the union.

Scranton Local 325, IATSE, elected Raymond Conrad, president, and William Piatt, business agent, delegates to the Alliance convention in Columbus, Ohio, in June. Robert Piatt, Jr., secretary, was chosen alternate.

New officers of Buffalo Film Exchange Employes Local B-9 were seated last week at the fifth annual installation dinner and dance in Hotel Markeen.

The officers are Harold Randall, president; Mary Giallella, vice-president; Basil Brady, Jr., secretary; Irene Mack, treasurer; Helen Rubach, sergeant-at-arms; John J. Rubach, business representative; and Francis McDonough, Helen Cotter, Eleanor Lewandowski and Florence Spinlay, trustees.

John Damohn, president of Local 2144, Brotherhood of Railroad & Steamship Clerks, AFL, conducted the installation. The committee in charge of arrangements included Frances Rubach, chairman; Ann Murphy, Anthony Gawinski and Emma Clark.

Detroit theatre janitors have organized, as Local 58, of the building service employees' international.

Hospital Film Shows Given for 90,000

In the past five months more than 90,000 convalescent soldiers have seen first-run movies in a chain of Red Cross theatres, operating in army camp hospitals from Arizona to Alaska, according to an announcement from A. L. Schafer, manager of the Pacific area.

The theatres, totaling eleven, are operated twice weekly for the exclusive benefit of hospitalized service men. There is no admission charge, and first-run films are shown.



CHURCHILL'S SWORD—Militant in the cause of America's war, the motion picture's Churchill, Edward J., president of Donahue & Coe, advertising agents specializing in the motion picture, evolved this advertisement which appeared in the New York *Times* last week and which is scheduled to go to the big public in some eleven fan magazines. Showmen will be responding to the argument that "just as it is the job of some industries to keep 'em flying, keep 'em rolling and keep 'em shooting, so it is the job of the Motion Picture Industry to keep 'em smiling". That was the Herald's Round Table editorial message for the Christmas after Pearl Harbor: "Keep 'em smiling"—the showman's job always. The message is for determination, with cheer.—*THE EDITOR.*

WHAT THE PICTURE DID FOR ME

Columbia

ACROSS THE SIERRAS: Bill Elliott—Not the draw "Cassidy" or "Autry" is, but did satisfactory business on a double-hill week-end.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

BEDTIME STORY: Loretta Young, Fredric March—We enjoyed this and so did those who decided to see it. Miss Young and March have about as much pull as a two-legged horse here.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

BEDTIME STORY: Fredric March, Loretta Young, Robert Benchley—An entertaining comedy drama which pleased, but had no pulling power. Played March 22-23.—C. V. Schofield, Blackhawk Theatre, Lansing, Iowa. Small town and rural patronage.

BLONDIE GOES TO COLLEGE: Penny Singleton, Arthur Lake—Although it was a cheap picture it did better than most. Running time, 74 minutes.—L. C. Anderson, Anderson Theatre, Mullins, S. C. Small town patronage.

CADETS ON PARADE: Freddie Bartholomew, Jimmy Lydon—Just a program picture we douhle hilled with western to nice week-end business.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

HONOLULU LU: Lupe Velez—Used best half on double bill and pleased. Plenty of laughs, but will not stand alone. Played March 27-28.—C. V. Schofield, Blackhawk Theatre, Lansing, Iowa. Small town and rural patronage.

KING OF DODGE CITY: Bill Elliott, Tex Ritter—A fair western that seemed to satisfy.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

LADY IS WILLING, THE: Marlene Dietrich, Fred MacMurray—Entertaining picture and did nice business. Good laughs. Running time, 91 minutes. Played March 26 - April 1.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

SHUT MY BIG MOUTH: Joe E. Brown, Adele Mara—Played on bank night to good business. It runs slow and then fast and even gets rather funny in parts.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

Metro-Goldwyn-Mayer

ANDY HARDY'S PRIVATE SECRETARY: Lewis Stone, Mickey Rooney, Ann Rutherford—Didn't think it was as good as the other "Hardy" pictures. Business below normal. No squawks, no raves; maybe business down account of Easter week. Played April 3-4.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

ANDY HARDY'S PRIVATE SECRETARY: Lewis Stone, Mickey Rooney, Ann Rutherford—The Hardy family is very popular here and I think this picture of theirs is one of the best. Lots of laughs all through. Running time, 101 minutes. Played March 26-28.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Can. Small town and rural patronage.

BABES ON BROADWAY: Mickey Rooney, Judy Garland—If this could not get them in, nothing will in this community. Did fair business, above average, but we usually do a lot of extra business with either of these stars. As entertainment, it stands up wtih any of them. Running time, 117 minutes. Played April 5-7.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neh. Small town patronage.

CHOCOLATE SOLDIER, THE: Nelson Eddy, Rise Stevens—Ran on a double bill and still couldn't get the people in. No good for average towns, because so few movie-goers care for opera stars. Running time, 102 minutes. Played March 31-April 2.—N. W. Huston, Liberty Theatre, Columbus, Kan. General patronage.

DR. JEKYLL AND MR. HYDE: Spencer Tracy, Ingrid Bergman, Lana Turner—I am glad it is in the past. Too many walk-outs. But some liked it. Running time, 123 minutes.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

DR. JEKYLL AND MR. HYDE: Spencer Tracy, Ingrid Bergman, Lana Turner—The prize boner of the year. Running time, 127 minutes. Played April 7-8.—C. V. Schofield, Blackhawk Theatre, Lansing, Iowa. Small town and rural patronage.

HONKY TONK: Clark Gable, Lana Turner—Picture drew well. Some like it; some said they did not care for it. Running time, 104 minutes. Played April 5-6.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

JOHNNY EAGER: Robert Taylor, Lana Turner, Edward Arnold—Here is a very good semi-gangster story that has many surprises in the plot and keeps up interest throughout its whole length. An average-sized crowd enjoyed it very much. Don't know why the crowd was not better! Running time, 107 minutes. Played April 9.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

KATHLEEN: Shirley Temple, Herbert Marshall, Laraine Day—This picture was enjoyed by all who saw it. Our only complaint is that not enough people took advantage of the opportunity to see this splendid little actress. Running time, 85 minutes.—L. C. Anderson, Hamlet Theatre, Hamlet, N. C. General patronage.

SHADOW OF THE THIN MAN: William Powell, Myrna Loy—No business, and about as much can he said about this feature.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

SHADOW OF THE THIN MAN, THE: William Powell, Myrna Loy—Good picture and good business. This is the best acting William Powell has done in a long time, and the picture has plenty of comedy, too. Running time, 97 minutes. Played April 5-6.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VANISHING VIRGINIAN, THE: Frank Morgan, Kathryn Grayson—In these days of stress and strain, to get such a picture as this is a lift, and faith that all will be right wtih the world some time in the future. A laugh and a sob; sure fire for any audience. That is the "Vanishing Virginian." Rates a top spot in your playing time.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

VANISHING VIRGINIAN, THE: Frank Morgan, Kathryn Grayson—This is a better picture than anticipated; the down-to-earth sort of thing adults appreciate in these trying times. Running time, 97 minutes.—L. C. Anderson, Hamlet Theatre, Hamlet, N. C. General patronage.

WE WERE DANCING: Norma Shearer, Melvyn Douglas—Although the audience laughed occasionally, the impression was one of a third class picture, or less. Running time, 94 minutes. Played March 26-27.—L. C. Anderson, Anderson Theatre, Mullins, S. C. Small town patronage.

This is the original exhibitors' reports department, established October 14, 1916. In it the theatremen of the nation serve one another with information on the box-office performance of product for their mutual benefit. It is a service of the exhibitor for the exhibitor. Address your reports to—

What the Picture Did for Me
MOTION PICTURE HERALD
Rockefeller Center, New York

Paramount

BAHAMA PASSAGE: Madeleine Carroll, Stirling Hayden—All they forgot in this one was to put some meat into the story. Why the color on such a weak opus, I don't know, except perhaps to bolster it up for public consumption. Certainly it did not rate it. Besides, the deep tan and color did not flatter Miss Carroll. I doubt, if you had not known she was in the cast that you could have recognized her.—A. E. Hancock, Columhia Theatre, Columbia City, Ind. General patronage.

BIRTH OF THE BLUES: Bing Crosby, Mary Martin, "Rochester"—This feature in the top hracket for this company and although the story starts out with a hang, all through it is very thin and in some spots very draggy. Patrons were looking forward to a swell finale, but the ending left them all with a bad taste. Would not recommend this one. Running time, 90 minutes. Played April 4.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

BUY ME THAT TOWN: Lloyd Nolan, Constance Moore—Fair programer for week-end that did well with a western on a dual bill.—Harland Rankin, Plaza Theatre, Tilhury, Ontario, Can. General patronage.

FRENCH WITHOUT TEARS: Ray Milland, Ellen Drew—Not much. Better to skip it. Running time, 82 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

HOLD BACK THE DAWN: Charles Boyer, Olivia de Havilland, Paulette Goddard—Boyer has no B. O. in Tilbury. Business very bad.—Harland Rankin. Plaza Theatre. Tilbury, Ontario, Canada. General patronage.

SKYLARK: Claudette Colbert, Ray Milland, Brian Aherne—Had to run this on Sunday-Monday to insure film rental. Claudette doesn't draw like she did when she showed a run in her stocking. Running time, 93 minutes. Played March 29-30.—N. W. Huston, Liberty Theatre, Columbus, Kan. General patronage.

Republic

CAROLINA MOON: Gene Autry, Smiley Burnette—A fairly good Autry. Better than his other ones. Running time, 65 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

DEATH VALLEY OUTLAWS: Don "Red" Barry—A fair western that seemed to satisfy western lovers.—Harland Rankin, Park Theatre, Chatham. Ontario, Can. General patronage.

DOWN MEXICO WAY: Gene Autry, Smiley Burnette—A week-end natural that didn't let us down. Autry did his stuff O. K.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

MISSOURI OUTLAW, A: Don "Red" Barry—Good picture and good business. "Red" Barry is gaining in popularity because there is always plenty of fast action in this pictures. Running time, 53 minutes. Played April 10-11.—E. M. Freihurger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROBBERS OF THE RANGE: Tim Holt—A satisfactory western for double bill. Not the draw of "Cassidy," Autry or Rogers with us here.—Harland Rankin, Plaza Theatre, Tilhury, Ontario, Can. General patronage.

SAILORS ON LEAVE: William Lundigan, Shirley Ross—Fairly good program picture. Should be double billed.—H. T. Nokes, Ozark Theatre. Ozark, Mo. Rural patronage.

TUXEDO JUNCTION: Weaver Bros. and Elviry—By far the hest Weavers' to date. Everybody pleased and B. O. was also pleased. Running time, 71 minutes. Played March 18-19.—H. T. Nokes, Ozard Theatre, Ozark, Mo. Rural patronage.

(Continued on following page)

(*Continued from preceding page*)

RKO Radio

CITIZEN KANE: Orson Welles—How this picture won an award as an outstanding picture we cannot understand. People actually got up and walked out on this one. Running time, 119 minutes.—L. C. Anderson, Anderson Theatre, Mullins, S. C. Small town patronage.

DATE WITH THE FALCON, A: George Sanders, Wendy Barrie, James Gleason—Program fare seemingly pleasing most who like this type of picture. Average business. Running time, 63 minutes. Played March 25.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

GUNGA DIN (REISSUE): Cary Grant, Victor McLaglen, Douglas Fairbanks, Jr.—Brought this back hoping for extra business, with disappointing results, although some situations are doing business.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

JOAN OF PARIS: Michele Morgan, Paul Henreid—Good picture, but definitely no drawing power in this location. Running time, 91 minutes. Played March 29-31.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

MEXICAN SPITFIRE'S BABY: Lupe Velez, Leon Errol, Charles "Buddy" Rogers—Ran this with "Captains of the Clouds" to very good business. Some do not like these "Spitfire" pictures, but there are a lot, including myself, who think Leon Errol's "Lord Epping" scenes are very funny. I think we can stand about one more of this series; then we will have enough. Running time, 70 minutes. Played April 10-11. —W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

OBLIGING YOUNG LADY: John Carroll, Edmond O'Brien, Ruth Warrick—Extremely pleasing light picture played to average-size Wednesday audience. Running time, 80 minutes. Played April 1.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

SUSPICION: Cary Grant, Joan Fontaine—Absolutely no business. Very good feature, but this stuff is far too heavy for this day and age. The English accent was just too much for us farmers. We agree again with the Academy Award pickers. So either we're slipping or they're getting good, and I mean all of them.—Al Eliasen, Koronia Theatre, Paynesville, Minn. Rural and small town patronage.

SUSPICION: Cary Grant, Joan Fontaine—Everyone who saw it certainly enjoyed it. Had many comments. Acting very good. The musical background had much to make it the picture it turned out to be. Played April 6-8.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town and rural patronage.

Twentieth Century-Fox

BRIGHAM YOUNG: Tyrone Power, Dean Jagger—A fair feature. Has many exciting moments. Running time, 73 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

CASTLE IN THE DESERT: Sidney Toler, Arleen Whelan—Just another Charlie Chan picture which pleased average business. Running time, 62 minutes. Played April 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CHAD HANNA: Henry Fonda, Dorothy Lamour—A good circus picture. Worth booking. Running time, 88 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

CONFIRM OR DENY: Don Ameche, Joan Bennett—One of the finest newspaper stories we have ever played. Don Ameche is simply immense in this one. His dynamic personality surprised us all, who have been used to seeing him principally as a composer of music. Running time, 73 minutes. Played April 3-4.—N. W. Huston, Liberty Theatre, Columbus, Kan. General patronage.

DRESSED TO KILL: Lloyd Nolan, Mary Beth Hughes—Played it with "Gunga Din." Business was off. "Captains of the Clouds" bad opposition.—Harland Rankin, Park Theatre, Chatbam, Ontario, Can. General patronage.

GREAT GUNS: Laurel and Hardy—Good, wholesome fun that was thoroughly enjoyed by everyone present. Running time, 73 minutes.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

HOW GREEN WAS MY VALLEY: Roddy McDowall, Walter Pidgeon—Without a doubt the best picture of the season, and for once we agree with the Academy Award pickers. Heaviest snow of this year had to come on the day we opened this, so business fell with the snow.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

HOW GREEN WAS MY VALLEY: Walter Pidgeon, Maureen O'Hara, Roddy McDowall—Here's a wonderful production with a great spiritual message that will do any theatre a world of good. By all means, run this one as it's a decided prestige builder and satisfies everybody. Running time, 118 minutes. Played April 2-4.—M. Bailey, Strand Theatre, Dryden, Ontario Can. Small town patronage.

IN NEWSREELS

MOVIETONE NEWS—No. 64, Vol. 24.—MacArthur's arrival in Australia....King and Queen review British paratroops....Maneuvers in Georgia....Navy task force on patrol....Laval recalled to power.... California girls pose....Baseball season opens.

MOVIETONE NEWS—No. 65, Vol. 24.—Army and Navy men decorated....Knudsen inspects plants.... 37 barges pushed by towboat....Chicago block captains take oatb..Bathing beauties parade....Sports.

NEWS OF THE DAY—No. 262, Vol. 14.—MacArthur's arrival in Australia....Laval back in power.... Churchill reviews Commandos....Commando training for U. S. troops....Colored Signal Corps outfit in Panama....Navy on patrol....Bathing beauties parade....Baseball.

NEWS OF THE DAY—No. 263, Vol. 13.—Jap cities bombed....Army decorates 140 for valor....General Marshall bome again.

PARAMOUNT NEWS—No. 67.—Baseball season opens ....Test new parachute....Laval back in power.... French fleet at Oran....Scenes of Martinque.... Cameraman describes Pacific scenes....MacArthur's arrival in Melbourne.

PARAMOUNT NEWS—No. 68.—French ship Dunkerque repaired....Gas shortage in Paris....Army and Navy men decorated....Halifax becomes "honorary cowboy"....Stratton in baseball comeback....Last days of Rangoon....Quadruplets spur enlistments.

RKO PATHE NEWS—No. 67, Vol. 13.—MacArthur's arrival in Australia....Negro signal troops in Panama....Navy in Pacific action....U. S. Commandos drill....Jap consulate was Java spy center....Movies used in gambling probe....Baseball.

RKO PATHE NEWS—No. 68, Vol. 13.—U. S. salutes Pacific heroes....Knudsen visits plane plant....Life raft in rescue practice....Tow 10 million in war material....Cop runs own defense plant....Reclaim golf balls....Hawaiian ground crews....Boston Marathon.

UNIVERSAL NEWSREEL—No. 76, Vol. 15.—MacArthur's arrival in Australia....Pacific fleet on patrol....Housewife christens ship....Troops train as Commandos....Flames sweep Illinois city.... Camera fans pick queen....Skiing....Baseball season opens.

UNIVERSAL NEWSREEL—No. 77, Vol. 15.—Jap cities bombed....Soldiers and sailors decorated.... Aussie Army chiefs here....Halifax visits RAF cadets....Knudsen visits plane plants....Wardens sworn in....Girl mail carriers....Back to horses.

LAST OF THE DUANES: George Montgomery, Lynne Roberts, Eve Arden—See review on "That Uncertain Feeling," U. A.—N. W. Huston, Liberty Theatre, Columbus, Kan. General patronage.

MOON OVER MIAMI: Don Ameche, Betty Grable, Robert Cummings—Very good. Comedy, music and beautiful color. For some reason, Fox has the cleanest photography and the best color. Pleased 100 per cent.—C. V. Schofield, Blackhawk Theatre, Lansing, Iowa. Small town patronage.

SMALL TOWN DEB: Jane Withers, Cobina Wright, Jr.—The best by Jane in ages. Enjoyed by all and we did very nicely, too.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

THAT NIGHT IN RIO: Alice Faye, Don Ameche—Beautifully colored, but not much of a story, which flopped at the box office. No business; skip it.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

THAT NIGHT IN RIO: Alice Faye, Don Ameche, Carmen Miranda—Very disappointing. Alice Faye and Don Ameche well liked, but Carmen Miranda is like poison to my patrons. The story weak. B. O. smallest for the year. Running time, 90 minutes. Played April 2-4.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Can. Small town and rural patronage.

WEEK-END IN HAVANA: Alice Faye, Carmen Miranda, John Payne, Cesar Romero—Nice picture. Played second run to fair week-end business with western.—Harland Rankin, Park Theatre, Chatbam, Ontario, Can. General patronage.

WE GO FAST: Lynn Bari, Alan Curtis—Just another double feature with no value at the box office. Running time, 64 minutes.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

United Artists

HAY FOOT: William Tracy, James Gleason—Another streamline comedy that fits in nicely on a double bill.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

JUNGLE BOOK, THE: Sabu—Beautiful color with beautiful scenes. Sabu very good. Picture very good and should do business anywhere. Do not pass up. Played this two weeks with nice receipts. Children really went for this in a big way. Running time, 106 minutes. Played April 2-15.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

ONE MILLION B. C.: Victor Mature, Carole Landis—This was a very good feature. Don't pass it up. Was different than the other features' usually drag. Running time, 80 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

POT O' GOLD: James Stewart, Paulette Goddard—Good comedy that pleased. It is a treat after running into pictures like "Blackout" and "Convoy." James Stewart always pleases my patrons. Running time, 87 minutes. Played February 5-7.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Can. Small town and rural patronage.

SHANGHAI GESTURE, THE: Gene Tierney, Walter Huston—Something different that will be enjoyed. Miss Tierney and Mature very good. Good comments from our patrons, but they thought picture ended abruptly and left you in the dark. Played nine days with nice business. Running time, 100 minutes. Played February 26-March 7.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

THAT HAMILTON WOMAN: Vivien Leigh, Laurence Olivier—A good feature, with too much length, which evidently killed its full taste of the feature. Running time, 122 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

THAT UNCERTAIN FEELING: Merle Oberon, Melvyn Douglas, Burgess Meredith—Ran this on double-bill with "Last of the Duanes," which helped the situation. "That Uncertain Feeling" left my patrons in the same mood. Running time, 102 minutes. Played March 17-19.—N. W. Huston, Liberty Theatre, Columbus, Kan. General patronage.

THIEF OF BAGDAD, THE: Conrad Veidt, Sabu—A wonderful color feature. A very different and unusual feature. Worth booking. Running time, 109 minutes.—George C. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

TO BE OR NOT TO BE: Carole Lombard, Jack Benny, Robert Stack—This is the requiem for Miss Lombard. It is not outstanding, but that did not matter. A lot came, I know, out of curiosity because of the tragedy of her death. The first straight role for Benny and he was okay in it, as was Miss Lombard. I see by the Herald that we got half a loaf on the Consent Decree. That's okay; the sooner that we can get out from under any threat of further interference from restrictions that were placed upon an industry, that let alone, has always been more than fair in most of their deals, the better.—A. E. Hancock, Columbia Theatre, Columbia City, Ind. General patronage.

TO BE OR NOT TO BE: Carole Lombard, Jack Benny—Played two and a half weeks. Very entertaining and patrons liked it. Miss Lombard good in her last role. Benny gives best performance yet. He shows that he can really act. Running time, 100 minutes. Played March 9-25.—Robert Berezin, Elgin Theatre, Ottawa, Ontario, Can. General patronage.

Universal

ARGENTINE NIGHTS: Ritz Brothers, Andrews Sisters—A good second feature, worth playing. Running time, 73 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

ARIZONA CYCLONE: Johnny Mack Brown, Fuzzy Knight—Pleased Saturday audience that was somewhat larger than what they have been running lately. Running time, 57 minutes. Played April 4.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

BUCK PRIVATES: Bud Abbott, Lou Costello, the Andrews Sisters—Very good comedy entertainment. My crowd got a big kick out of this one. Running time, 90 minutes. Played April 11.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

DEVIL'S PIPELINE, THE: Richard Arlen, Andy Devine—Played double bill against Abbott and Costello. Took a beating.—Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

HELLZAPOPPIN': Martha Raye, Olsen and Johnson—Top picture for Universal. Hit five-year lows on this and put in biggest campaign in past two years. Best picture for word-of-mouth advertising ever; first day good and then everybody hears about it and you see the checker making more than you do. If you have to play it, book it for one day. Town north of here, small town, played it two days; big gross first day, loss on second day. This town 100,000 plus population, recently played it on stage at $3.30 and should have gone to town; but hit the skids. Running time, 83 minutes.—William Watson, Crawford Theatre, El Paso, Texas. Gencral patronage.

IN THE NAVY: Bud Abbott, Lou Costello, Dick Powell, Andrews Sisters—B. O. said O. K. Everybody pleased and that is that. Running time, 86 minutes. Played March 22-23.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

JAIL HOUSE BLUES: Nat Pendleton, Robert Paige—Got by on a double bill. Nothing so good or so bad about it. Running time, 62 minutes. Played March 27-28.—H. T. Nokes, Ozard Theatre, Ozark, Mo. Rural patronage.

KEEP 'EM FLYING: Abbott and Costello—Hot

(*Continued on following page*)

(Continued from preceding page)

stuff. Play it and relax. Running time, 86 minutes. Played February 24-25.—U. S. Allaire, Victoria Theatre, Victoriaville, Quebec, Can. General patronage.

KEEP 'EM FLYING: Bud Abbott, Lou Costello, Martha Raye, Dick Foran——Enjoyed by all who saw it. But they will kill them by turning out too many. Dick Foran and Martha Raye very good. Played April 3-4.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town and rural patronage.

MAN WHO LOST HIMSELF, THE: Brian Aherne, Kay Francis—Played one day and pulled it. Some liked it, but only a few. Personally thought it terrible. Played March 31.—C. V. Schofield, Blackhawk Theatre, Lansing, Iowa. Small town and rural patronage.

MODEL WIFE: Joan Blondell, Dick Powell—You can give this back to the Indians as far as I'm concerned. Running time, 78 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

MUTINY IN THE ARCTIC: Richard Arlen, Andy Devine—An exciting, interesting little picture. Running time, 61 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

PONY POST: Johnny Mack Brown, Fuzzy Knight—These Browns' are getting better every time. He's making Autry's features look sick. Running time, 58 minutes.—George S. Caporal, Yale Theatre, Oklahoma City, Okla. Neighborhood patronage.

RIDE 'EM COWBOY: Bud Abbott, Lou Costello—Just what the doctor ordered. Played it to hold-over business. Should take anywhere.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

RIDE 'EM COWBOY: Bud Abbott, Lou Costello—This pair still draws here. Thought this one was better than last two previous ones. Running time, 86 minutes. Played March 22-24.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

SWING IT, SOLDIER: Ken Murray, Frances Langford—Didn't do the business. Opposition bad. Harland Rankin, Park Theatre, Chatham, Ontario, Can. General patronage.

THIS WOMAN IS MINE: Franchot Tone, John Carroll, Walter Brennan—No sell-out, but satisfactory business. Won't lose you patrons.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

UNSEEN ENEMY: Leo Carrillo, Andy Devine, Irene Hervey—The exchange had not received their advertising on this when we ran it, so we were handicapped. Seemed to please the very few who saw it. Of course, just program fare. Running time, 61 minutes. Played April 2-3.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

WOLF MAN, THE: Claude Rains, Lon Chaney—Scared the kids, but evidently scared business, too, as there just wasn't any.—Al Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

Warner Bros.-First National

ALL THROUGH THE NIGHT: Humphrey Bogart, Conrad Veidt, Kaaren Verne—If its action you like, here it is, and if you can get them in, you'll pick up on second night.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

BLUES IN THE NIGHT: Priscilla Lane, Richard Whorf, Betty Field—Young folks liked it. Lacked family appeal. Bucked "Captains of the Clouds," but got by. Nothing startling. No good for small towns.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

BRIDE CAME C. O. D., THE: James Cagney, Bete Davis—This picture pleased very well. Those laughs we got out of this one is just what we need to cheer us up. Running time, 91 minutes. Played March 19-21.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Can. Small town and rural patronage.

BRIDE CAME C. O. D., THE: James Cagney, Bette Davis—Played late to much better than average mid-week business. Pleased all. Played March 24-25.—C. V. Schofield, Blackhawk Theatre, Lansing, Iowa. Small town and rural patronage.

CAPTAINS OF THE CLOUDS: James Cagney, Dennis Morgan, Brenda Marshall—Although this is a spectacularly beautiful picture as far as color is concerned, we did not feel it was worth the cost. Running time, 113 minutes. Played March 30-31.—L. C. Anderson, Anderson Theatre, Mullins, S. C. Small town patronage.

CAPTAINS OF THE CLOUDS: James Cagney, Dennis Morgan, Brenda Marshall—Ran this with "Mexican Spitfire's Baby" to very good business. This is probably one of the last of the spectacular airplane pictures. The color is excellent, the plot moves very rapidly, everybody liked it and the receipts were very good. Can anyone expect more than that? Should be a natural in or near Canada. Running time, 112 minutes. Played April 10-11.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

DIVE BOMBER: Errol Flynn, Fred McMurray, Ralph Bellamy—Good picture of its kind. Entirely too long. Not nearly as good as expected. Business fair. Played March 15-16.—C. V. Schofield, Blackhawk Theatre, Lansing, Iowa. Small town and rural patronage.

MALTESE FALCON, THE: Humphrey Bogart, Mary Astor—Very fine mystery story, but the poorest Friday-Saturday business in many months. What are we small towns going to do for patrons when all the young men are taken away. Running time, 100 minutes. Played April 3-4.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

MAN WHO CAME TO DINNER, THE: Bette Davis, Ann Sheridan, Monty Woolley—Good comedy which pleased average business. Not a small town picture. Running time, 112 minutes. Played April 8-9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN WHO CAME TO DINNER, THE: Bette Davis, Ann Sheridan, Monty Woolley—Was somewhat skeptical of this one for a small town, but it did average business and most comments were favorable. Running time, 105 minutes. Played April 5-7.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—Here is one I didn't expect would do business, but it really surprised me. Did nice midweek business. Can recommend it for small town; did poor in city.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

ONE FOOT IN HEAVEN: Fredric March, Martha Scott—One of the finest small town pictures made. It did more than anything we have had in six months. It's difficult to say why, but everyone praised it. Fine cast. Played April 5-6.—C. V. Schofield, Blackhawk Theatre, Lansing, Iowa. Small town and rural patronage.

SMILING GHOST, THE: Wayne Morris, Brenda Marshall, Alexis Smith—Played this with western to satisfactory week-end business first Saturday since rationing started.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SONS OF THE SEA: Michael Redgrave, Valerie Hobson—Put this one on the shelf. It won't suit folks who are accustomed to seeing good films made in America. Running time, 91 minutes.—L. C. Anderson, Hamlet Theatre, Hamlet, N. C. General patronage.

STRAWBERRY BLONDE, THE: James Cagney, Olivia de Havilland, Rita Hayworth—Disappointed in this one both on the screen and at the box office. Two reels badly scratched, which added to my disappointment. Seems like exchanges say, "Oh, it's only a small town; condition of film won't be noticed." But they are and audiences know the companies who send out bad film. Played March 27-28.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

THEY DIED WITH THEIR BOOTS ON: Errol Flynn, Olivia de Havilland—A fine, wholesome, real American production that will be sure to please everyone except the ultra-critical. Running time, 140 minutes. Played March 29-30.—A. C. Edwards, Winema Theatre, Scotia, Calif. Small lumber town patronage.

WILD BILL HICKOK RIDES: Bruce Cabot, Constance Bennett, Warren William—A better class western than just the ordinary mill-run of westerns. Why don't they make more of these with different stars in each? Played April 10-11.—Daniel Korman, Palace Theatre, Englehart, Ontario, Can. Small town and rural patronage.

YOU'RE IN THE ARMY NOW: Jimmy Durante, Phil Silvers, Jane Wyman—Liked by some; others thought it terrible, which last is my opinion. Played to very small turnout. Running time, 79 minutes. Played March 26-28.—G. W. McLean, State Theatre, Big Timber, Mont. Small town patronage.

Short Features

Columbia

CONCERTO IN B-FLAT MINOR: Color Rhapsodies—A very funny color cartoon of an orchestra playing the well-known melody. Running time, 8 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

KING OF THE CAMPUS, THE: Glove Slingers—Pretty good little comedy that got a good number of laughs. Running time, 18 minutes.—W. Varick Nevins III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

THREE STOOGES COMEDIES: If you like to hear the audience yell, play these comedies.—U. S. Allaire, Theatre Victoria, Victoriaville, Quebec, Can. General patronage.

(Continued on following page)



(Continued from preceding page)

Metro-Goldwyn-Mayer

GALLOPIN' GALS: Cartoons—Just another eight minutes screen time. Colored so you could sit through without squirming. That's all.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

GOOD BAD BOYS: Our Gang Comedy—Very good. It shows youngsters how honesty pays.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Can. Small town and rural patronage.

MAIN STREET ON THE MARCH: Two Reel Specials—This is an excellent subject dealing with American defense. Run it on your best days. I am going to bring it back and run it aagain.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Paramount

KICK IN TIME, A: Color Classics—Entertaining color cartoon. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PARAMOUNT NEWS: Still the best of them all.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

PEST PILOT: Popeye the Sailor—These cartoons are very short to be of any entertainment value. This one fair. Running time, 7 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

SUPERMAN IN THE BULLETEERS: Superman Color Cartoons—Not as good as some of the other "Superman" cartoons, but they still please the kids. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TIMING IS EVERYTHING: Sportlights—Good sport reel on juggling. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

HOLLYWOOD MEETS THE NAVY: Meet the stars—Just another short subject. Running time, 9 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

RKO Radio

MARCH OF TIME SERIES: March of Time are always tops on any program of shorts.—U. S. Allaire, Theatre Victoria, Victoriaville, Quebec, Can. General patronage.

Twentieth Century-Fox

DOG'S DREAM, A: Terrytoons—This one pleased the youngsters very much.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Can. Small town and rural patronage.

GLACIER TRAILS: Magic Carpet — Beautiful scenery. You won't make a mistake by playing it.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Can. Small town and rural patronage.

HEART OF MEXICO: Magic Carpet—Average travel talk. Running time, 10 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Universal

CAVALCADE OF AVIATION: Special—A real good featurette that brought much favorable comment. Most timely.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

GOING PLACES, NO. 95—Short subject on British Columbia. We can get reels like this advertising the country from the Government for no charge. Running time, 9 minutes.—A. L. Dove, Bengough Theatre, Bengough, Saskatchewan, Can. Small town and rural patronage.

MAN'S BEST FRIENDS: Color Cartoon—A real good colored cartoon.—Harland Rankin, Centre Theatre, Chatham, Ontario, Can. General patronage.

RHUMBA RHYTHMS: Musical—I had it booked for two days and only played one; sure sorry of that. Don't make the mistake that I did. Leave it alone.—Paul T. Mitchell, Mitchell Theatre, Barbourville, Ky. Small town patronage.

Vitaphone

CARL HOFF AND BAND: Melody Master—Very smart. Young folks liked it.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

CONRAD, THE SAILOR: Merrie Melodies Cartoons—Another good cartoon in bright color. Running time, 7 minutes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DOG IN THE ORCHARD: Broadway Brevities—Steer clear of this one. It is gruesome; the story of a murderer who had killed his wife and winds up with suicide.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Can. Small town and rural patronage.

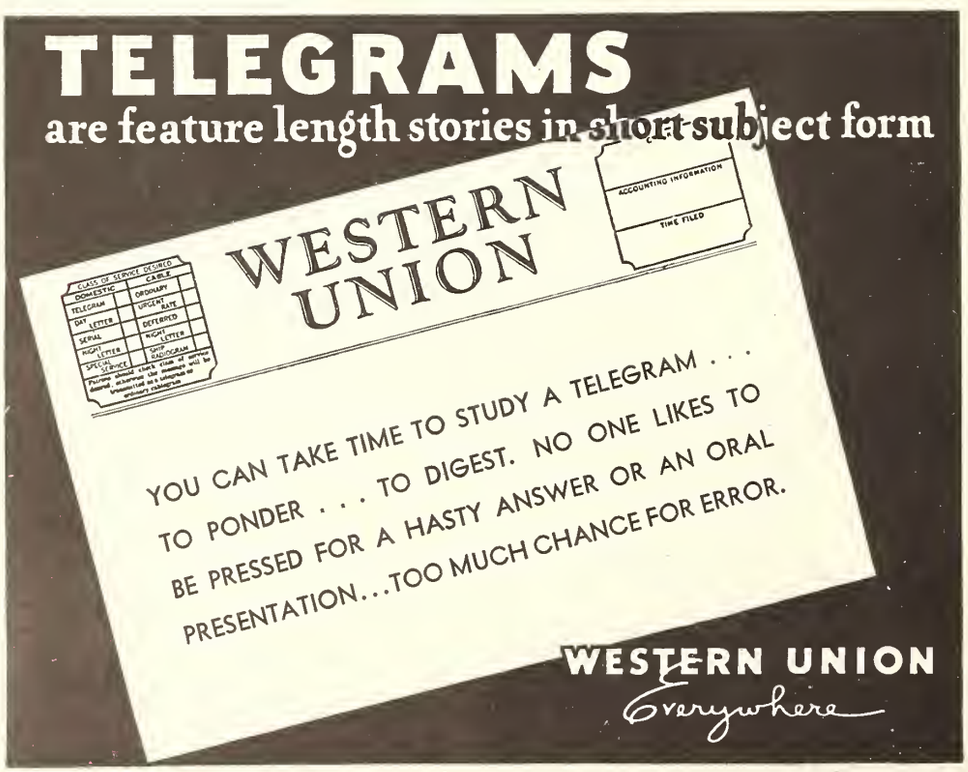
GAY PARISIAN, THE: Technicolor Special—Hail to Warners for this most beautiful short. Let's have more like it. Gorgeous color and what not. Play it at any rate and advertise it on top of feature. I mean it. Running time, 20 minutes.—U. S. Allaire, Theatre Victoria, Victoriaville, Quebec, Can. General patronage.

SADDLE SILLY: Merrie Melodies Cartoons—Will get by O. K.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.

SNIFFLES BELLS THE CAT: Merrie Melodies Cartoons—Very weak. Not worth playing.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Saskatchewan, Can. Small town and rural patronage.

STAGEFRIGHT: Merrie Melodies Cartoons—Color cartoon. Old and no smiles in it.—Walter R. Pyle, Dreamland Theatre, Rockglen, Saskatchewan, Can. Small town and rural patronage.

WATER SPORTS: Sports Parade—A nice filler. Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ontario, Can. General patronage.



BMI Claims 650 As Licensees

Broadcast Music, Inc., not only continues in business as a rival to the American Society of Composers, Authors and Publishers, but it faces the future with contracts from 650 radio stations and pledges from 62 more. That was the gist of a report last week to its directors, by Carl Haverlin, stations relations director. The total, 712, represents 92 per cent of last year's customers. Ten are new.

Mr. Haverlin said the firm, purveyors of music, and established two years ago by the chain broadcasters to supplant ASCAP, would shortly have the same number of customers as last year.

Edward Klauber, chairman of the Columbia Broadcasting System Board, resigned last week as BMI director, and was succeeded by Nefford Runyon, a CBS vice-president.

Nebraska theatre men are still being warned to refrain from joining the Nebraska Music Users Association, organized to protect themselves against the possible claims of ASCAP members in the state.

Bob Livingston, independent Capitol theatre manager, and film industry lobbyist in Nebraska, predicted a decision concerning the whole affair sometime soon, and warned that the possibility of a peaceful arrangement would be damaged if theatre operators started bringing suits against ASCAP.

New Firm Distributes Russian War Picture

Luminar Films, Inc., a new corporation has been formed to distribute the Russian picture "Guerrilla Brigade." Joseph Burstyn, independent distributor, and Artkino, official Soviet film agent in the U.S. are associated in the new venture. Offices are located at 723 Seventh Avenue, New York.

The film, which depicts Russia's fight against Germany in the Ukraine in 1918 opened at the Stanley theatre, New York, last week. National Release will follow. The picture is reviewed in the Product Digest Section of Motion Picture Herald this week.

Marcus Adds Theatre

The Manny Marcus circuit, operating in Indianapolis, Fort Wayne, Dayton and Cincinnati, last week added the Ritz neighborhood of Indianapolis to its string. The chain operates the Alamo, Ambassador and Cozy in the Hoosier capital. Rex Carr, Marcus general manager, said the theatre would be redecorated and that Bob Hesseldenz would continue as manager.

Heads Jewish Appeal

Morris Wolf, Warner Brothers attorney in Philadelphia, and a director of the picture company, was re-elected honorary president of the Allied Jewish Appeal in Philadelphia. He is also president of the Federation of Jewish Charities.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

GERTRUDE MERRIAM, Associate Editor

WAR WORK

by OSCAR A. DOOB

[*As every member of the Round Table knows, Mr. Doob, the author of this guest editorial, is director of advertising and publicity for Loew's Theatres. But his wartime connections include: Public Relations Director, U.S.O. Camp Shows, Inc.; Public Relations Chairman, Motion Picture Industry Campaign for Army and Navy Emergency Relief; Campaign Book Chairman, Motion Picture Industry Campaign for War Stamps and Bonds; member, Publicity Division, War Activities Committee, Motion Picture Industry. He appears to be fully employed for the duration.—THE EDITOR.*]

SHOWMANSHIP in this country has entered a new phase. At least it is a new phase for those theatremen who are too young to remember what happened in our then very youthful industry during World War I. And even the old-timers who went through heatless, lightless, meatless and customerless days of the last war, will probably find new problems—and opportunities—in this War for Survival.

In the last war, the motion picture theatre was declared an essential activity. In this war we are declared essential again, and we're going to have plenty of chance to prove it. Today, because of experience, better organization, and enlarged clientele, our industry has the opportunity to do a better job than it did in World War I. We have all the tools.

We are in the unique position of standing to profit less through this war than almost any other great industry—yet we have the opportunity and the will to serve the nation as much, if not more, than most industries.

Patriotic exhibitors will need little uring to play their full part in this war. If any argument were needed, it might be pointed out that our industry, in addition to having a glorious opportunity to serve the country, has a chance to serve itself.

By doing an outstanding, inspiring job as a force in this war, the motion picture will gain new stature and recognition; it will be doing for itself the finest possible job of "public relations."

There can be no such thing as "business as usual" during this war. There'll be scarcely a week when your theatre can operate "as usual". You'll not be able to stop the war at your front door, and still have your theatre a part of the community.

THERE will be dozens of patriotic movements in which the theatres will be called upon to participate. There will be drives and drives and drives. Each will mean a certain amount of inconvenience to you and your staff. Your "usual" routines will be disrupted. Extra work and overtime thinking will be involved. You'll be called upon to do things that in peace-time you would consider bad business or even a box-office risk. We're in the war—and so are your patrons.

It will require careful steering and good judgment to pick out the major, more important campaigns on which to go all-out in your support. And to weed out the minor activities that appeal to you for aid. If you try to handle all "drives" you'll weaken your effectiveness for the more vital, government-inspired campaigns.

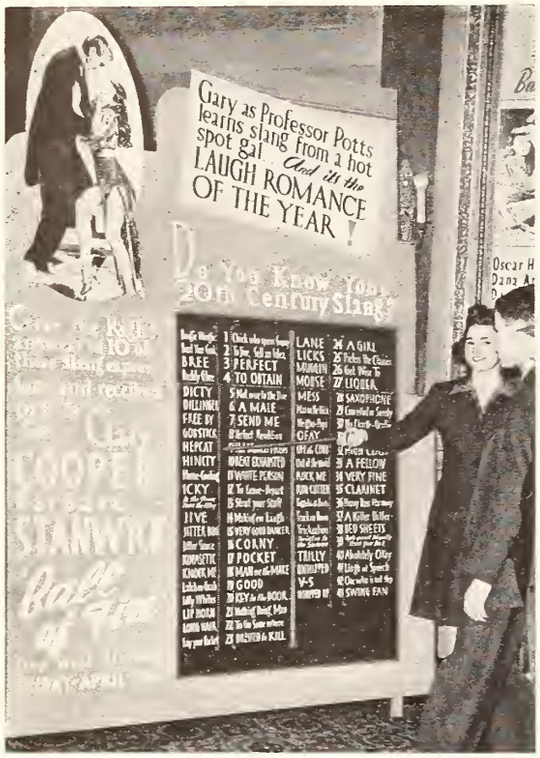
The War Activities Committee of the industry, acting as a clearing house for appeals to the industry, is serving a fine purpose in selecting the movements and causes that should have precedence.

TWO coast-to-coast theatre campaigns—yes, two; and they almost overlap!—have just been approved by the War Activities Committee. These drives give the theatres their best opportunities, so far, for direct service in the war.

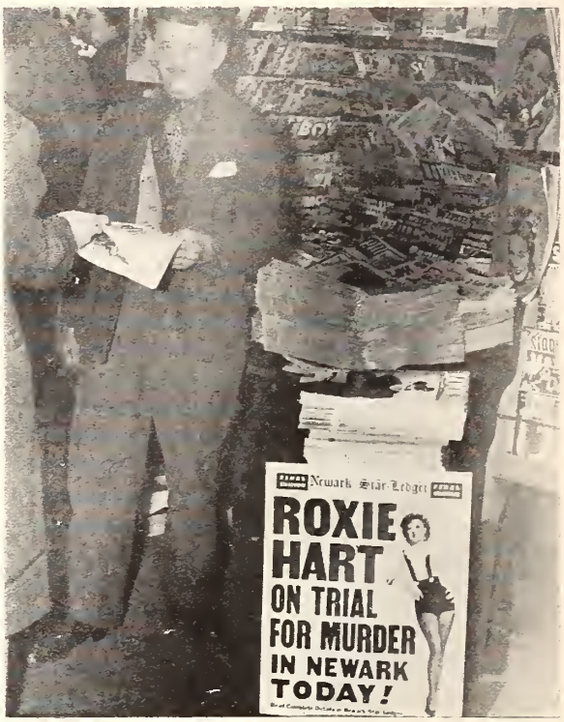
The first drive comes the week starting May 14th. Behind it is the combined force and power of the Army and Navy! Under the chairmanship of Nicholas M. Schenck, every theatre in the land is asked to make collections in its auditorium for the Army and Navy Emergency Relief. It would be hard to think of a better cause to serve. Every patron of every theatre has a relative or friend either in the armed services or carrying

(*Continued on page 55*)

THE ROUND TABLE IN PICTURES



Lobby stunt which proved quite popular with both young and old was that arranged ahead of "Ball of Fire" by R. Lee Kline at Warner's Orpheum, in Philadelphia. Giant setpiece carrying scattered list of jive terms and their definitions was featured. To those correctly matching the proper English with the slang expressions, guest tickets were awarded.



Teaser tieup ahead of "Roxy Hart" at RKO Proctor's, in Newark, was effected by Ed Sniderman with cooperation of the Newark Ledger. *Delivery trucks and newsstands in the city and surrounding towns carried teaser cards illustrated above with cut of Ginger Rogers.*



Planted in prominent Loop restaurant by Ben Rosenberg was the 24-*sheet used prior to opening of "Jungle Book" at the United Artists Theatre, Chicago. Display was lighted from top through glass panels.*

Immediately prior to his main attraction, Rex Harris at the Civic, Auckland, N. Z., blacked his theatre out, while spot was thrown on barge which rose from well, carrying glittered 24-*sheet of coming attraction.*



In cooperation with Managers Ken Collins and Leonard Tuttle of the Indiana, in Indianapolis, Mayor R. H. Sullivan dedicates Marine Week, in advance of "Shores of Tripoli". Flanking His Honor are officers of the local recruiting station.



WAR SHOWMANSHIP at work

An example of the war showmanship, which was the subject of the Round Table's attention—and award announcement—last week, is afforded in the treatment of "Ring of Steel", a "Victory Film" promoted by the War Activities Committee, by the A. H. Blank Tri-States theatres.

The picture has been given a promotion and presentation as detailed, as carefully prepared and as pretentious as that for any feature drama.

"The subject has just completed its initial showing on our circuit and already we have had four newspapers give us special editorial recognition," observes Mr. Blank in a letter to the Herald. "Our patrons have gone out of their way to express satisfaction in receiving the reprints of Spencer Tracy's narration."

Mr. Blank, it will be remembered, is a member of the executive, as well as the coordinating committee of the Theatre Division of the War Activities Committee of the Motion Picture, and is responsible for the handsome record of the Iowa and Nebraska theatres pledged to show the Victory pictures.

The campaign began with the issuance of a documented presentation policy by G. Ralph Branton, in the form of a press sheet which opened with the demand that the picture was to be "a genuinely important part of your program . . . not just a filler to be thrown in at the beginning of the theatre's day, the dinner hour or just now and then. . . . " Also the circuit supplied mats, copies of reprints of the Tracy narration from the film, and a special Better Films Committee bulletin which went out to sixty-four Parent-Teachers Associations, and some two hundred other organizations of social interest and activity in the territory.

Interesting and significant was the injunction not to broadcast the reprints of the Tracy speech to audiences but to invite the patrons to ask for it. It seems they are doing it.

The response which Tri-States had had and continues to get suggests that not only Victory pictures but many another short can be made an important implement of showmanship.

War Work

[*Continued from page* 53]

a draft card that may get him in soon. Moviegoers will not be reluctant to give to such a relief fund; they will not resent your asking them to donate.

Here is a grand chance for war showmanship—the kind of showmanship that will make you a candidate for the new Quigley War Showmanship Award. How best to dramatize this appeal, the proper presentation of the need for this money and the great good it will do should challenge the imagination of every showman.

AND while you're still planning for the Army and Navy Emergency Relief drive, you will have to be thinking of and preparing for the second national theatre drive—the selling of War Savings Stamps and Bonds to your patrons. That drive starts May 30th (Decoration Day) and will be with you for the duration of the war. Secretary of the Treasury Morgenthau is looking to the theatres to do a handsome job in this effort to mobilize the 80,000,000 moviegoers of America into a gigantic army of citizens lending fighting-money through the purchase of Stamps and Bonds.

Every movie house in the land must be in it. We can't think of any excuse to evade it.

Up to now, our efforts have been for morale-building, public relations and similar more-or-less intangible activities. All of these are important and essential—but the results are difficult to measure or weigh.

This drive to raise dollars, to keep the war-chest filled, providing money to maintain fighting men at the front and pay for their fighting machines—that sort of drive is tangible, practicable and worthy of American showmen!

We can stack up millions of dollars to be melted away into tanks, guns and bullets. We can really provide a service to our patrons—an easy, convenient place in which they can buy their Stamps and Bonds day and night! Weekdays, Sundays, Holidays!

Our industry has stiff competition in this drive. Banks, department stores, newspapers and many other organized industry campaigns are to sell Stamps and Bonds.

We are in position to do more. Few other businesses have such close contact with so much of the public so often.

There will be a wide variation in the results reported by theatres. That variation—aside from local situations—will be traceable to the amount of showmanlike effort put behind the theatre drive. So again the difference between moderate success and sensational success will be—war showmanship!

. . And—in the meantime—while the theatreman gives thought and energy to fulfill his duty, he must continue to sell his shows, keep the boxoffice humming. A flop theatre can't be much help in the war.

RKO Booth Featured At Exposition by Floyd

Joseph Floyd of the Hollywood, Sioux Falls, S. D., tied-in with the South Dakota Exposition Food and Industrial Show as the highlight of his campaign for his RKO Radio Pictures Week, which featured "The Tuttles of Tahiti," "Mexican Spitfire at Sea" and "Valley of the Sun." The Exposition, a yearly event, plays to over 20,000 people.

Floyd took a booth at the show and installed a 35 mm projection machine and ran "trailers" of the three features in addition to decorating the both with production stills from the pictures and scenes from other RKO releases.

Another phase in Floyd's campaign was the distribution of 5,000 cardboard keys to patrons visiting the booth during the Exposition. Each key bore a serial number and during RKO week, numbers were posted in the theatre lobby with holders of keys bearing numbers corresponding with those posted in the lobby receiving guest tickets to the Hollywood. Stunt was advertised in programs in addition.

"Dumbo" Books Donated By Harvey to Schools

Paul Harvey, manager of Warners' Strand Theatre, York, Pa., donated 10 of the "Dumbo" books to the city grammar schools, and had at least five of them come back in the form of the entire classes attending the theatre. Tieing in with the music counters at the five-and-dimes, he had the stores announce the playdate over their public address systems in conjunction with sales of records and sheet music. Harvey also made most of the black-outs with a local hardware store who had made a large window display of black-out lanterns. Round Tabler sold the store manager the idea of placing a large sign in the display, reading: "100 of these black-out lanterns were purchased by Warner Bros. for their York theatres to guide the safety of their patrons." For "All Through the Night" he slipped a card calling attention to the picture in pay envelopes of the local defense plants.

Paskow Gets Out New Mat Service

Reported by Bob Paskow, Director of Advertising and Publicity for the Warner Jersey theatres is the "Ready to Use" library of theatre advertising mats prepared by Ben Adler of the art department. Available to theatremen anywhere are a number of these mats in different sizes and for various occasions, containing about 75 individual ads, the set to sell for ten dollars and fifty cents. Originated in the Newark zone, the mats are in use in all Warner theatres.

Gates' "Nazi" Tieup

"How Wartime America Should Deal With Spies" was the theme of a contest on "Nazi Agent" used by Arnold Gates, Park, Cleveland, as a highlight of his campaign.

LATE EXPLOITATION FLASHES

MATLACK DRESSES UP ONE-SHEET POSTERS

Despite the fact that he says his suggestion sounds like "statistics from the home for the weak-minded and broken-down managers", Jack Matlack at the Craterian, in Medford, Ore., passes along an idea for other Round Tablers. Trying to find a way to attractively use stock one-sheets in window displays without a special frame, etc., the enterprising theatreman hit upon the idea of painting a weaving or wobbly line in the margin around the entire sheet to give it a finished and neat appearance, which he says is well worth a trial.

▽

EMERGENCY TALK GIVEN BY FIRE CHIEF FOR CAULEY

In view of the many changes in his ushers staff at the FPC Capitol, in Peterboro, Canada, Art Cauley in an effort to keep them constantly alert and see that they are familiar with all duties, particularly in case of emergency, outlined a program which included the handling of fire extinguishers. Soliciting the cooperation of local Fire Chief, a staff meeting was arranged at which the Chief gave a thorough demonstration in the proper and most efficient manner in which to operate both fire extinguishers and hose equipment.

▽

LOBBY PUNCHING BAG SELLS "SECRET AGENT"

Publicity director Dan Terrell reports that "Secret Agent of Japan", which played as a first-run at Loew's Columbia, in Washington, was given an extra push by a colorful front executed by Ben Marshall, poster artist. Manager Brock Whitlock worked out excellent distribution of tack cards along the "don't gossip" angle, and reports that a punching bag painted with Jap head proved a good stunt. Local debs were on hand in lobby with boxes to collect for the "Smokes for the Yanks" fund, patrons required to contribute before socking the punching bag.

▽

WAUGH OFFERS "KISS" DIET

Teaser two-fold herald was distributed by Howard Waugh for the date on "Kisses for Breakfast" at the Warner, in Memphis. Front cover carried copy: "The Famous K. F. B. Diet. How to lose nine pounds in nine days, without exercise. Complete schedule inside." Inside spread and back page carried the complete diet for each day. Under the list of food to be taken for the morning repast was added "and Kisses for Breakfast" in each instance. Box in center of page read: "A wonderful way to start the day, Kisses for Breakfast" —followed by cast and playdates.

IDENTIFY FLAGS FOR "RIO RITA"

Sponsored by the Junior Chamber of Commerce was the three-way newspaper contest planted recently and for which Francis Deering at Loew's Theatre, in Houston, offered guest tickets to winners for "Rio Rita". For 10 consecutive days, the paper ran cuts of flags of two different nations, contestants invited to color the flags correctly, identify them, and to write a 75-word essay on "Why North and South America Should Fight Side by Side".

The contest, open to all boys and girls 14 years and under, will be judged by a committee headed by Peter Whitney, chairman of the Pan-American committee of the Chamber of Commerce.

WOMAN'S AUXILIARY SPONSORS MEEKS' SPRING STYLE SHOW

To usher in spring at the Ritz Theatre, in Russellville, Ark., Hiram Meeks approached the Junior Auxiliary of the Women's Welfare Organization and sold them on the idea of sponsoring a style show on his stage. Promoting merchants' full page co-op ad was run in local daily, which featured box urging readers to help the worthy cause by advance ticket purchases. Stage was decorated with picket fence covered with flowers and archway for models to enter center of stage, and promoted lawn furniture completed the effect. Meeks reports excellent business with this goodwill gesture on behalf of the community benefit.

KEENAN TIES "SMITH" TO DEFENSE PLANTS

To build further interest in the local Defense Training Plants and incidentally for his opening on "Joe Smith, American", Arthur J. Keenan at the Merrimack Square Theatre, in Lowell, Mass, promoted full page co-op ad which featured cuts of 16 workers with their names under each. Contest angle was brought in by scrambled list in center of page of the same names, guest tickets going to those correctly arranging letters to spell names of men.

Ad, which was paid for by the "Institute of Industrial Training", also carried views of the plants and invitation to readers to visit them.

CAMPBELL OFFERS THEATRE FOR TYPHUS INJECTIONS

With a typhoid epidemic in his community, Douglas Campbell at the Chakeres St. Mary's theatre, Springfield, Ohio, garnered an extra allotment of goodwill by turning over his house as a hospital for doctors and nurses to administer innoculations to all citizens.

Local dailies came through with front page stories featuring a list of the clinic schedules which are held daily in the mornings. The Red Cross has volunteered to furnish all necessary supplies, the state the serum, while a complete portable clinic has been installed in the lobby. Campbell reports the service now in its third week.

▽

DEPTH BOMB BALLY ATTRACTS ON "EAGER"

Barnes Perdue of Parsons, Kan., painted the following copy on small black barrels, resembling depth bombs, to attract attention to the showing of "Johnny Eager" at the Kansan Theatre. "T.N.T. Robert Taylor, Lana Turner in 'Johnny Eager'—Prevue tonight—Kansan". These barrels were set on busy corners about town the day preceding the opening date. Barnes also made a tie-up with one of the leading drug stores to feature a special T.N.T. sundae throughout the engagement. A 22 by 28 card on the mirror behind the soda fountain advised "Try Our Special T.N.T. Sundae and See Robert Taylor-Lana Turner in 'Johnny Eager'—Kansan".

▽

STREET STUNTS AID "SLEEPYTIME GAL"

Prior to his opening of "Sleepytime Gal" at the Park, in Mansfield, Ohio, Jim Cattell dressed one of his usherettes in long flowing gown with hair done up in pigtails, Judy Canova style, and had her carry huge candle on downtown streets. Card around the girl's neck read: "I'm Just a 'Sleepytime Gal' at the Park", etc.

Since the city was in the midst of a traffic drive, Cattell got out folders resembling parking tickets with copy on front: "Parking Notice". Inside spread read: "Park yourself at the Park Theatre and see Judy Canova in", etc., followed by supporting players and play-dates.

▽

LUMM EDUCATES PATRONS ON SERVICE INSIGNIAS

At the Wicomico, Salisbury, Md., for "Cadets on Parade", Rolland Lumm secured colored posters of army and navy insignias, from the local recruiting office and made a lobby display from them. Caption at the top read: "Do you know the ranks of the Armed Forces? Learn what these insignias mean to the future defenders of our country."

The Goblins'll Get Yuh If . . . .

Horror was the order of the day for the campaigns put on by Dick Fitzmaurice at the F&M St. Louis Theatre, in St. Louis and Dick Feldman at Schine's Paramount, in Syracuse, for their double bill of "The Ghost of Frankenstein" and "Among the Living." Fitz blacked out all the lights on his canopy with the exception of those under the attraction letters on the front and sides of the marquee. Underneath of canopy and front of theatre were lighted with 1,000-watt floods covered with green gelatin giving the area a ghastly effect. Stunt caused much comment, since folks walking under canopy were bathed in the green light. Seven-foot head of the "monster" was planted atop marquee, while green gelatin light was shot across the face continuously, visible two blocks away.

For his lobby display, Fitzmaurice took one of his theatre chairs and mounted it on a platform three feet wide by four long covered with black velour. Paper scroll signed by "The Ghost of Frankenstein" carried copy: "Will You Lend Me Your Brain? If you have the nerve, let your ghost walk with me and I promise to show you things no human ever saw," etc. Another lobby stunt featured an eight-foot grave with tombstone with lettering: "Here lies Frankenstein." Outside coverage includes distribution of scare heralds to schools and house-to-house.

Feldman Offers First Aid

To sell his street bally, Dick Feldman dressed one of his ushers in a black ghost suit with ribs and joints painted white and had him parade downtown area with back banner carrying titles and cast. One week ahead of opening, a first-aid shelf was set up in the lobby with such attention getting wise cracks as "If you get scared while seeing these terror pictures, use" etc. Ghost cutouts done in white with green lettering reading: "We'll haunt you if you don't see our double terror show" were placed at the head of all stairways, in the mezzanine and in the main lounge of the theatre with green lights spotted behind them. In addition three paper ghosts about four feet high were hung from the ceiling of the lobby during play-dates.

Messages Sent to Servicemen For "Babes on Broadway" Date

Tieing up with the local distributor of a combination radio, phonograph and recording machine, Clare Woods, Centre, Salt Lake City, had one of these instruments installed in the lobby during the run of "Babes on Broadway." An invitation was extended to any mother, father, sweetheart, sister or brother of a man in the armed forces to record a 150-word message that would be sent to the service man wherever stationed. An agent of the company was stationed in the lobby and assisted in making the records. Before each message was transcribed, the agent made a preliminary annnouncement plugging the picture. Five hundred messages were recorded and mailed by the theatre in special envelopes. Newspapers gave the promotion excellent support.

THE "FORTNIGHTS"

DON ALLDRITT
Fox Strand, Salina, Kans.

R. ANTHONY
Schine's Piqua, Piqua, Ohio

CLAY ARMSTRONG
Lido, Maywood, Ill.

STANLEY BENFORD
Colonial, Philadelphia, Pa.

BOB BEREZIN
Elgin, Ottawa, Ont., Can.

FRANK BICKERSTAFF
L. & J. Palace, Athens, Ga.

MEL BLIEDEN
State, Anderson, Ind.

LIGE BRIEN
Belmar, Pittsburgh, Pa.

BILL BURKE
Capitol, Sarnia, Ont., Can.

IRVING CANTOR
Schine's Palace, Syracuse, N. Y.

JACK CAMPBELL
Capitol, Brampton, Ont., Can.

JIM CATTELL
Park, Mansfield, Ohio

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

BEN M. COHN
Metro, Durban, South Africa

M. CONNER
Capitol, Madison, Wis.

CLAYT CORNELL
Schine's State, Tupper Lake, N. Y.

GEORGE C. CRONIN
Strand, Portland, Me.

FRANCIS DEERING
Loew's, Houston, Tex.

BARNEY DE VIETTI
Huish, Price, Utah

MAURICE DRUKER
Loew's State, Memphis, Tenn.

A. EASSON
Oakwood, Toronto, Ont., Can.

W. S. ECKARD
Schine's Ashland, Ashland, Ohio

BILL ELDER
Loew's, Indianapolis, Ind.

TED EMERSON
Omaha, Omaha, Neb.

EDWIN E. ENKE
Hempstead, Hempstead, N. Y.

RICHARD FELDMAN
Paramount, Syracuse, N. Y.

DICK FITZMAURICE
F. & M. St. Louis, St. Louis, Mo.

ED FITZPATRICK
Loew Poli, Waterbury, Conn.

GEORGE FRENCH
BILL MORTON
RKO Albee, Providence, R. I.

W. D. GALLIGAN
Commercial, Chicago, Ill.

FRED GREENWAY
Poli Palace, Hartford, Conn.

JACK HAMILTON
Schine's Scotia, Scotia, N. Y.

ED HARRIS
Fox Glendale, Glendale, Calif.

LOU HART
Schine's Glove, Gloversville, N. Y.

V. J. HELLING
Strand, St. Charles, Mo.

EARLE HOLDEN
Capitol, Atlanta, Ga.

C. R. HUGHES
Vonritz, Bedford, Ind.

SID HOLLAND
Palace, Akron, Ohio

A. J. KALBERER
Switow's Indiana
Washington, Ind.

J. C. KEEFE
Cambria, Johnstown, Pa.

JACK KEITH
Rialto, Baltimore, Md.

ARTHUR J. KEENAN
Merrimack Square, Lowell, Mass.

R. LEE KLINE
Orpheum, Philadelphia, Pa.

M. L. KRESNER
Plaza, Stamford, Conn.

BERT LEIGHTON
Grand, Lancaster, Pa.

JOE LONGO
Loew's State, Boston, Mass.

JACK LYKES
Loew's Valentine, Toledo, Ohio

PAT McGEE
Cooper Theatres, Denver, Colo.

J. R. MAC EACHRON
Paramount, Jackson, Tenn.

JOHN MAKEMSON
Schine's Van Wert, Van Wert, Ohio

DAVE MARTIN
Fox, Pomona, Calif.

JACK MATLACK
Craterian, Medford, Ore.

ED MAY
Schine's Russell, Maysville, Ky.

BOB NEILSON
State, Johnstown, Pa.

DON NORLING
Shady Oak, St. Louis, Mo.

M. H. PARKER
Warner's Strand, Erie, Pa.

RAY PARKER
Avalon, St. Louis, Mo.

FRED PERRY
Beach, Bronx, N. Y.

LES POLLOCK
Loew's, Rochester, N. Y.

LES PUGSLEY
Empress, Edmonton, Alta., Can.

AL REH
Stanley, Philadelphia, Pa.

H. A. ROSE
Poli Globe, Bridgeport, Conn.

JACK ROSENZWEIG
Manchester, St. Louis, Mo.

JOE SAMARTANO
Poli Palace, Meriden, Conn.

J. A. SANDERS
Colonial, Junction City, Kans.

LEO SCHUESSLER
Rex, Sheboygan, Wis.

JEROME SCHUR
Laconia, Bronx, N. Y.

LEON SCOTT
KEN CARTER
Margie Grand, Harlan, Ky.

SAM SHAFER
Schine's State, Rochester, N. Y.

CLYDE SMITH
Paramount, Hot Springs, Ark.

MARVIN STIVER
Shenandoah, St. Louis, Mo.

DAN TERRELL
Loew's, Washington, D. C.

F. TICKELL
Orpheum, Fort William, Ont., Can.

DICK WALSH
Lafayette. Buffalo, N. Y.

CHARLES A. ZINN
Century, Minneapolis, Minn.

BRIEF REPORTS FROM THE FIELD

A bugling contest was staged in conjunction with the local American Legion post as a highlight of Alfred Coan's campaign for "The Bugle Sounds" at the Colonial, Phoenixville, Pa., with Defense Stamps as prizes.

▽

To exploit "Jungle Book" at Loew's Ohio, in Columbus, Manager Russell Bovim, in connection with the Columbus *Dispatch*, awarded, 63 prizes of various denominations of defense stamps for the best coloring of line drawings of the film characters and animals appearing in the daily. In addition, each boy and girl entering the contest was enrolled in the "Jungle Club," and given an Animal Warden membership card.

▽

A screening for the Better Films Organization and letters to every local lawyer were two angles used by Ted Sheahon, Orpheum, Wichita, as part of his campaign for "The Vanishing Virginian."

▽

An invitation to the presidents of local men's clubs to come to the Capitol, Newton, Ia., and meet the "Woman of the Year" was one of the features of G. P. Hundling's campaign. As an afterthought, Hundling suggested they be certain to bring their wives.

▽

Harry Clemens, manager of Warners' Imperial-60th St., Philadelphia, distributed a novelty envelope containing powder to bally "It Started with Eve." Teaser copy on the envelope read: "Are You Allergic to the Love Bug?—Test yourself with this love powder!" For "The Little Foxes," he distributed miniature photographs of Bette Davis, on which he imprinted his playdate and theatre. A card bearing a miniature trumpet for distribution at the jitterbug parlors in the area was used for "Birth of the Blues."

▽

With a cartoon feature running in local paper called "What do you Know About Movies?", Bill McClain at the Virginia Theatre, in Carrollton, Ohio, tied in with the artist by offering guest tickets to his show to the first five persons submitting correct answers in connection wtih the cartoons.

▽

Sponsored by the musical director of local public schools was the bugling contest arranged by May Quirk ahead of her "Bugle Sounds" opening at the Victoria, in Mt. Carmel, Pa. Finals were held on stage opening night, winner receiving a $25 defense bond. Prominent locals acted as judges and the high school band paraded to theatre as guests of the management. Tieups were effected with local men's shops, with windows containing "Bugle Sounds" material and souvenirs of World War I obtained from the American Legion.



Utilizing the front of his weekly programs to emphasize the sale of War Savings Stamps in the lobby of the Met Theatre, in Baltimore, Round Tabler Harold Grott ties his current attraction directly to the war effort. Cover is changed weekly to fit the picture or holiday season with appropriate Defense Stamp sales message.

Discovering that a relative of "Belle Starr" was a resident of Elko, Nev., Cy Condon of the Huish Theatres, when playing that date, promoted the woman for a display of guns, scrap books, letters and photos belonging to Belle Starr. Collection brought front page stories together with art.

▽

In preparation for the showing of "The Man Who Came to Dinner" at the Ritz Theatre, Chillicothe, Mo., Louis Higdon arranged to have a table reserved at both the Strand and Leeper hotels, for one week in advance of the playdate. The table was completely set and carried an A-board type card with copy: "Reserved for the man who came to dinner. He may never get here, but it's a cinch he will be at the Ritz theatre Sunday for three days." Similar displays were used in smaller eating places, in both booths and at counters.

▽

A model airplane contest, with resultant exhibit in the window of a local store and the awarding of cash prizes on theatre stage, is helping to plug "Captains of the Clouds." In Cumberland, Md., for instance, the contest was sponsored by the Cumberland Model Airplane Club and fetched a lot of publicity for the picture playing at the Strand Theatre.

Through a tie-up with a local jewelry store, couples purchasing wedding rings during the run of the film were awarded guest tickets to "Courtship of Andy Hardy" as a feature of the campaign for the film put over by Fred Forry, Colonial, Lancaster, Pa.

▽

A "Woman of the Year" photographer roamed the streets taking pictures and handing out cards explaining that all those whose photos were posted in the lobby of Dwight Van Meter's Strand, Pottstown, Pa., would be admitted free to a showing of the Spencer Tracy-Katharine Hepburn film.

▽

Linking Mickey Rooney, his latest Andy Hardy picture, "The Courtship of Andy Hardy," to the present war effort, Willard Matthews of the Strand Theatre in Scranton, Pa., presented a war savings bond to the Scranton Times carrier who was credited with selling most savings stamps during the week preceding the opening of the film. On behalf of Rooney, Matthews presented the winning carrier with the bond, with the Times giving the event and stunt wide publicity throughout the week.

▽

Establishing a precedent by crashing the heretofore tough DuPont Corporation, Edgar Doob, manager of Loew's Aldine, in Wilmington, Del., succeeded in distributing cards through the management to sell his date on "We Were Dancing." Cards were lucky numbered and carried announcement to watch for following week's card which would carry numbers entitling lucky holders to free admissions.

▽

For his date on "The Baker's Wife" at the Cathaum, in State College, Pa., Chuck Shannon used the rave review angles in his ads, which were inserted in college papers and local daily. In addition free space was promoted on the editorial page for a review on the picture and special programs were distributed in fraternities, posted on school bulletin boards and hotels.

▽

Alfred Coan, manager of the Colonial Theatre, Phoenixville, Pa., arranged a parade to the theatre for the opening of "Bugle Sounds." He also held a bugling contest on the stage in conjunction with the American Legion, offering ten dollars in defense stamps as prizes.

▽

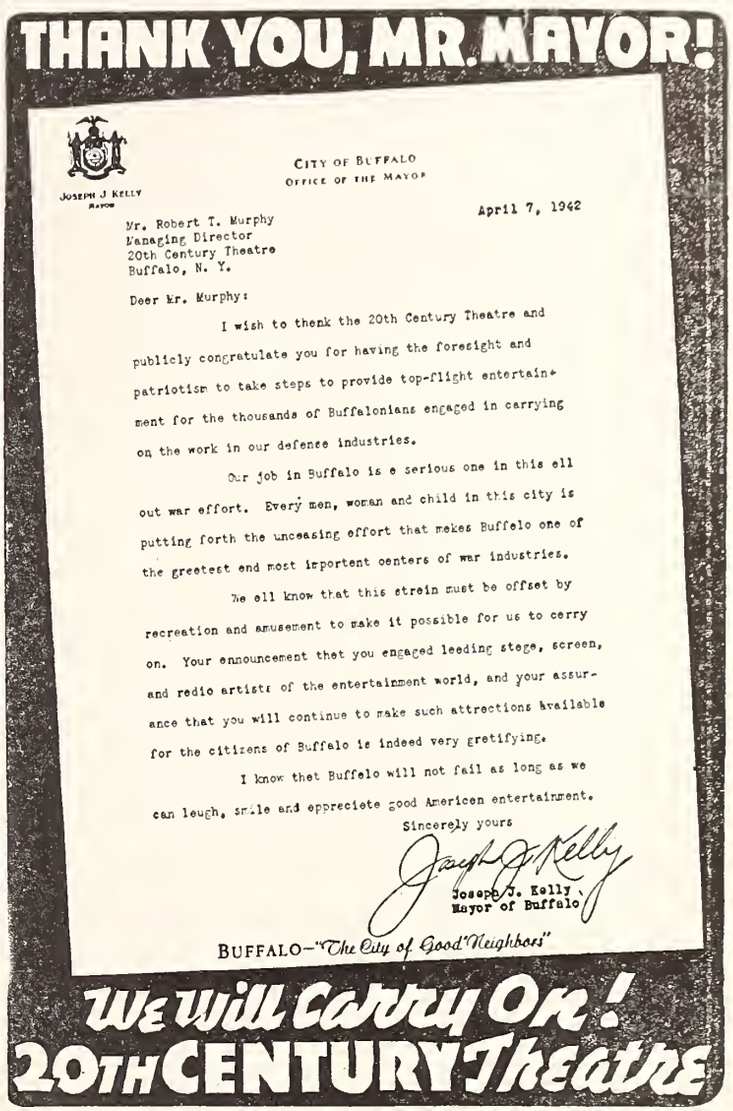
Defense Stamps and guest tickets were awarded to persons creating the largest number of words from the title "Vanishing Virginian" as part of the campaign for the film put over by Boyd Fry, Palace, Memphis.

▽

Bill Israel, manager of Warners' Earle Theatre, Philadelphia, co-operated with the National Biscuit Co. by loaning them Jinx Falkenburg and Gertrude Niesen from his stage show to talk to the employees on defense bonds and stamps.

SOME RECENT AD IDEAS





Concentrating on the goodwill angle to sell the Twentieth Century Theatre, in Buffalo, N. Y., Thomas Stratford, publicity manager, recently ran the 4 col., 11 inch and 3 col., 9 inch ads illustrated above, left to right, respectively. First ad, directed in "Open Letter" fashion to "Mr. and Mrs. Buffalo Public", stressed the outstanding type of stage and screen fare offered for proper relaxation. The following day, reproduction of letter received by Murphy from Mayor Joseph J. Kelly was run, congratulating the management on its foresight and patriotism in taking steps to provide top-flight entertainment. Directly under each ad was featured box, which carried the current film attractions.

Display advertisements of the Fox theatres, in Kansas City, appeared in one block, with heading: "Fox Marks the Spot for Xtra Fun". The "X's" were large, with a portion of the space devoted to art work declaring the Fox policy. Size: 100 lines on 6 col.



personalities

JANE MEISEL
has succeeded DAVE BACHNER handling publicity for the five Warner houses in Cleveland.

▽

EDMUND HOWARD
former assistant at Loew's, in Rochester, is now managing the Strand succeeding PAUL FIELDS, drafted.

▽

JAMES RICCI
is now managing the Virginia, Warner house, in Atlantic City.

▽

JOHN J. SNOWDEN
is managing the reopened Strand, in Atlantic City.

▽

W. RAY McCORMACK
is now managing the Voge and Forsythe Theatres, in East Chicago, Ill.

▽

JOE GOLDSTEIN
has been transferred back to Schine's Webster, in Rochester, N. Y.

▽

NORMAN LINZ
has been transferred from the Paramount, Cincinnati, to the Capitol. Other RKO changes include, JAMES PENDERGAST, moving from the Capitol to the Shubert, and ELWOOD JONES, formerly in charge of the Shubert, succeeds Linz.

▽

TOM BALDRIDGE
has been named field publicity representative in Atlanta for Warners, succeeding JACK GOLDSMITH, who is entering the service.

▽

A. ALBERT COHAN
formerly with Schine's, is now managing the Apex Theatre, in Washington, D. C.

▽

BEN COHN
formerly at Warner's Frolic, in Chicago, has been transferred to the Hamilton there.

▽

JIMMY REDMOND
publicity man for the Bonham and Majestic Theatres, in Fairbury, Neb., has been shifted by Tri-States to Omaha to take over the Orpheum, whose publicity has been handled by WILLIAM MISKELL.

▽

WILLIAM GREEN
has opened the new Dixie, in Crawfordsville, Ga.

▽

C. S. A. FUHRMANN
will manage the new DeLuxe, at Covington, La.

▽

FRANCIS P. SCHLAX
manager of Standard's Kenosha Theatre, Kenosha, Wis., has been named district manager of the southern division of the Standard circuit. Schlax continues as manager of the Kenosha, assisted by JOHN ANOSZKO, house manager.

▽

HERB GORDON
manager of Schine's Strand, in Amsterdam, N. Y., is now in the home office booking department in Gloversville.



RUTH NASSAN to IRVING REFOWICH, in Hazleton, Pa., on Sunday, March 29. Groom is manager of the Refowich Theatre, in Freeland, Pa.

▽

ROBERTA JEAN LEWIS to JAMES W. WOOD, on Saturday, April 11. Bride is connected with the Cincinnati Theatre Guild, while the groom is assistant general manager of the Galley-Mervis Circuit there.

▽

RITA HAIDET to WALTER G. HILLMAN, JR., at St. Joseph's Catholic Church, Allian, Ohio, on Saturday, April 11. Groom manages the Strand Theatre there.

BIRTHDAYS

Jack E. Austin
Eli H. Arkin
Edward A. Bazaras
A. Birk Binnard
Sydney W. Blumenstock
Frank A. Boga
Thomas J. Bogan
Frank Bruton
H. Cavanagh
J. D. Courtney
Elmer W. Cupp
Danny Dandrea
Henry G. Dannenberg
Max Davey
Edward J. DeCosmo
John M. Divney
Glen Downing
Lorne K. Dunham
Art K. Farrell
George Fishman
Edward J. Friedwald
Sydney J. Gates
Abraham A. Goldstein
Jorge A. Gonzalez
George A. Gookin
Harry Greenman
Max R. Griffin
George Heeley, Jr.
Bert Henson
Hoyt A. Howard
Hobson S. Johnson
Melvin A. Jolley
Raymond L. Jones
Ross A. Jones
J. J. Kalix
Gene Kearney
John W. Kniseley
Theodore K. Kraft
Henry F. Lake
Frederick H. Laurans
Walter W. Leach
Robert L. Lippert
Joseph P. Liss
J. Howell Luter
A. J. Matthews
Johnny Matis
George May, Jr.
Harold P. Midgley
George A. Miller
Fred Montgomery
A. B. Morrison
E. P. Nelson
J. M. Nix
L. Novy
C. Clifford Reed
Morris Robertson
Harry A. Salisbury
E. Samphya
Ernest Sanzo
Clarence Schartzer
Karl Schmidt
I. J. Segall
E. E. Seibel
Marion B. Shepherd
Charles Silver
J. R. Smith
Henry A. Steibing
E. W. Thomas
N. L. Tower
Lon Wasserman
Sam J. Wheeler
Dave Williams
Joe R. Wills
Leonard Workman

ALAN KARF
manager of the Fox, Sedalia, Mo., is now managing the Uptown, in Kansas City, succeeding FRANK RITTER who becomes manager of the Isis there. Other Fox Midwest theatre changes include: T. S. WILSON, who has been film buyer goes to the Beyer, in Excelsior Springs, Mo. to manage. GENE KINCAID moves from the Beyer to the DeGraw, in Brookfield, Mo., and STEVE SOUTTAR leaves Brookfield and takes over the Fox at Sedalia.

▽

HOMER HISEY
has moved from Memphis to Denver as salesman for United Artists, succeeding ALEX SINGLETON, who returns to Seattle.

▽

ED KIDWELL
has been transferred to the Criterion, in Oklahoma City where he will be in charge of the downtown theatres.

▽

JACK LEXEY
manager of the Broadway Theatre, in South Philadelphia has been promoted to the post of district manager for Warner Theatres in that zone, succeeding LOU DAVIDOFF, recently promoted to film buying department.

▽

JOHN TURNER
assistant film buyer for the Stanley-Warner circuit, Philadelphia, has been promoted to chief film buyer, succeeding EDWARD HINCHLEY, who has been transferred to an executive post in the home office.

▽

JACK VAN
former manager of the State Theatre, in Allentown, Pa., has been made manager of Wilmer & Vincent's Ritz Theatre, in Reading, Pa., replacing OTIS KYGER, who was transferred to a circuit house in Richmond, Va.

▽

JOHN H. NEUER
was named manager of the Strand and Standard theatres, Steelton, Pa., transferred from the Lemoyne Theatre, Lemoyne, Pa., where DON FEIFER was made manager.

▽

MILTON LEWIS
former manager of the Sherwood Theatre, Philadelphia, was made manager of the Victory Thetare, Philadelphia.

▽

WALTER KRISBELL
was made assistant to LEE KLINE, manager of Warners' Orpheum Theatre, Philadelphia.

▽

FRANK BRYANT
has resigned from his post as assistant manager of the Palmetta Theatre, in Columbia, S. C., to join the U. S. Navy Air Corps.

▽

ALBERT H. REYNOLDS
assistant to Harry Sachs in the Interstate Circuit's feature booking office, in Dallas, has been named manager of the Majestic Theatre there succeeding E. H. SULLIVAN, who died on March 11.

$22,500 Raised in St. Louis

Far exceeding its $15,000 quota, the St. Louis Variety Club concluded the most successful campaign of its existence. At a luncheon at the Hotel Coronade attended by over 300 people, Friday, April 10th, it was announced by Edward B. Arthur, Variety Club committee chairman, that the club, through its various facilities, had raised over $22,500 for the Greater St. Louis Navy Relief Fund.

The check for the amount was presented to Charles Belknap, chairman of the St. Louis committee, by Louis K. Ansell, assistant chief barker, putting St. Louis "over the top" in its drive for the coveted "E" pennant of the Navy, given to those cities reaching their quota in the nationwide drive.

Mr. Belknap, chairman of the city's Chamber of Commerce and a commander in the United States Navy in the first world war, presented Ansell with a silver trophy for the club's new headquarters, soon to be opened, as a token of appreciation of Variety's outstanding work.

Special guests of honor at the luncheon were outstanding St. Louis radio commentators who helped in publicizing the campaign, ranking Navy, Marine and Coast Guard officers of the area and the Honorable William Becker, mayor of St. Louis, who was made an honorary member of the Club.

Collins Installed

In Indianapolis, Kenneth T. Collins has been installed as chief barker of the local Variety Club. Others inducted included: Arthur Landes, first assistant chief barker; Lawrence McGinley, second assistant; Al Blocher, dough guy, and Claude McKean, property master.

Matthew V. Sullivan, Jr., and Murray Whiteman have been elected directors of the Buffalo tent. Sullivan and Whiteman, respectively, are secretary and treasurer of that organization. The Basil Circuit staged a party for the local members in the clubrooms this week.

The Omaha Variety Club will hold its annual golf tournament on May 18th at the Highland Country Club. C. W. Allen will be in charge.

Chicago to Have Honor Board

Dedication exercises unveiling the Honor Board, to be erected along Chicago's "film row" and containing the names of all motion picture employees now in the government service, will take place about May 1, according to A. M. Van Dyke, president of The Reel Fellows Club of Chicago, who are making the arrangements.

The board will contain around 40 names and is to be erected on a vacant lot just south of the RKO exchange, in the heart of film row. It will be the regulation 24-sheet size and plans call for its illumination at night.

National Screen Service Dance Dedicated

The inaugural dance of the newly-formed employees' club of National Screen Service will be dedicated to the club's members who are now in service. A part of the proceeds will be used to buy gifts for them.

The dance wil be held on April 24th in the Florentine Room of the Park Central Hotel, New York.

Hepburn-Tracy Team Again

Metro-Goldwyn-Mayer is preparing to team Katharine Hepburn and Spencer Tracy, co-stars of "Woman of the Year," again in a new picture to be produced by Victor Saville. "Keeper of the Flame," a newspaper story by I. A. R. Wylie, has been selected as their story.

OBITUARIES

August Wenz Dies; Film Technician

August Wenz, since 1925 an official of Warner Brothers Pictures, Inc., studio laboratory at 1277 East Fourteenth Street, Brooklyn, died April 17th at his country home in Stanfordville, N. Y. He was 59.

A native of Brooklyn, Mr. Wenz had been a motion picture technician since 1903. He worked for the old Vitagraph company for 22 years and became assistant head of the Warner laboratory in 1925. Surviving are two sisters, Mrs. Emil K. Johnson and Mrs. Charles J. Leistner, and two brothers, Charles and George Wenz.

Fredrik Vogeding

Fredrik Vogeding, 55, stage and screen actor, died April 18th of a heart attack at his home near Van Nuys, Cal. Mr. Vogeding, who was born in the Netherlands, came to the United States in 1919 and appeared on the stage in "Kiki" and other productions. In Hollywood he played in "Orient Express," 1934; "Mills of the Gods," 1935; "A Message to Garcia," 1936; Charlie Chan and Mr. Moto pictures among others.

Mrs. Anna Stiefel

Mrs. Anna Stiefel, 72, widow of the late Abraham Stiefel, long a Philadelphia motion picture theatre operator and founder of the Stiefel Amusement Company, independent circuit, died April 16th at her home in Philadelphia. Her three sons, Nathan, Samuel and Alexander, all operate theatres in the territory. Two daughters also survive.

C. L. Weis, Jr.

Charles L. Weis, 41, a television engineer employed by the Bell Telephone Laboratories, New York, died April 13th at his home in Mount Vernon, N. Y., after an illness of several months. He had been connected with the development of high frequency multiple telephone system, the coaxial telephone and television cable between New York and Philadelphia and with wire television transmissions.

Tom Kerby Dead

Tom Kerby, 77, said to be the oldest exhibitor in Wyoming, died April 17th at his home in Worland, Wyo., after a long illness. A coal miner and at one time district president of their union, Mr. Kerby became an exhibitor at Sheridan, Wyo., in 1908 and moved to Worland in 1927.

Selma Hackman

Selma Hackman, 35, secretary to Clyde Eckhardt, Twentieth Century-Fox branch manager in Chicago, died at the American Hospital there April 16th. She joined the Fox company in August, 1922, and had been Mr. Eckhardt's secretary since 1927.

Victor Boucher

Victor Boucher, widely known French director, died at Cannes.

UA Acquires Rights To Argentine Film

Walter Gould, United Artists foreign manager, said this week that the company had acquired the Latin-American rights to "Mar del Plata, Ida y Vuelta," a comedy-drama to be produced in Buenos Aires by Sanitago Salviche. A special Portuguese version of the picture for Brazil is also being considered.

This is the second Argentine film for which United Artists has obtained the distribution rights.

Audio Bought by Speidell Group

Sale of Audio Productions, Inc., to Frank K. Speidell, president, acting for himself and certain associates, together with interests representing outside capital, was announced Monday in New York by T. Kennedy, Stevenson vice president of the Western Electric Company. For the past nine years, Audio productions, a subsidiary of W. E., has been one of the leading producers in the fields of industrial, advertising and training films.

According to Mr. Speidell, there is associated with himself and his organization group in the purchase and refinancing, Film Institute, Inc., of which Lawrence J. Fox, Jr., is president. The board includes Joseph Cullman, Howard S. Cullman, John F. Wharton and others in financial and publishing circles. Mr. Fox will become treasurer of Audio. He has hitherto been connected with many feature picture productions in a financial capacity as well as producer, and has had considerable experience also in eductional and theatrical short subjects fields.

Mr. Speidell will continue as president of Audio with Herman Roessle, vice president, and P. J. Mooney, secretary.

Audio is now actively engaged on many government film contracts and is expanding its technical facilities and staff to provide an even larger production set-up for training motion pictures now urgently needed in many government departments and in defense industries.

Audio's new production headquarters and general offices are in the Film Center Building at 630 Ninth Ave., New York, where large space has been leased following the purchase by the Army Signal Corps of the Astoria plant where Audio operated for many years.

Sammis Succeeds Heyn

Fred Sammis has been named to editorial direction of *Photoplay-Movie Mirror* and *Radio Mirror*, succeeding Ernest Heyn, who becomes editor of *Liberty Magazine*.



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PRODUCT DIGEST

THE RELEASE CHART SHOWMEN'S REVIEWS

The Wife Takes a Flyer

(Columbia)

Anti-Axis Comedy

This picture kids the pants off the Nazis, not only figuratively but also literally, and spares neither the Japanese nor the Italians their share in such a mixture of satire and slapstick as the screen and its public have not yet seen.

The picture is as closely and completely attuned to the news of the moment as if it had been made this morning (April 17) and if the Russians continue to hold the upper hand on the Eastern Front there is no reason for believing that audiences everywhere will not find it as uproariously laughable as the Pantages audience did last night. Stretches of dialogue were lost in the din.

The scene is Holland, the time is now. A British flyer brought down by the Nazis is sheltered by a Dutch family which represents him to the Nazi Major billeted in their home as a son just released from a sanitarium and about to be divorced by his wife, also a member of the household. The Major waxes amorous, utilizing his authority to advance his purpose, but the flyer, feigning intermittent insanity, manages to cope with the situation, win the girl, acquire information of military importance and escape with her and it to England. The outline offers little departure from pattern, but the handling of it is like nothing ever photographed.

Although Joan Bennett and Franchot Tone rate top billing, and perform their taks with expertness, Allyn Joslyn as the Nazi Major, diffident to the verge of the effeminate, steals virtually every scene and the picture. His portrayal of the Nazi official as a dolt wielding a power beyond his intelligence to control, and mouthing the catchwords of the Nazi credo in futile misapplication to trivia, had the preview audience in stitches.

At times the picture parallels in manner of treatment the more laughable sections of "The Great Dictator," but it never undertakes the seriousness of approach which that picture essayed. At other times it uses the tempo and method employed by the Three Stooges in their early two-reel comedies dealing with the subject of Nazis. At still other times it is like neither of these, and at some times it is straightaway farce, but always it is a ridiculing of the Axis with no punches pulled.

Audience reaction to the picture as previewed indicated that the public attitude toward anti-Nazi pictures has undergone a change since the declaration of war which puts a premium upon this type of entertainment for the purposes of today's box office.

Producer B. P. Schulberg, director Richard Wallace and screenplaywrights Gina Kaus and Jay Dratler could have had a rising vote of thanks from the preview audience for whipping up a comedy that gave them the first cause for laughter they've had from the war since it started.

Previewed for the press for an audience which had come in to see "The Invaders" at the Pantages Theatre, Hollywood, the film sent its observers into howls of laughter and kept them in that humor throughout its length, as more extensively reported above.—WILLIAM R. WEAVER.

Release date, April 30, 1942. Running time, 86 min. PCA No. 8070. General audience classification.

Anita Woverman.....Joan Bennett
Christopher Reynolds.....Franchot Tone
Major Zellfritz.....Allyn Joslyn
Cecil Cunningham, Roger Clark, Lloyd Corrigan, Lyle Latell, Georgia Caine, Barbara Brown, Erskine Sanford, Chester Clute, Hans Conried, Romaince Callender, Aubrey Mather, William Edmunds, Curtis Railing, Nora Cecil, Kurt Katch, Margaret Seddon, Kate MacKena, Gordon Richards.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Twin Beds

(United Artists - Small)

Bedroom Farce

Oldsters in show business remember "Twin Beds" as typifying a sequence of Broadway hits ("Parlor, Bedroom and Bath" was another) which made much money in their day by utilizing a bed, an item of furniture which had not been dramatized previously save as an adjunct to death scenees, as the principal setting in, against, upon and around which people in various stages of undress cavorted to the alternating excitement and embarrassment of the audience, which laughed heartily the while.

Producer Edward Small has brought this type of entertainment to the screen at this time with little or no deviation from pattern, utilizing the bed and the undress and the frustration and surprise of the original in abundance, and the audience which came upon the picture in preview at the Alex theatre in Glendale, Calif., laughed as hilariously and constantly as did any turnout ever witnessing the material behind footlights on Broadway.

The screenplay by Curtis Kenyon, Kenneth Earl and Edwin Moran is an achievement in adroitness, timing and artifice, and the direction by Tim Whalen maintains a pace which whisks the audience from situation to situation and line to line without giving the onlookers time to do anything but laugh. They do this so steadily that occasional lines and situations which might beget blushes slip by so rapidly that acceptance is automatic.

Like the bedroom farce of old, this is material for adults, and the adults present at the preview left no doubt of their enjoying it. Not since the Messrs. Abbott and Costello brought back the skit type of comedy prevalent in medicine show days, and later in burlesque, has a preview audience in the Hollywood area responded so merrily to an all but forgotten formula.

George Brent and Joan Bennett as the newlyweds who can't get together because of the intervening presence of friends, associates, acquaintances and stray guests, bestir themselves as they haven't in years. Mischa Auer's performance of a romantic Russian may be the springboard of a new career for him, while Una Merkel, Ernest Truex and Glenda Farrell measure up to these portrayals in full.

A link with the present is established at the start of the film, when the bride is first prevented from honeymooning with the groom by her activities in connection with the U.S.O., but the war and its circumstances are then left behind and the picture is addressed thereafter solely to the purposes of comedy.

It was an audience attracted by the billing of "Paris Calling" which sat over for the previewing of "Twin Beds" at the Alex theatre, Glendale, and they giggled, laughed, howled and sometimes shrieked their satisfaction with what they saw and heard.—W. R. W.

Rlease date, April 24, 1942. Running time, 84 min. PCA No. 7949. General audience classification.

Mike Abbott.....George Brent
Julie Abbott.....Joan Bennett
Nicolai.....Mischa Auer
Lydia.....Una Merkel
Sonya.....Glenda Farrell
Larky.....Ernest Truex
Margaret Hamilton, Charles Coleman, Charles Arnt.

Tortilla Flat

(Metro-Goldwyn-Mayer)

Love and Humor by Steinbeck

One of the biggest exploitation factors in "Tortilla Flat" is the star-studded cast. With names like Spencer Tracy, Hedy Lamarr, John Garfield, Frank Morgan, Akim Tamiroff and Allen Jenkins to promote, the marquee at least need not suffer from priorities or shortages.

The picture is based on the book by John Steinbeck, whose name may spell either art or controversy, depending on the point of view. However, "Tortilla Flat" is a simple tale of simple people, with the focus of interest on character rather than plot development, and with an emphasis on humor rather than on action.

The locale is Southern California and the characters involved are peasantry of Mexican

or Spanish derivation. Spencer Tracy is the leader of a small group who spend their time wondering how to live, eat and drink without working. When Garfield is bequeathed two unpretentious houses in Tortilla Flat, the entire group moves in. Tracy's aim is two-fold. One is to rob a beggar, Frank Morgan, who, he thinks, has money. When he learns that the beggar has been saving money to buy a golden candlestick for St. Francis, he relinquishes the idea. The other is to circumvent the blossoming love affair between Garfield and Lamarr. When Garfield is seriously injured, indirectly through the fault of Tracy, Tracy again relents to the point of praying for his friend's recovery, and going to work so that he may buy a boat for him. The end of the picture finds Garfield without his houses, which have burned down, but with the boat and the beautiful Hedy for a bride.

Frank Morgan as the simple old beggar with a deep religious feeling steals the picture with a really moving portrayal, and Spencer Tracy is very droll as the peasant who is most adept in the art of fallacious reasoning and getting something for nothing.

Previewed at the company projection room, before an audience of trade press reviewers, who seemed to appreciate the humorous aspects of the film.—IRENE SMOLEN

Release date, May, 1942. Running time, 105 min. PCA No. 8103. General audience classification.

Pilon ..... Spencer Trac
Dolores Sweets Ramirez ..... Hedy Lamarr
Danny ..... John Garfield
The Pirate ..... Frank Morgan
Pablo ..... Akim Tamiroff
Tito Ralph ..... Sheldon Leonard
John Qualen, Donald Meek, Connie Gilchrist, Allen Jenkins, Henry O'Neill, Mercedes Ruffino.

So's Your Aunt Emma

(Monogram)

Farce Melodrama

A neatly contrived melodramatic farce, "So's Your Aunt Emma" has ZaSu Pitts enacting the role of an elderly spinster who is mistaken by gangsters as a cold blooded killer. Using the mistaken identity to advantage, a newspaperman exposes the fight between two rival gangsters and cleans up several murders and kidnappings.

Miss Pitts, who does an outstanding portrayal, is supported by Roger Pryor, Warren Hymer, Douglas Fowley, Gwen Kenyon, Elizabeth Russell, Tristram Coffin, Bud McTaggart, Stan Blystone, Dick Elliott, Eleanor Counts and Jack Mulhall.

Produced by Lindsley Parsons and his associate, Barney Sarecky, the picture was directed by Jean Yarbrough from a screenplay by George Bricker and Edmond Kelso. Harry Hervey wrote the original.

The preview audience waxed hilarious at various scenes, particularly the one in which the spinster, having been given a quick lesson in underworld slang, uses her new words in confronting one of the gang chiefs.

Previewed at the Vista theatre, Hollywood, to excellent audience reception.—VANCE KING

Release date, April 17, 1942. Running time, 62 minutes. P.C.A. No. 8233. General audience classification.

Aunt Emma ..... ZaSu Pitts
Terry ..... Roger Pryor
Joe ..... Warren Hymer
Gus Hammond ..... Douglas Fowley
Gwen Kenyon, Elizabeth Russell, Tristram Coffin, Bud McTaggart, Stan Blystone, Dick Elliott.

Grand Central Murder

(Metro-Goldwyn-Mayer)

Murder Mystery

This unravelling of the mystery surrounding the murder of a gold-digger in a private car in Grand Central Station differs from most melodramas in kind in that it offers, on the minus side, more conversation and less action than is par for the course and, on the plus side, two of the screen's most effective conversationalists and performers—Van Heflin and Sam Levene—to keep it sparkling. They portray, respectively, the lawyer and the police inspector who, in a continuous and competitive questioning of a collection of suspects, ultimately identify the murderer.

Apart from the humour which the Messrs. Levene and Van Heflin generate, which is enough to hold most devotees of comedy steadily, the film conforms to the accepted pattern of detective stories. Some eight or ten suspects are brought together at the scene of the crime, also at police headquarters and in an empty theatre, for questioning which persists throughout the night in which all of the action transpires. Everybody had a reason for having killed the murderee and and each is, in turn, in suspicion, but the lawyer finally forces the guilty one to reveal himself.

Production by B. F. Zeidman is adequate and direction by S. Sylvan Simon keeps the story lines clear. The script is by Peter Ruric, from a novel by Sue MacVeigh.

Previewed at the Uptown theatre, Los Angeles, to an audience attracted by the advertised "The Fleet's In" which had an audibly pleasant evening with both pictures.—W. R. W.

Release date, May, 1942 Running time, 71 min. PCA No. 8249. General audience classification.

Rocky King ..... Van Heflin
Inspector Gunther ..... Sam Levene
Patricia Dane, Cecilia Parker, Virginia Grey, Samuel S. Hinds, Connie Gilchrist, Mark Daniels, Horace McNally, Tom Conway, Betty Wales, George Lynn

Four Flights to Love

(English Films)

Sentimental French Film

From the France before Vichy comes another motion picture not previously shown here. This one is a sentimental film that moves at a too leisurely pace and overlong for the story it has to tell. It stars Fernand Gravet, one of the best known French stars.

The tale starts off in pre-World War I in Paris with the budding romance of Gravet, who portrays, an artist, and Micheline Presle, a dressmaker's assistant. The artist has a flair for designing clothes and soon creates a sensation. They marry but the war comes along and they are separated. The girl dies in childbirth. No longer desiring to live, Gravet volunteers for a dangerous patrol. Recuperating in the hospital from a wound, Gravet draws sketches of dresses and after the war becomes rich and famous.

Finally, after years of devoting himself to his daughter, the artist seeks a marriage with a girl no older than his daughter. A conflict develops and to insure his daughter's happiness, the artist sacrifices his own plans.

The continuity is jerky, the photography vague and the sound scratchy. Abel Gance directed from an original story by Joseph Than. English titles are by Herman Weinberg. Produced by Taris-Films in Paris, the picture is released here by English Films, Inc.

Seen at the Little Carnegie Playhouse, New York. An occasional response to the French dialogue was the only reaction noted.—PAUL C. MOONEY, JR.

Release date, April 11, 1942. Running time, 86 minutes. General audience classification.

Pierre ..... Fernand Gravet
Sonia (Princess Vorochine) ..... Elvire Popesco
Robert Le Vigan, Micheline Presle, Monique Rolland. Alerme.

REPUBLIC TO RELEASE "SUICIDE SQUADRON"

Republic Pictures has set a release date of April 20th for the film, "Suicide Squadron", which was produced by RKO-Radio in England under the title of "Dangerous Moonlight".

The picture was reviewed from London in Motion Picture Herald, issue of July 12, 1941. The reviewer said in part that it was "likely to go over where many another subject inspired by the war might turn them away. For all its generous footage and pedestrian pace it has a certain poignancy and the ultimate air fights smell like the real thing. It is not too English in its accent, and this, with the glimpse it affords of the Battle of Britain, suggests an angle of exploitation to the American exhibitor".

The Girl from Alaska

(Republic)

Alaskan Girl and Gold

Based on the *Saturday Evening Post* serial, "Golden Portage," "The Girl from Alaska," as the title indicates, is a story about the gold country, replete with all the familiar accoutrements of that territory, with the two motivating forces gold and love, in that order.

The plot concerns a man who, believing he has committed a murder, is forced to enter a conspiracy to rob an old prospector of his great wealth in gold. He discovers that the old prospector has died and that his daughter hopes to move the gold back to civilization. Eventually one conspirator is arrested for murder, the hero is cleared of the murder charge and reunited with the heroine.

Ray Middleton is the hero, Jean Parker the heroine, Jerome Cowan and Robert H. Barat are villains.

While the picture lacks conviction and suspense, it does have some exciting moments, the warm, human touches evident throughout.
scenery is particularly effective and there are

Armand Schaefer was the associate producer and Nick Grinde directed.

Seen at the home office projection room.—I. S.

Release date, April 16, 1942. Running time, 75 min. PCA No. 8199. General audience classification.

Steve Bentley ..... Ray Middleton
Mary "Pete" McCoy ..... Jean Parker
Jerome Cowan, Robert H. Barrat, Ray Mala, Francis McDonald, Raymond Hatton, Milton Parsons.

The Mad Martindales

(Twentieth Century-Fox—Block 10)

Period Comedy-Drama

With this picture Jane Withers winds up her long association with the house of 20th Century-Fox on what might be called an upcurve. In point of production value, story and treatment, cast and direction it rates well above the average of the vehicles provided her previously.

Showmen disposed to regard the occasion of its exhibition as warranting a letdown in exploitation should be pleased to discover that it is rather an occasion for increasing their campaigning directed toward her following.

The period of the film is 1900 and the place is San Francisco. The story presents the star as the young lady daughter of an improvident architect whose financial difficulties she sets out to adjust. Francis Edward Faragoh's screenplay avoids the ridiculous devices common to these situations and keeps events rolling smoothly and entertainingly to a happy conclusion.

Production by Walter Morosco and direction by Alfred Werker are of the best and performances are uniformly satisfactory.

Previewed at the studio.—W. R. W.

Release date, May 15, 1942. Running time, 65 minutes. PCA No. 7978. General audience classification.

Kathy Martindale ..... Jane Withers
Evelyn ..... Marjorie Weaver
Byron Barr, George Reeves, Charles Lane, Kathleen Howard, Robert Greig, Alan Mowbray, Jimmy Lydon.

(Review reprinted from last week's HERALD*)*

SHORTS CHART

Production Numbers
Release Dates
Running Time

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	INTERNATIONAL FORUM (Two Reels) 1941-42		
3451	Dorothy Thompson	2-22-41	142
3452	Will England Be Invaded?	5-27-41	199
3453	Will Democracy Survive?	10-17-41	365
	RAYMOND GRAM SWING—HISTORICAL REELS (8 Minutes) 1941-42		
3981	Broken Treaties	8-1-41	290
3982	How War Came	11-7-41	411
	ALL STAR COMEDIES (Average 17 Min.) 1941-42		
3421	Love in Gloom	8-15-41	236
	(Youngman-Radio Rogues)		
3401	An Ache in Every Stake	8-22-41	265
	(Stooges)		
3422	Half Shot at Sunrise	9-4-41	322
	(Karns)		
3423	General Nuisance	9-18-41	322
	(Keaton)		
3424	The Blitzkiss	10-2-41	333
	(El Brendel)		
3402	In the Sweet Pie and Pie	10-16-41	322
	(Stooges)		
3425	Lovable Trouble	10-23-41	352
	(Clyde)		
3409	Mitt Me Tonight	11-6-41	375
	(Glove Slingers)		
3426	She's Oil Mine	11-20-41	397
	(Keaton)		
3403	Some More of Samoa	12-4-41	453
	(Stooges)		
3427	Sweet Spirits of Nighter	12-25-41	453
	(Brendel)		
3410	The Kink of the Campus	12-25-41	477
	(Glove Slingers)		
3404	Loco Boys Make Good	1-8-42	465
	(Stooges)		
3428	Three Blonde Mice	1-22-42	509
	(Mowbray)		
3429	Sappy Birthday	2-5-42	566
	(Clyde)		
3411	Glove Birds	2-12-42	566
	(Glove Slingers)		
3405	Cactus Makes Perfect	2-26-42	578
	(Stooges)		
3430	Yoo Hoo General	3-12-42	602
	(Billy Vine)		
3431	What Makes Lizzy Dizzy	3-26-42	587
	(Langdon-Ames)		
3432	Groom and Board	4-9-42	..
	(Downs)		
3406	What's the Matador	4-23-42	..
	(Stooges)		
3433	How Spry I Am	5-7-42	..
	(Clyde)		
3412	A Study in Socks	5-21-42	..
3434	Tire Man, Spare My Tires	6-4-42	..
	(Langdon)		
3435	Olaf Laughs Last	6-18-42	..
	(Brendel)		
	COLOR RHAPSODIES (7 Minutes) 1941-42		
3501	Who's Zoo in Hollywood	11-15-41	397
3502	The Fox and the Grapes	12-5-41	397
3503	Red Riding Hood Rides Again	12-25-41	477
3504	A Hollywood Detour	1-23-42	497
3505	Wacky Wigwams	2-22-42	554
3506	Concerto in B-Flat Minor	3-20-42	587
3507	Cinderella Goes to a Party	5-3-42	..
	PHANTASIES CARTOONS (Average 9 Min.) 1941-42		
3701	The Crystal Gazer	10-10-41	352
3702	Dog Meets Dog	3-27-42	625
3703	A Battle for a Bottle	4-30-42	..
3704	The Wild and Woozy West	5-19-42	..

For short subject synopses turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers.

Prod. No.	Title	Rel. Date	P.D. Page
	FABLES (8 Minutes) 1941-42		
3751	The Great Cheese Mystery	11-1-41	397
3752	The Tangled Angler	1-2-42	497
3753	Under the Shedding Chestnut Tree	2-22-42	566
3754	Wolf Chases Pig	4-20-42	..
	CINESCOPES (Average 9 Min.) 1941-42		
3971	Exploring Space	8-8-41	265
3972	From Nuts to Soup	9-5-41	290
3973	The World of Sound	10-3-41	352
3974	Women in Photography	11-7-41	377
3975	Strange Facts	12-6-41	411
	COMMUNITY SING (Series 6) (10 Minutes) 1941-42		
3651	No. 1 (Patriotic Songs)	8-15-41	251
3652	No. 2 (Current Hits)	9-5-41	309
3653	No. 3 (College Songs)	10-1-41	323
3654	No. 4 (Popular Songs)	12-5-41	511
3655	No. 5 (Hits of the Day)	12-26-41	511
3650	No. 6 (Goodfellowship Songs)	1-23-42	566
3657	No. 7 (Crooning Melodies)	2-22-42	566
3658	No. 8 (Sweetheart Songs)	3-27-42	625
3659	No. 9	4-30-42	..
3660	No. 10 (Songs of the Times)	6-5-42	..
	QUIZ REELS (Average 10 Min.) 1941-42		
3601	So You Think You Know Music, No. 1 (Series 2)	8-22-41	236
3602	Kitchen Quiz, No. 1	9-12-41	290
3603	Kitchen Quiz, No. 2	12-12-41	435
3604	Kitchen Quiz, No. 3	2-12-42	519
3605	So You Think You Know Music No. 2 (Series 2)	3-13-12	625
	PANORAMICS (10 Minutes) 1941-42		
3901	A City Within a City	8-8-41	265
3902	The Gallup Poll	10-17 41	352
3903	New York's Finest	12-11-41	477
3904	Spare Time in the Army (Private Potts)	2-12-42	519
3905	Health for Defense (Gallup Poll No. 2)	3-6-42	602
	TOURS (10 Minutes) 1941-42		
3551	Journey in Tunisia	8-15-41	264
3552	Buenos Aires Today	10-10-41	323
3553	Alaska Tour	11-7-41	375
3554	The Great American Divide	2-12-42	566
	SCREEN SNAPSHOTS (Series 21) (10 Minutes) 1941-42		
3851	No. 1	8-15-41	322
3852	No. 2	9-12-41	290
3853	No. 3	11-7-41	377
3854	No. 4	12-5-41	411
3855	No. 5	1-2-42	566
3856	No. 8	2-12-42	511
3857	No. 7	3-6-42	587
3858	No. 8	4-10-42	..
3859	No. 9	5-8-42	..

Prod. No.	Title	Rel. Date	P.D. Page
	WORLD OF SPORTS (9 Minutes) 1941-42		
3801	Tee Up	8-1-41	238
3802	Show Dogs	9-12-41	265
3803	Jungle Fishing	10-10-41	322
3804	Polo Champions	11-11-41	397
3805	Rack-em Up	12-19-41	477
3806	College Champions	2-12-42	519
3807	Wrestling Octopus	3-26-42	..
3808	Naval Champions	4-30-42	..
3809	(Untitled)	6-26-42	..

M-G-M

	TWO REEL SPECIALS (20 Minutes) 1941-42		
A-301	The Tell-Tale Heart	10-25-41	352
A-302	Main Street on the March	1-10-42	477
A-303	Don't Talk	2-28-42	578
	SPECIAL SUBJECT (21 Minutes) 1941-42		
X-310	War Clouds in the Pacific	12-24-41	495
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes) 1941-42		
T-311	Glimpses of Florida	9-6-41	353
T-312	The Inside Passage	10-4-41	333
T-313	Georgetown, Pride of Penang	11-15-41	397
T-314	Scenic Grandeur	12-13-41	477
T-315	Historic Maryland	12-27-41	477
T-316	West Point on the Hudson	1-10-42	497
T-317	Minnesota, Land of Plenty	1-31-42	511
T-318	Colorful North Carolina	2-21-42	566
T-319	Land of the Quintuplets	3-14-42	602
T-320	Glacier Park and Waterton Lakes	4-11-42	..
	PETE SMITH SPECIALTIES (10 Minutes) 1941-42		
S-361	Army Champions	10-11-41	322
S-362	Fancy Answers	11-1-41	377
S-363	How to Hold Your Husband—Back	12-13-41	433
S-364	Aqua Antics	1-24-42	497
S-365	What About Daddy?	2-28-42	578
S-366	Acro-batty	3-28-42	..
	PASSING PARADE (10 Minutes) 1941-42		
K-381	Strange Testament	11-15-41	433
K-382	We Do It Because	1-24-42	497
K-383	Flag of Mercy	1-31-42	566
	MINIATURES (10 Minutes) 1941-42		
M-331	Changed Identity	11-8-41	365
M-332	The Greenie	1-24-42	497
M-333	Lady or the Tiger	3-28-42	..
	OUR GANG COMEDIES (Average 11 Min.) 1941-42		
C-391	Helping Hands	9-27-41	322
C-392	Come Back Miss Pipps	10-25-41	352
C-393	Wedding Worries	12-13-41	477
C-394	Melodies, Old and New	1-24-42	497
C-395	Going to Press	3-7-42	587
C-396	Don't Lie	4-4-42	..
	TECHNICOLOR CARTOONS (9 Minutes) 1941-42		
W-341	The Night Before Christmas	12-6-41	435
W-342	The Field Mouse	12-27-41	477
W-343	Fraidy Cat	1-17-42	497
W-344	The Hungry Wolf	2-21-42	578
W-345	The First Swallow	3-14-42	587
W-346	The Bear and the Beavers	3-28-42	..
W-347	Dog Trouble	4-18-42	..

PARAMOUNT

	SPECIAL COLOR CARTOON (Two Reels) 1941-42		
FFI-1	The Raven	4-3-42	625
	UNUSUAL OCCUPATIONS (Color) (11 Minutes) 1941-42		
LI-1	No. 1	10-3-41	323
LI-2	No. 2	12-5-41	411
LI-3	No. 3	2-27-42	529
LI-4	No. 4	4-10-42	625
	BENCHLEY COMEDIES (10 Minutes) 1941-42		
SI-1	How to Take a Vacation	10-10-41	323
SI-2	Nothing But Nerves	1-9-42	433
SI-3	The Witness	3-20-42	602
	FASCINATING JOURNEYS (Color) (10 Minutes) 1941-42		
MI-1	Road to India	10-24-41	377
MI-2	Indian Temples	4-3-42	..
	SUPERMAN COLOR CARTOONS (8 Minutes) 1941-42		
WI-1	Superman	9-26-41	251
WI-2	Superman in the Mechanical Monsters	11-21-41	435
WI-3	Superman in the Billion Dollar Limited	1-9-42	486
WI-4	Superman in the Arctic Giant	2-27-42	578
WI-5	Superman in the Bulleteers	3-27-42	625
WI-8	Superman in the Magnetic Telescope	4-24-42	..
WI-7	Superman in Electric Earthquake	5-15-42	..
	HEDDA HOPPER'S HOLLYWOOD (10 Minutes) 1941-42		
ZI-1	No. 1	9-12-41	290
ZI-2	No. 2	12-5-41	411
ZI-3	No. 3	2-20-42	529
ZI-4	No. 4	5-1-42	..
	HEADLINERS (10 Minutes) 1941-42		
AI-1	Beauty and the Beach	9-26-41	322
AI-2	The Copacabana Revue	11-28-41	397
AI-3	Carnival in Brazil	3-6-42	578
AI-4	Hands of Victory	4-24-42	..
	MADCAP MODELS (Color) (9 Minutes) 1941-42		
UI-1	Rhythm in the Ranks	12-26-41	453
UI-2	Jaspar and the Watermelons	2-6-42	486
UI-3	The Sky Princess	3-27-42	578
UI-4	Mr. Strauss Takes a Walk	5-8-42	..

Prod. No.	Title	Rel. Date	P.D. Page
	POPEYE THE SAILOR (7 Minutes) 1941-42		
EI-1	I'll Never Crow Again	9-19-41	322
EI-2	The Mighty Navy	11-14-41	397
EI-3	Nix-on Hypnotricks	12-19-41	435
EI-4	Kickin' the Conga Round	1-16-42	486
EI-5	Blunder Below	2-13-42	529
EI-6	Fleets of Stren'th	3-13-42	625
EI-7	Pipeye, Pupeye, Poopepe & Peepeye	4-10-42	..
	POPULAR SCIENCE (Color) (10 Minutes) 1941-42		
JI-1	No. 1	9-19-41	322
JI-2	No. 2	11-7-41	375
JI-3	No. 3	1-30-42	486
JI-4	No. 4	4-3-42	..
	SPEAKING OF ANIMALS (8 Minutes) 1941-42		
YI-1	In a Pet Shop	9-5-41	290
YI-2	In the Zoo	10-31-41	377
YI-3	At the County Fair	1-23-42	477
YI-4	In the Circus	5-1-42	..
	SPORTLIGHTS (9 Minutes) 1941-42		
RI-1	Shooting Mermaids	9-5-41	290
RI-2	Meet the Champs	10-3-4-	323
RI-3	Sittin' Pretty	10-31-41	377
RI-4	Quick Returns	11-28-41	411
RI-5	Buying a Dog	12-26-41	433
RI-6	Better Bowling	1-23-42	486
RI-7	Lure of the Surf	2-20-42	554
RI-8	Timing Is Everything	3-20-42	625
RI-9	Personality Plus	4-17-42	..
	QUIZ KIDS (11 Minutes) 1941-42		
QI-1	No. 1	9-12-41	290
QI-2	No. 2	12-5-41	411
QI-3	No. 3	2-6-42	519
QI-4	No. 4	4-17-42	..

RKO

	MARCH OF TIME (Average 20 Min.) 1941-42		
23,102	Norway In Revolt	9-26-41	309
23,103	Sailors with Wings	10-24-41	331
23,104	Main Street, U.S.A.	11-21-41	375
23,105	Our America at War	12-19-41	420
23,106	When Air Raids Strike	1-16-42	451
23,107	Far East Command	2-13-42	495
23,108	The Argentine Question	3-13-42	554
23,109	America's New Army	4-10-42	587
	SPECIAL (22 Minutes) 1941-42		
.....	Battlefields of the Pacific (March of Time)	12-17-41	420
	WALT DISNEY CARTOONS (Color) (8 Minutes) 1940-41		
14,111	Lend a Paw	10-3-41	323
14,112	Donald's Camera	10-24-41	352
14,113	The Art of Skiing	11-14-41	397
14,114	Chef Donald	12-5-41	433
14,115	The Art of Self Defense	12-26-41	465
14,116	The Village Smithy	1-16-42	486
14,117	Mickey's Birthday Party	2-7-42	529
14,118	Pluto Junior	2-28-42	578
	1941-42		
24,101	Symphony Hour	3-20-42	587
24,102	Donald's Snow Fight	4-10-42	625
24,103	Donald Gets Drafted	5-1-42	..
	INFORMATION PLEASE (Average 11 Min.) 1941-42		
24,201	No. 1 John Gunther	9-19-41	333
24,202	No. 2 Howard Lindsay	10-17-41	352
24,203	No. 3 Cornelia Skinner	12-12-41	453
24,204	No. 4 John Gunther	1-16-42	497
24,205	No. 5 John Carradine	4-3-42	625
	SPORTSCOPE (Average 9 Min.) 1941-42		
24,301	Pampas Paddock	9-5-41	309
24,302	Dog Obedience	10-3-41	338
24,303	Gaucho Sports	10-31-41	377
24,304	Crystal Flyers	11-28-41	411
24,305	Fighting Fish	12-26-41	465
24,306	Ten Pin Parade	1-23-42	519
24,307	Jungle Jaunt	2-20-42	578
24,308	Public Sport No. One	3-20-42	602
	PICTURE PEOPLE (10 Minutes) 1941-42		
24,401	Stars in Defense	9-12-41	322
24,402	Hollywood Sports	10-10-41	333
24,403	Hobbies of the Stars	11-7-41	375
24,404	Stars Day Off	12-5-41	453
24,405	How to Be a Star	1-2-42	465
24,406	Hollywood War Effort	1-30-42	519
24,407	Children of the Stars	2-27-42	578
24,408	Palm Springs Weekend	3-27-42	602
	EDGAR KENNEDY (Average 18 Min.) 1941-42		
23,401	Westward Ho-Hum	9-5-41	251
23,402	I'll Fix It	10-7-41	352
23,403	A Quiet Fourth	12-19-41	453
23,404	Heart Burn	2-20-42	529
23,405	Inferior Decorator	4-3-42	602
	LEON ERROL (Average 19 Min.) 1941-42		
23,701	Man-I-Cured	9-26-41	322
23,702	Who's a Dummy	11-28-41	411
23,703	Home Work	1-9-42	477
	RAY WHITLEY (Average 15 Min.) 1941-42		
23,501	California or Bust	11-11-41	365
23,502	Keep Shooting	1-30-42	497
23,503	Cactus Capers	4-23-42	..

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN (Average 9 Min.) 1941-42		
2201	Soldiers of the Sky	8-1-41	309
2202	Highway of Friendship	10-24-41	365
2203	Wonders of the Sea	11-21-41	435
2204	Men for the Fleet	1-16-42	486
2205	Wings of Defense	4-10-42	602
	FATHER HUBBARD ALASKAN ADVENTURES (9 Minutes) 1941-42		
2105	Secret of the Fjord	2-13-42	566
	MAGIC CARPET (9 Minutes) 1941-42		
2101	Sagebrush and Silver	8-15-41	309
2102	Glacier Trails	9-26-41	352
2103	Call of Canada	12-5-41	586
2104	Jewel of the Pacific	3-27-42	511
2107	Gateway of Asia	5-8-42	..
2106	Heart of Mexico	5-22-42	..
	SPORTS REVIEWS (8 Minutes) 1941-42		
2301	Aristocrats of the Kennel	9-12-41	352
2302	Life of a Thoroughbred	11-7-41	435
2303	Playtime in Hawaii	12-19-41	477
2304	Evergreen Playland	1-30-42	486
2305	Snow Trails	2-27-42	587
2306	Setting the Pace	4-24-42	..
	TERRYTOONS (Color) (7 Minutes) 1941-42		
2551	The Old Oaken Bucket	8-8-41	236
2552	The One Man Navy	9-5-41	236
2553	Welcome Little Stranger	10-3-41	264
2554	Slap Happy Hunters	10-31-41	365
2555	The Bird Tower	11-28-41	375
2556	A Torrid Toreador	1-9-42	453
2557	Happy Circus Days	1-23-42	465
2558	Cat Meets Mouse	2-20-42	509
2559	Sham Battle Shenanigan	3-20-42	529
2560	Gandy Goose in Lights Out	4-17-42	..
2561	Neck and Neck	5-15-42	..
	TERRYTOONS (Black & White) (7 Minutes) 1941-42		
2501	The Ice Carnival	8-22-41	236
2502	Uncle Joey Comes to Town	9-19-41	265
2503	The Frozen North	10-17-41	353
2504	Back to the Soil	11-14-41	375
2505	A Yarn About a Yarn	12-12-41	433
2506	Flying Fever	12-26-41	453
2507	Funny Bunny Business	2-6-42	519
2508	Eat Me Kitty Eight to the Bar	3-6-42	509
2509	Oh Gentle Spring	4-3-42	625
2510	Gandy Goose in Tricky Business	5-1-42	..
2511	The Stork's Mistake	5-29-42	..
	THE WORLD TODAY (9 Minutes) 1941-42		
2401	American Sea Power	8-29-41	309
2402	Uncle Sam's Iron Warriors	10-10-41	433
2403	Dutch Guiana	1-2-42	477
2404	Hub of the World	3-13-42	602

UNITED ARTISTS

	SPECIAL (16 Minutes) 1941-42		
....	A Letter from Home	11-28-41	420
	WORLD IN ACTION (TWO REELS) 1941-42		
....	Churchill's Island		599
....	This Is Blitz		539
....	Food—Weapon of Conquest		599
....	The Battle for Oil		539

UNIVERSAL

	TWO REEL SPECIALS 1941-42		
6110	Cavalcade of Aviation	12-17-41	442
6111	Menace of the Rising Sun	4-8-42	612
	COLOR CARTUNE (Average 7 Min.) 1941-42		
6241	Boogie, Woogie Bugle Boy of Co. B	9-1-41	251
6242	Man's Best Friend	10-20-41	333
6243	Pantry Panic (Formerly What's Cookin')	11-24-41	353
6244	$21 a Day Once a Month	12-1-41	397
6245	Under the Spreading Blacksmith's Shop	1-12-42	453
6246	Hollywood Matador	2-9-42	486
6247	The Hams That Couldn't Be Cured	3-2-42	587
6248	Mother Goose on the Loose	4-13-42	..
6249	Good Bye Mr. Moth	5-11-42	..
	STRANGER THAN FICTION (9 Minutes) 1941-42		
6371	Shampoo Springs	9-8-41	265
6372	The Hermit of Oklahoma	10-6-41	333
6373	The Candy Kid	10-27-41	333
6374	Junior Battle Fleet	11-17-41	353
6375	Blacksmith Dentist	12-15-41	435
6376	Barnyard Steam Buggy	1-19-42	465
6377	Sugarbowl Humpty Dumpty	2-16-42	578
6378	Desert Ghosts	3-9-42	587
6379	Pussy Cat Cafe	4-20-42	..
6380	Tom Thumb Church	5-18-42	..
	VARIETY VIEWS (9 Minutes) 1941-42		
6351	Moby Dick's Home Town	9-15-41	251
6352	Northern Neighbors	10-13-41	333
6353	George Washington, Country Gentleman	11-10-41	375
6354	Trail of the Buccaneers	1-28-42	433
6355	Annapolis Salutes the Navy	12-18-41	433
6356	Peaceful Quebec at War	1-5-42	453
6357	Keys to Adventure	2-2-42	486
6358	Flashing Blades	2-23-42	578
6359	Sky Pastures	3-23-42	602
6360	Thrills of the Deep	3-30-42	602
6361	Sports in the Rockies	4-6-42	625
6362	Call of the Sea	5-4-52	..
	MUSICALS (Average 16 Min.) 1941-42		
6221	Is Everybody Happy?	9-3-41	251
6222	In the Groove	10-8-41	333
6223	Skyline Serenade	11-5-41	353
6224	Doin' the Town	11-26-41	365
6225	Winter Serenade (Jingle Belles)	12-24-41	433
6226	Campus Capers	1-7-42	453
6227	Rhumba Rhythms	2-25-42	486
6228	Tune Time	3-18-42	554
6229	Gay Nineties	4-15-42	509
6230	Swing Frolic	5-13-42	..
6231	Shuffle Rhythm		..

VITAPHONE

	TECHNICOLOR SPECIALS (Average 20 Min.) 1941-42		
7001	The Tanks Are Coming	10-4-41	265
7002	Gay Parisian	1-10-42	453
7003	Soldiers in White	2-7-42	497
7004	March On America	5-16-42	..
7005	Spanish Fiesta	6-27-42	..
	BROADWAY BREVITIES (20 Minutes) 1941-42		
7101	Minstrel Days	9-6-41	265
7104	Perils of the Jungle	10-18-41	353
7103	At the Stroke of 12	11-15-41	352
7105	West of the Rockies	11-29-41	465
7102	Monsters of the Deep	12-13-41	453
7106	Calling All Girls	1-24-42	465
7107	Wedding Yells	3-7-42	602
7108	Maybe Darwin Was Right	3-21-42	602
7109	California Jr. Symphony	4-18-42	..
7110	Pacific Frontiers	5-30-42	..
	HOLLYWOOD NOVELTIES (10 Minutes) 1941-42		
7301	Polo with the Stars	9-20-41	265
7302	White Sails	11-8-41	365
7303	Points on Arrows	12-20-41	375
7304	Miracle Makers	1-31-42	465
7305	Then and Now	2-21-42	578
7306	There Ain't No Such Animal	5-9-42	..
	THE SPORTS PARADE (10 Minutes) 1941-42		
7401	Kings of the Turf	9-27-41	265
7403	Water Sports	11-1-41	365
7402	King Salmon (color)	12-27-41	465
7404	Rodeo Roundup (color)	1-31-42	566
7405	Hunting Dogs at Work	2-28-42	587
7406	Shoot Yourself Some Golf (color)	4-4-42	625
7407	Rocky Mountain Big Game	5-2-42	..
7408	Hatteras Honkers	6-13-42	..
	MELODY MASTERS BANDS (10 Minutes) 1941-42		
7501	U. S. Calif. Band and Glee Club	9-13-41	264
7502	Carioca Serenaders	10-25-41	365
7503	Forty Boys and a Song	12-6-41	375
7504	Carl Hoff and Band	1-3-42	465
7505	The Playgirls	2-21-42	578
7506	Leo Reisman & Orch.	2-28-42	587
7507	Richard Himber & Orch.	4-11-42	..
7508	Don Cossack Chorus	4-25-42	..
7509	Emil Coleman & Orch.	6-13-42	..
	LOONEY TUNES CARTOONS (7 Minutes) 1941-42		
7601	Notes to You	9-20-41	333
7602	Robinson Crusoe, Jr.	10-25-41	385
7604	Porky's Midnight Matinee	11-22-41	433

Prod. No.	Title	Rel. Date	P.D. Page
7603	Porky's Pooch	12-27-41	453
7605	Porky's Pastry Pirates	1-17-42	519
7606	Who's Who in the Zoo	1-31-42	519
7607	Porky's Cafe	2-21-42	587
7608	Saps in Chaps	4-11-42	..
7609	Daffy's Southern Exposure	5-2-42	..
7610	Nutty News	5-23-42	..
7611	Hobby Horse Laffs	6-6-42	..
7612	Gopher Goofy	6-20-42	..

MERRIE MELODIES CARTOONS (Color)
(7 Minutes)
1941-42

7701	All This and Rabbit Stew	9-13-41	265
7702	The Brave Little Bat	9-27-41	352
7703	The Bug Parade	10-11-41	352
7704	Rookie Revue	10-25-41	377
7705	Saddle Silly	11-8-41	433
7706	The Cagey Canary	11-22-41	435
7707	Rhapsody in Rivets	12-6-41	465
7708	Wabbit Twouble	12-20-41	465
7709	Hop, Skip and a Chump	1-3-42	519
7710	The Bird Came C.O.D.	1-17-42	529
7711	Aloha Hooey	1-31-42	519
7712	Conrad the Sailor	2-14-42	587
7713	Crazy Cruise	2-28-42	587
7714	The Wabbitt Who Came to Supper	3-28-42	602
7715	Horton Hatches the Egg	4-11-42	..

Prod. No.	Title	Release Date
7716	Dog Tired	4-25-42 ..
7717	The Wacky Wabbit	5-2-42 ..
7718	The Draft Horse	5-9-42 ..
7719	Lights Fantastic	5-23-42 ..
7720	Hold the Lion, Please	6-6-42 ..
7721	Double Chaser	6-20-42 ..

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DFFICIAL U. S. VICTORY FILMS

(Distributed by Various Majors' Exchanges)

Bomber		509
Pots to Planes		509
Food for Freedom		509
Red Cross Trailer		509
Women in Defense		509
Safeguarding Military Information		509
Tanks		509
Any Bonds Today		509
Ring of Steel		587
Fighting Fire Bombs		587
Lake Carrier		...

U. S. TREASURY DEPT.

(Released Through National Screen)

The New Spirit		529

Prod. No.	Title	Rel. Date	P.D. Page
MISCELLANEOUS			
Defense of Moscow (Artkino)			518
Hidden Hunger (Film Center)			518
Kaltenborn Edits the News (Newsreel Distributors)			497
Listen to Britain (British MOI)			554
Movie Quiz No. 1 (R. U. McIntosh)			375
Your Ringside Seat with Tex McCrary (Newsreel Distributors)			497
Soviet Women (Artkino)			612

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SERIALS

COLUMBIA

1941-42

3120	Holt of the Secret Service (15 Episodes)	11-21-41	397
3140	Captain Midnight (15 Episodes)	2-15-42	519
3160	Perils of the Royal Mounted (15 Episodes)	5-29-42	..

REPUBLIC

1941-42

181	King of the Texas Rangers (12 Episodes)	10-4-41	264
182	Dick Tracy vs. Crime, Inc. (15 Episodes)	12-27-41	377
183	Spy Smasher (12 Episodes)	4-4-42	566
184	Perils of Nyoka (15 episodes)		..

UNIVERSAL

1941-42

6781-95	Riders of Death Valley (15 Episodes)	7-1-41	92
6881-92	Sea Raiders (12 Episodes)	10-14-41	264
6681-92	Don Winslow of the Navy (12 Episodes)	1-6-42	365
6581-93	Gang Busters (13 Episodes)	3-31-42	529

Shorts: Synopses and Information

DONALD'S SNOW FIGHT (RKO)

Disney Color Cartoon (24,102)

Donald Duck's fight is with his nephews, who manage as usual to come off on top. When he coasts into their snow men, they built the next one around a boulder. When he pelts them with snowballs, they return them with mousetraps. And finally they send a burning log after his snow boat. Donald ends up a tree, while his nephews execute war dances below.

Release date, April 10, 1942 *7 Minutes*

POPULAR SCIENCE, No. 4 (Para.)

(Color) (J1-4)

In this subject the audience is taken on a visit to the Chicago Museum of Science where the Super-Chief in miniature, is testing devices of safety, every detail operated from a central control board. Then to Wayne County, Newark, where the largest rose gardens in the world are located. The third item presents the photographic division of the Army Air Corps at Lowry Field, near Denver. A portable laboratory, equipped with every device popular science can produce, cooperates with a flying studio carrying ten different types of camera and a crew of four. Then, too, there is Professor Oakes, the Wily Wizard of Waukesha, who demonstrates a painless pocket-picker.

Release date, April 3, 1942 11 *Minutes*

THE BULLETEERS (Para.)

Superman (*W*1-5)

The City of Metropolis has received an ultimatum stating that unless the treasury funds are turned over destruction will rain down from the sky. "The Bulleteers" in a self-propelled projectile attempt to make good their threat, but Superman arrives in time to rescue Lois, destroy the machine and capture the gang.

Release date, March 27, 1942 9 *minutes*

SO YOU THINK YOU KNOW MUSIC No. 2 (Col.)

Series 2 (2605)

The panel of experts includes Hendrik Willem Van Loon and Elissa Landi as well as two laymen, a clerk and a salesman. Mr. Van Loon walks off with most of the honors and even plays the violin.

Release date, March 13, 1942 10 *minutes*

Synopses Indexed

Page numbers on short subject synopses published in Product Digest are listed in the Shorts chart, Product Section, starting on poge 600.

DOG MEETS DOG (Col.)

Phantasy Cartoon (3702)

Butch, the bulldog, steals a spaniel's license and the latter is taken to the pound. But Butch repents and decides to give himself up. He finds the place on fire and not only rescues the dogs but returns to the building for the dog-catcher.

Release date, March 27, 1942 8 *minutes*

UNUSUAL OCCUPATIONS No. 4 (Para.)

(*L*1-4)

The deceptive work of the Camouflage School at Fort Belvoir, Va., is pictured in this film, along with the hobbies of inmates of San Quentin Penitentiary, the portrait-crocheting of a Texas woman and the business of flying as carried on by Richard Arlen.

Release date, April 10, 1942 11 *minutes*

INFORMATION PLEASE, No. 5 (RKO)

(24,205)

The film star, John Carradine, is guest expert in the fifth of this series, with Clifton Fadiman, Franklin P. Adams, John Kieran and Oscar Levant in their regular posts. The subjects range from first aid and nature study to literature and guitar-playing.

Release date, April 3, 1942 10 *minutes*

SPORTS IN THE ROCKIES (Univ.)

Variety Views (6,361)

This is a view in color of the recreational opportunities in the Canadian Rockies. Sports of every description for winter and summer are combined with pictures of the annual Indian parade and rodeo against the picturesque natural background.

Release date, April 6, 1942 9 *minutes*

THE RAVEN (Para.)

Special Color Cartoon (*FF*-1)

The Raven is here a fast-talking ex-convict who teams up with the Fox to sell vacuum cleaners. While the bird is demonstrating his wares to Scottie, the Fox is rifling the safe. But the Raven outwits him, saving the treasure and making the sale.

Release date, April 3, 1942 14½ *minutes*

TIMING IS EVERYTHING (Para.)

Sportlights (*R*1-8)

The importance of split-second timing is demonstrated in this reel, with commentary by Ted Husing. Juggling, drum-majoring, acrobatics and log rolling illustrate the point.

Release date, March 20, 1942 10 *minutes*

FLEETS OF STREN'TH (Para.)

Popeye the Sailor (*E*1-6)

This subject presents one solution for our problems on the war front. Popeye, reinforced with spinach, takes on a squadron of Jap planes singlehanded and sends them all, by varied but equally wondrous methods, to destruction.

Release date, March 13, 1942 7 *minutes*

COMMUNITY SING No. 8 (Col.)

Series 2 (3605)

Richard Liebert, organist at the Radio City Music Hall, plays for "Sweetheart Songs," featuring "Rose O'Day" and including "Gid-dap, Napoleon," "Nobody's Baby" and "If I had You."

Release date, March 27, 1942 10 *minutes*

OH, GENTLE SPRING (20th-Fox)

Terry-toons (2509)

The coming of Spring to the animal kingdom, the arrival of birds, the new industry of insects, the romance of Br'er Rabbit are depicted with color and humor in this seasonable subject.

Release date, April 2, 1942 7 *Minutes*

SHOOT YOURSELF SOME GOLF (WB)

Sports Parade (7406)

Ronald Reagan and Jane Wyman are shown the finer points of golf by Jimmy Thomson, champion driver, and Jack Redmond, trick shot artist. The subject is filmed in color.

Release date, April 4, 1942 10 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subject Release Chart with Synopsis Index can be found on pages 623-625.

Feature Product including Coming Attractions, listed Company by Company, in order of release, on pages 588-589.

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Section	Advance Synopsis	Service Data
ABOUT Face	UA-Roach	....	William Tracy-Joe Sawyer	Apr. 17,'42	43m	Apr. 18,'42	p612	....	....
Adventures of Martin Eden	Col.	....	Glenn Ford-Claire Trevor	Feb. 26,'42	88m	Feb. 28,'42	p525	p476	....
Affairs of Jimmy Valentine	Rep.	118	Dennis O'Keefe-Gloria Dickson	Mar. 25,'42	72m	Apr. 4,'42	p586	p575	....
Alias Boston Blackie	Col.	3029	Chester Morris-Adele Mara	Apr. 2,'42	...	.....	....	p575	....
All American Co-Ed	UA-Roach	....	Frances Langford-Johnny Downs	Oct. 31,'41	49m	Oct. 18,'41	p319	p308	....
All That Money Can Buy (formerly Here Is a Man)	RKO	205	Edw. Arnold-W. Huston-Anne Shirley	Oct. 17,'41	106m	July 19,'41	p251	p197	p496
All Through the Night	WB	116	Humphrey Bogart-Conrad Veidt	Jan. 10,'42	107m	Dec. 6,'41	p394	p376	p528
Almost Married	Univ.	6024	Robert Paige-Jane Frazee	May 22,'42	65m	Mar. 7,'42	p554	....	....
Always in My Heart	WB	124	Kay Frances-Walter Huston	Mar. 14,'42	92m	Mar. 7,'42	p539	p464	....
Among the Living	Para.	4108	Albert Dekker-Susan Hayward	Dec. 19,'41	68m	Sept. 6,'41	p260	p235	p288
Apache Kid	Rep.	171	Don "Red" Barry-Lynn Merrick	Sept. 12,'41	56m	Oct. 25,'41	p330	p277	....
Appointment for Love	Univ.	6007	Margaret Sullavan-Charles Boyer	Oct. 31,'41	89m	Nov. 1,'41	p341	p277	p452
Arizona Bound (formerly Rough Riders)	Mono.	....	Buck Jones-Tim McCoy	July 19,'41	57m	July 25,'41	p249	p172	p210
Arizona Cyclone	Univ.	6063	Johnny Mack Brown	Nov. 14,'41	57m	Mar. 14,'42	p550	p230	....
Arizona Roundup	Mono.	....	Tom Keene	Mar. 13,'42	...	.....	....	p527	....
Arizona Terrors	Rep.	174	Don "Red" Barry-Lynn Merrick	Jan. 6,'42	56m	Jan. 17,'42	p462	p408	....
BABES on Broadway	MGM	216	Mickey Rooney-Judy Garland	Jan., '42	118m	Dec. 6,'41	p393	p363	p528
Bad Lands of Dakota	Univ.	6013	Ann Rutherford-Robert Stack	Sept. 5,'41	74m	Aug. 30,'41	p233	p207	p421
Bahama Passage (color)	Para.	4111	Madeleine Carroll-Stirling Hayden	Block 3	82m	Dec. 13,'41	p420	p320	p590
Ball of Fire	RKO	252	Gary Cooper-Barbara Stanwyck	Jan. 9,'42	111m	Dec. 6,'41	p393	....	p590
Bandit Trail (formerly Outlaw Trail)	RKO	281	Tim Holt	Oct. 10,'41	60m	Sept. 6,'41	p245	p235	....
Bashful Bachelor, The	RKO	....	Lum and Abner	Apr. 24,'42	77m	Mar. 21,'42	p563	p487	....
Bed Time Story	Col.	3004	Loretta Young-Fredric March	Dec. 25,'41	85m	Dec. 13,'41	p406	p363	p528
Belle Starr (color)	20th-Fox	207	Randolph Scott-Gene Tierney	Sept. 12,'41	87m	Aug. 23,'41	p250	p161	p386
Below the Border	Mono.	....	Rough Riders	Jan. 30,'42	57m	Feb. 28,'42	p525	p464	...
Beyond the Blue Horizon (color)	Para.	....	Dorothy Lamour-Richard Denning	Not Set	...	.....	..	p527	....
Big Blockade, The (British)	Ealing-UA	....	War Documentary	Not Set	77m	Feb. 7,'42	p493	....	....
Big Shot, The	WB	....	Humphrey Bogart-Irene Manning	Not Set	.	.....	...	....	....
Billy the Kid Wanted	Prod.	257	Buster Crabbe-Al St. John	Oct. 24,'41	64m	Nov. 1,'41	p342	p299	...
Billy the Kid's Roundup	Prod.	258	Buster Crabbe-Al St. John	Dec. 12,'41	58m	. .....	....	p376	....
Billy the Kid's Smoking Guns	Prod.	260	Buster Crabbe-Al St. John	May 15,'42		.....	....	....	....
Billy the Kid Trapped	Prod.	259	Buster Crabbe-Al St. John	Feb. 20,'42	59m	Apr. 18,'42	p612	....	....
Birth of the Blues	Para.	4109	Bing Crosby-Mary Martin	Nov. 7,'41	86m	Sept. 6,'41	p261	p235	p528
Black Dragons	Mono.	....	Bela Lugosi-Joan Barclay	Mar. 6,'42	64m	Mar. 7,'42	p538	p507	....
Blonde from Singapore	Col.	3041	Florence Rice-Lief Erickson	Oct. 16,'41	70m	Aug. 30,'41	p246	....	....
Blondie's Blessed Event	Col.	3018	Penny Singleton-Arthur Lake	Apr. 9,'42	..	.....	...	p575	....
Blondie Goes to College	Col.	3017	Penny Singleton-Arthur Lake	Jan. 15,'42	74m	Mar. 7,'42	p538	p409	....
Blue, White and Perfect	20th-Fox	227	Lloyd Nolan-Helene Reynolds	Jan. 9,'42	78m	Dec. 20,'41	p419	p408	....
Blues in the Night	WB	110	Priscilla Lane-Richard Whorf	Nov. 15,'41	88m	Nov. 1,'41	p343	p308	....
Body Disappears, The	WB	111	Jeffrey Lynn-Jane Wyman	Dec. 6,'41	72m	Dec. 6,'41	p394	p376	....
Bombay Clipper	Univ.	6031	William Gargan-Irene Hervey	Feb. 6,'42	61m	Jan. 17,'42	p461	p432	....
Bombs Over Burma	Prod.	....	Anna May Wong-N. Madison	June 5,'42	...	.....	....	....	....
Boothill Bandits	Mono.	....	Corrigan-King-Terhune	Apr. 24,'42	...	.....	....	p613	....
Born to Sing	MGM	226	Virginia Weidler-Ray McDonald	Mar., '42	82m	Jan. 24,'42	p475	p442	....
Borrowed Hero	Mono.	....	Alan Baxter-Florence Rice	Dec. 5,'41	65m	Dec. 6,'41	p407	p364	....
Broadway	Univ.	....	George Raft-Pat O'Brien	May 8,'42	...	.....	....	....	....
Broadway Big Shot	Prod.	207	Ralph Byrd-Virginia Vale	Feb. 6,'42	59m	Jan. 10,'42	p463	....	....
Brooklyn Orchid	UA	....	Marjorie Woodworth-William Bendix	Feb. 20,'42	50m	Jan. 31,'42	p485	....	....
Bugle Sounds, The	MGM	220	Wallace Beery-Marjorie Main	Jan., '42	101m	Dec. 20,'41	p417	p387	p590
Bullet Scars	WB	123	Regis Toomey-Adele Longmire	Mar. 7,'42	59m	Mar. 7,'42	p554	....	....
Bullets for Bandits	Col.	3212	Bill Elliott-Tex Ritter	Feb. 12,'42	55m	.....	....	p364	....
Burma Convoy (formerly Half Way to Shanghai)	Univ.	6035	Charles Bickford-Evelyn Ankers	Oct. 17,'41	60m	Oct. 4,'41	p298	p137	.....
Butch Minds the Baby	Univ.	....	Virginia Bruce-Brod Crawford	Mar. 20,'42	76m	Mar. 28,'42	p573	....	....
Buy Me That Town	Para.	4102	Lloyd Nolan-Constance Moore	Oct. 3,'41	70m	Aug. 2,'41	p262	p208	p210
CADET Girl	20th-Fox	220	Carole Landis-George Montgomery	Nov. 28,'41	69m	Nov. 15,41	p374	p351	....
Cadets on Parade	Col.	3035	Freddie Bartholomew-Jimmy Lydon	Jan. 22,'42	63m	.....	....	p409	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Section	Advance Synopsis	Service Data
Call Out the Marines	RKO	217	Victor McLaglen-Edmund Lowe	Feb. 13,'42	67m	Jan. 10,'42	p450	p443	p590
Canal Zone	Col.	3025	Chester Morris-John Hubbard	Mar. 19,'42	78m	Apr. 4,'42	p585	p508	....
Captains of the Clouds (color)	WB	122	Jas. Cagney-Dennis Morgan-Alan Hale	Feb. 21,'42	113m	Jan. 24,'42	p473	p308	p590
Castle in the Desert	20th-Fox	234	Sidney Toler-Arleen Whelan	Feb.27,'42	63m	Feb. 7,'42	p494	p476	....
Charley's Aunt	20th-Fox	201	Jack Benny-Kay Francis	Aug. 1,'41	82m	July 26,'41	p262	p172	p288
Charlie Chan in Rio	20th-Fox	206	Sidney Toler-Mary Beth Hughes	Sept. 5,'41	62m	Aug. 23,'41	p262	p172	p260
Chocolate Soldier, The	MGM	208	Nelson Eddy-Rise Stevens	Nov., '41	102m	Oct. 18,'41	p317	p289	p590
Citizen Kane	RKO	201	Orson Welles	Sept. 5,'41	119m	Apr. 12,'41	p249	p61	p367
Close Call for Ellery Queen	Col.	3031	Bill Gargan-Margaret Lindsay	Jan. 29,'42	67m	Mar. 14,'42	p550	p463	....
Cobana	UA-Roach	....	Marjorie Woodworth-George Givot	Not Set	...	.....	....	....	....
Code of the Outlaw	Rep.	164	Tom Tyler-Bob Steele	Jan. 30,'42	57m	Feb. 7,'42	p494	p487	....
Come On, Danger	RKO	285	Tim Holt	June 5,'42	58m	Dec. 13,'41	p407	p387	....
Confessions of Boston Blackie	Col.	3028	Chester Morris-Harriet Hilliard	Jan. 8,'42	65m	Dec. 13,'41	p406	....	....
Confirm or Deny	20th-Fox	222	Don Ameche-Joan Bennett	Dec. 12,'41	73m	Nov. 15,'41	p362	p351	p539
Continental Express	Mono.	....	Rex Harrison-V. Hobson	Mar. 1,'42	73m	Apr. 18,'42	p611	....	....
Corpse Vanishes, The	Mono.	....	Bela Lugosi	May 8,'42	63m	Apr. 18,'42	p611	....	....
Corsican Brothers	UA	....	Douglas Fairbanks, Jr.-Ruth Warrick	Nov. 28,'41	110m	Dec. 20,'41	p431	p299	p528
Courtship of Andy Hardy, The	MGM	229	Mickey Rooney-Lewis Stone	Mar., '42	93m	Feb. 14,'42	p505	p476	....
Cowboy Serenade	Rep.	145	Gene Autry-Smiley Burnette	Jan. 22,'42	66m	Jan. 24,'42	p474	p443	....
DANGER in the Pacific	Univ.	....	Dick Foran-Leo Carrillo	May 15,'42	...	.....	....	....	....
Dangerously They Live	WB	121	John Garfield-Raymond Massey	Feb. 14,'42	77m	Dec. 27,'41	p429	....	....
Date with the Falcon	RKO	213	George Sanders-Wendy Barrie	Jan. 16,'42	63m	Nov. 8,'41	p350	p332	....
Dawn Express	Prod.	211	Michael Whalen-Anne Nagel	Mar. 27,'42	...	.....	....	p542	....
Death Valley Outlaws	Rep.	172	Don "Red" Barry-Lynn Merrick	Sept. 29,'41	56m	Oct. 4,'41	p298	....	....
Design for Scandal	MGM	213	Walter Pidgeon-Rosalind Russell	Dec. '41	82m	Nov. 15,'41	p361	p351	p528
Desperate Chance for Ellery Queen	Col.	....	William Gargan-Margaret Lindsay	May 7,'42	...	.....	....	....	....
Devil Pays Off	Rep.	111	Margaret Tallichet-William Wright	Nov. 10,'41	70m	Nov. 15,'41	p363	p343	....
Devil's Trail, The	Col.	....	Bill Elliott-Tex Ritter	May 14,'42	61m	.....	....	....	....
Dr. Broadway	Para.	....	Macdonald Carey-Jean Phillips	Not Set	...	.....	....	p527	....
Dr. Jekyll and Mr. Hyde	MGM	201	Spencer Tracy-Lana Turner	Sept. '41	123m	July 26,'41	p248	p134	p496
Dr. Kildare's Victory	MGM	217	Lew Ayres-Lionel Barrymore	Jan. '42	92m	Dec 6,'41	p394	p387	....
Don't Get Personal	Univ.	6037	Hugh Herbert-Mischa Auer	Jan. 2,'42	60m	Jan. 3,'42	p441	p343	....
Double Trouble	Mono.	....	Harry Langdon	Nov. 21,'41	63m	Nov. 15,41	p363	p332	....
Down in San Diego	MGM	203	Bonita Granville-Ray McDonald	Sept. '41	70m	Aug. 2,'41	p250	p207	p353
Down Rio Grande Way	Col.	....	Charles Starrett-Russell Hayden	Apr. 23,'42	...	.....	....	....	....
Down Texas Way	Mono.	....	Buck Jones-Tim McCoy	May 22,'42	...	.....	....	....	....
Dressed to Kill	20th-Fox	202	Lloyd Nolan-Mary Beth Hughes	Aug. 8,'41	74m	July 26,'41	p249	p149	p236
Dude Cowboy	RKO	282	Tim Holt	Dec. 12,'41	59m	Sept. 6,'41	p246	....	p260
Dudes Are Pretty People	UA-Roach	....	Marjorie Woodworth-Jimmy Rogers	Mar. 13,'42	46m	Apr. 18,'42	p611	....	....
Duke of the Navy	Prod.	206	Ralph Byrd-Veda Ann Borg	Jan. 23,'42	65m	Feb. 14,'42	p506	p409	....
Dumbo (Color)	RKO	293	Disney Feature Cartoon	Oct. 31,'41	64m	Oct. 4,'41	p297	....	p590
EAGLE Squadron	Univ.	....	Robert Stack-Diana Barrymore	May 29,'42	..	.....	....	....	....
Ellery Queen and Murder Ring	Col.	3030	Ralph Bellamy-Margaret Lindsay	Nov. 18,'41	70m	Sept. 27,'41	p286	....	....
Escape from Crime	WB	....	Humphrey Bogart-R. Travis	Not Set	...	.....	....	....	....
Escape from Hong Kong	Univ.	....	Don Terry-Leo Carrillo-A. Devine	Not Set	...	.....	....	....	....
FALCON Takes Over	RKO	....	George Sanders-Lynn Bari	May 29,'42	...	.....	....	....	....
Fantasia (color) (Revised)	RKO	292	Disney-Stokowski	Apr. 3,'42	81m	Nov. 16,'40	p494	p2	p590
Father Takes a Wife	RKO	204	Adolphe Menjou-Gloria Swanson	Oct. 3,'41	79m	July 19,'41	p262	p197	p236
Feminine Touch, The	MGM	207	Rosalind Russell-Don Ameche	Oct. '41	95m	Sept. 13,'41	p275	p247	p496
Ferry Pilot (British)	ABFD	....	War Documentary	Not Set	27m	Feb. 7,'42	p494	....	....
Fiesta (color)	UA-Roach	....	Anne Ayars-George Negrete	Dec. 19,'41	45m	Dec.27,'41	p430	....	....
Fighting Bill Fargo	Univ.	6065	Johnny Mack Brown	Apr. 17,'42	57m	.....	....	p364	....
Fingers at the Window	MGM	232	Lew Ayres-Laraine Day	Apr. '42	80m	Mar. 14,'42	p549	p526	....
Fleet's In, The	Para.	....	Dorothy Lamour-William Holden	Block 4	93m	Jan. 24,'42	p474	p464	....
Fly By Night	Para.	....	Nancy Kelly-Richard Carlson	Block 4	68m	Jan. 24,'42	p475	p376	....
Flying Cadets	Univ.	6028	Wm. Gargan-Peggy Moran	Oct. 24,'41	60m	Oct. 25,'41	p330	p161	....
Forbidden Trails	Mono.	....	Buck Jones-Tim McCoy	Dec. 26,'41	59m	Jan. 3,'42	p441	p396	....
Forgotten Village, The	Mayer-Burstyn	....	Documentary	Sept. 16,'41	67m	Aug. 30,'41	p246	....	....
Four Flights to Love (French)	English	....	Fernand Gravet-Elvire Popesco	Apr. 11,'42	86m	Apr. 25,'42	p622	....	....
Four Jacks and a Jill	RKO	214	Ray Bolger-Anne Shirley	Jan. 23,'42	68m	Nov. 8,41	p350	p332	....
Freckles Comes Home	Mono.	....	Johnny Downs-Gale Storm	Jan. 2,'42	63m	.....	....	p396	....
Friendly Enemies	UA	....	C. Winninger-C. Ruggles	May 8,'42	...	.....	....	....	....
Frightened Lady (British)	Hoffberg	....	Marius Goring-Helen Haye	Nov. 7,'41	80m	Nov. 15,'41	p363	....	....
'Frisco Lil	Univ.	6027	Irene Hervey-Kent Taylor	Mar. 6,'42	60m	Feb. 21,'41	p517	p467	....
GALLANT Lady	Prod.	219	Rose Hobart-Sidney Blackmer	June 12,'42	...	.....	....	....	....
Gambling Lady (Reissue)	WB	162	Barbara Stanwyck-Joel McCrea	Mar. 28,'42	66m	Mar. 10,'34	p550	....	....
Gauchos of Eldorado	Rep.	162	Tom Tyler-Bob Steele	Oct. 24,'41	56m	Oct. 25,'41	p330	p308	....
Gay Falcon, The	RKO	206	George Sanders-Wendy Barrie	Oct. 24,'41	67m	Sept. 20,'41	p276	p218	....
Gay Sisters, The	WB	....	Barbara Stanwyck-George Brent	Not Set	...	.....	....	....	....
General Suvorov (Russian)	Artkino	....	Documentary	Sept. 19,'41	100m	Sept. 27,'41	p287	....	....
Gentleman After Dark, A (formerly Heliotrope Harry)	UA	....	Miriam Hopkins-Brian Donlevy	Feb. 27,'42	76m	Mar. 21,'42	p561	p508	....
Gentleman at Heart, A	20th-Fox	228	Carole Landis-Cesar Romero	Jan. 16,'42	66m	Jan. 10,'42	p449	p432	....
Gentleman from Dixie (formerly Li'l Louisiana Belle)	Mono.	....	Jack LaRue-Marian Marsh	Sept. 2,'41	63m	Sept. 13,'41	p259	p206	....
Get Rich Quick Maisie	MGM	....	Ann Sothern-Red Selton	Not Set	...	.....	....	....	....
Ghost of Frankenstein, The	Univ.	6012	Lon Chaney-Evelyn Ankers	Mar. 13,'42	67m	Mar. 7,'42	p539	p463	....
Ghost Town Law	Mono.	....	Rough Riders	Mar. 27,'42	62m	Apr. 4,'42	p586	p542	....

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Girl from Alaska, The	Rep.	117	Ray Middleton-Jean Parker	Apr. 16,'42	75m	Apr. 25,'42	p622	....	....
Girl from Leningrad (Russian)	Artkino	....	Zoya Fyodorova	Dec. 19,'41	92m	Dec. 27,'41	p431	....	....
Girl Must Live, A (British)	Univ.	6045	Renee Houston-Margaret Lockwood	Sept. 19,'41	69m	Oct. 11,'41	p306	....	p367
Girls Town	Prod.	202	June Storey-Edith Fellows	Mar. 6,'42	68m	Apr. 18,'42	p611	p476	....
Glamour Boy	Para.	4110	Susanna Foster-Jackie Cooper	Dec. 5,'41	80m	Sept. 6,'41	p261	p235	....
Glass Key, The	Para.	....	Alan Ladd-V. Lake-B. Donlevy	Not Set	...	.....	....	....	....
Gold Rush, The	UA	....	Chaplin — Words and Music	Apr. 17,'42	72m	Mar. 7,'42	p551	....	....
Go West, Young Lady	Col.	3015	Penny Singleton-Glenn Ford	Nov. 27,'41	70m	Nov. 29,'41	p385	p289	....
Grand Central Murder	MGM	....	Van Heflin-Patricia Dane	May '42	72m	Apr. 25,'42	p622	....	....
Great Guns	20th-Fox	212	Laurel and Hardy	Oct. 10,'41	73m	Sept. 13,'41	p275	p247	....
Great Man's Lady, The	Para.	....	Barbara Stanwyck-Joe McCrea	Block 5	90m	Mar. 21,'42	p561	p396	....
Guerrilla Brigade	Artkino	....	Lev Sverdlin-Stephan Shkurat	Apr. 13,'42	73m	Apr. 18,'42	p612	....	....
Gunman from Bodie (formerly Bad Man from Bodie)	Mono.	....	Buck Jones-Tim McCoy	Sept. 19,'41	62m	Oct. 18,'41	p319	p263	....
HALF way to Shanghai	Univ.	....	Irene Hervey-Kent Taylor	Not Set	...	.....	....	....	....
Hard Guy	Prod.	205	Jack LaRue-Mary Healy	Oct. 17,'41	68m	Nov. 1,'41	p342	p263	....
Harmon of Michigan	Col.	3023	Tommy Harmon-Anita Louise	Sept. 11,'41	66m	Sept. 20,'41	p274	p263	p386
Harvard Here I Come	Col.	3039	Maxie Rosenbloom-Arline Judge	Dec. 18,'41	64m	Apr. 4,'42	p585	p376	....
Hayfoot	UA	....	William Tracy-James Gleason	Jan. 2,'42	48m	Jan. 10,'42	p450	....	....
Heart of the Rio Grande	Rep.	144	Gene Autry-Smiley Burnette	Mar. 11,'42	70m	Mar. 14,'42	p549	p518	....
Hello Annapolis	Col.	....	Jean Parker-Tom Brown	Apr. 23,'42	...	.....	....	....	....
Hellzapoppin	Univ.	6046	Olsen & Johnson-Martha Raye	Dec. 26,'41	84m	Dec. 20,'41	p431	....	p528
Hennes Melodie (Her Melody)	Scandia Films	....	Sonja Wigert	Feb. 7,'42	99m	Feb. 21,'42	p518	....	....
Henry Aldrich, Editor	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	...	.....	....	....	....
Henry Aldrich for President	Para.	4104	Jimmy Lydon-Charlie Smith	Oct. 24,'41	70m	Aug. 2,'41	p248	p207	p210
Henry and Dizzy	Para.	....	Jimmy Lydon-Charlie Smith	Block 5	71m	Mar. 21,'42	p563	p443	....
Her Cardboard Lover	MGM	....	Norma Shearer-Robert Taylor	Not Set	...	.....	....	....	....
Hitler's Valet	UA-Roach	....	Alan Mowbray-M. Woodworth	Not Set	...	.....	....	....	....
H. M. Pulham, Esq.	MGM	212	Hedy Lamarr-Rob't Young-Ruth Hussey	Dec. '41	117m	Nov. 15,'41	p362	p351	p539
Hold Back the Dawn	Para.	4103	Charles Boyer-Olivia de Havilland	Sept. 26,'41	116m	Aug. 2,'41	p251	p208	p539
Home in Wyomin'	Rep.	....	G. Autry-S. Burnette	Apr. 20,'42	...	.....	....	....	....
Honky Tonk	MGM	204	Clark Gable-Lana Turner	Oct. '41	105m	Sept. 20,'41	p273	p235	p539
Honolulu Lu	Col.	3024	Bruce Bennett-Lupe Velez	Dec. 11,'41	72m	.....	....	p364	....
House of Errors	Prod.	216	Harry Langdon-Charles Rogers	Apr. 10,'42	...	.....	....	p539	....
How Green Was My Valley	20th-Fox	224	Roddy McDowall-Walter Pidgeon	Dec. 26,'41	118m	Nov. 1,'41	p341	p320	p528
Huricane Smith	Rep.	108	Ray Middleton-Jane Wyatt	July 20,'41	69m	July 26,'41	p249	p197	p236
I AM an American	Mono.	....	East Side Kids	May 29,'42	...	.....	....	....	....
I Killed That Man	Mono.	....	Ricardo Cortez-Joan Woodbury	Nov. 28,'41	71m	Nov. 15,'41	p363	....	....
In Old California	Rep.	....	John Wayne-Binnie Barnes	May 16,'42	...	.....	....	....	....
Inside the Law	Prod.	218	Wallace Ford	May 8,'42	...	.....	....	p613	....
In This Our Life	WB	132	Bette Davis-Olivia De Havilland	May 16,'42	97m	Apr. 11,'42	p597	....	....
International Lady	UA	....	Ilona Massey-George Brent	Sept. 19,'41	102m	Oct. 18,'41	p317	p277	p496
International Squadron (formerly Flight Patrol)	WB	106	Ronald Reagan-Olympe Bradna	Oct. 11,'41	87m	Aug. 16,'41	p262	p196	p590
Invaders, The (British) (formerly 49th Parallel)	Col.	....	Howard-Massey-Olivier	Apr. 15,'42	104m	Mar. 7,'42	p537	....	p590
Isle of Forgotten Sins	Prod.	204	Wallace Ford-Luana Walters	June 19,'42	...	.....	....	....	....
It Happened in Flatbush	20th-Fox	....	Lloyd Nolan-Carole Landis	Not Set	...	.....	....	....	....
It Started with Eve (formerly Almost an Angel)	Univ.	6005	Deanna Durbin-Charles Laughton	Sept. 26,'41	90m	Oct. 4,'41	p297	p205	p496
I Wake Up Screaming (formerly Hot Spot)	20th-Fox	216	Betty Grable-Victor Mature	Nov. 14,'41	82m	Oct. 18,'41	p317	p299	p421
I Was Framed	WB	130	Michael Ames-Julie Bishop	Apr. 25,'42	61m	Apr. 11,'42	p599	p574	....
JAIL House Blues	Univ.	6032	Nat Pendleton-Anne Gwynne	Jan. 9,'42	62m	Jan. 17,'42	p462	p396	....
Jesse James, Jr.	Rep.	176	Don "Red" Barry	Mar. 25,'42	56m	Apr. 4,'42	p586	....	....
Jessie James at Bay	Rep.	151	Roy Rogers-"Gabby" Hayes	Oct. 17,'41	56m	Oct. 18,'41	p319	....	....
Joan of Paris	RKO	218	Michele Morgan-Paul Henreid	Feb. 20,'42	91m	Jan. 10,'42	p463	p442	....
Joe Smith, American	MGM	221	Robert Young-Marsha Hunt	Feb. '42	62m	Jan. 10,'42	p449	p409	p528
Johnny Eager	MGM	218	Robert Taylor-Lana Turner	Jan. '42	107m	Dec. 13,'41	p405	p363	p528
Journey Into Fear	RKO	....	Joseph Cotten-Delores Del Rio	Not Set	...	.....	....	....	....
Juke Box Jennie	Univ.	6026	Ken Murray-Harriet Hillard	Mar. 27,'42	61m	Mar. 28,'42	p574	....	....
Juke Girl	WB	133	Ann Sheridan-Ronald Reagan	May 30,'42	90m	Apr. 11,'42	p597	p464	....
Jungle Book, The (color)	UA	....	Sabu	Apr. 3,'42	115m	Mar. 28,'42	p573	p396	....
KATHLEEN	MGM	215	Shirley Temple-H. Marshall-Laraine Day	Dec. '41	85m	Nov. 15,'41	p362	p351	p528
Keep 'Em Flying	Univ.	6001	Abbott and Costello	Nov. 28,'41	86m	Nov. 22,'41	p386	....	p528
Kennel Murder Case (Reissue)	WB	128	William Powell-Mary Astor	Mar. 28,'42	73m	Mar. 4,'33	p550	....	....
Kid from Kansas, The (formerly The Americanos)	Univ.	6051	Dick Foran-Andy Devine	Sept. 19,'41	60m	Sept. 20,'41	p276	p221	....
Kid Glove Killer (formerly Along Came Murder)	MGM	230	Van Heflin-Marsha Hunt	Apr. '42	74m	Mar. 14,'42	p551	p495	....
King, The (French)	Trio Film	....	Raimu	Oct. 27,'41	90m	Nov. 8,'41	p350	....	....
King of Dodge City	Col.	3209	Bill Elliott-Tex Ritter	Aug. 14,'41	63m	Aug. 9,'41	p250	p220	....
Kings Row	WB	120	Ann Sheridan-Robert Cummings	Apr. 18,'42	90m	Apr. 11,'42	p597	p464	....
Klondike Fury	Mono.	..	Edmund Lowe-Lucile Fairbanks	Mar. 20,'42	68m	Mar. 21,'42	p563	p527	....
LABURNUM Grove (British)	Anglo Film	....	Edmund Gwenn-Cedric Hardwicke	Dec. 1,'41	65m	Dec. 6,'41	p395	....	....
Ladies in Retirement	Col.	3009	Ida Lupino-Louis Hayward	Sept. 18,'41	92m	Sept. 13,'41	p258	p263	....

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Lady Be Good	MGM	202	Eleanor Powell-Robert Young	Sept. '41	110m	July 19,'41	p248	p146	p496
Lady for a Night	Rep.	101	Joan Blondell-John Wayne	Jan. 5,'42	88m	Jan. 3,'42	p441	p351	....
Lady Gangster	WB	....	Faye Emerson-Julie Bishop	Not Set	62m	Apr. 11,'42	p599	p574	....
Lady Has Plans, The	Para.	....	Paulette Goddard-Ray Milland	Block 4	75m	Jan. 24,'42	p475	p464	....
Lady in a Jam	Univ.	....	Irene Dunne-Patric Knowles	May 8,'42	...	.....	....	p613	....
Lady In Distress (British)	Times	....	Michael Redgrave-Sally Gray	Feb. 14,'42	76m	Feb. 21,'42	p517	....	....
Lady Is Willing, The	Col.	3007	Marlene Dietrich-Fred MacMurray	Feb.12,'42	91m	Jan. 31,'42	p485	p351	p539
Lady Scarface	RKO	203	Dennis O'Keefe-Francis Neal	Sept. 26,'41	66m	July 26,'41	p248	p160	p236
Land, The	....	.....	Dept. of Agriculture Documentary	.....	45m	Apr. 18,'42	p612	....	...
Land of the Open Range	RKO	284	Tim Holt	Apr. 17,'42	60m	Dec. 13,'41	p407	p387	....
Larceny, Inc.	WB	131	Edward G. Robinson-Jane Wyman	May 2,'42	95m	Mar. 7,'42	p538	....	....
Last of the Duanes	20th-Fox	209	Geo. Montgomery-Lynne Roberts	Sept. 26,'41	55m	Sept. 13,'41	p260	p247	....
Lawless Plainsman	Col.	3204	Charles Starrett-Russell Hayden	Mar. 12,'42	59m	.....	....	p508	....
Law of the Jungle	Mono.	....	John King-Arline Judge	Feb. 6,'42	61m	Mar. 21,'42	p562	p476	....
Law of the Timber	Prod.	215	Marjorie Reynolds-Monte Blue	Dec. 19,'41	68m	Dec. 20,'41	p419	p364	....
Law of the Tropics	WB	105	Jeffrey Lynn-Constance Bennett	Oct. 4,'41	76m	Sept. 6,'41	p245	p235	....
Let the People Sing (British)	Anglo	....	Alastair Sim-Fred Emney	Not Set	100m	Apr. 11,'42	p599	.	.
Let's Go Collegiate	Mono.	....	Frankie Darro-Jackie Moran	Sept. 12,'41	62m	Sept. 20,'41	p274	p209	....
Lone Rider and the Bandit	Prod.	263	George Houston	Jan. 16,'42	...	.....	....	p409	....
Lone Rider in Cheyenne	Prod.	264	George Houston-Al St. John	Mar. 20,'42	59m	.....	....	p507	....
Lone Rider in Texas Justice	Prod.	265	George Houston-Al St. John	June 5,'42	...	.....	....	....	....
Lone Star Law Men	Mono.	....	Tom Keene-Betty Miles	Dec. 5,'41	58m	.....	....	p387	....
Lone Star Ranger	20th-Fox	225	John Kimbrough-Sheila Ryan	Mar. 20,'42	57m	Mar. 14,'42	p551	p443	....
Lone Star Vigilantes, The	Col.	3211	Bill Elliott-Tex Ritter	Jan. 1,'42	58m	Sept. 27,'41	p286	....	....
Look Who's Laughing	RKO	209	Edgar Bergen-Charlie McCarthy	Nov. 21,'41	79m	Sept. 20,'41	p273	p221	p528
Louisiana Purchase (Color)	Para.	4136	Bob Hope-Vera Zorina-Victor Moore	Dec. 25,'41	98m	Nov. 29,'41	p385	p332	p590
Lucky Ghost Consolidated National	....	....	Mantan Moreland	Feb. 10,'42	68m	Feb. 21,'42	p518	....	....
Lydia	UA	....	Merle Oberon-Alan Marshall	Sept. 26,'41	104m	Aug. 23'41	p262	....	p496
MAD Doctor of Market Street	Univ.	6042	Una Merkel-Claire Dodd	Feb. 27,'42	61m	Jan. 10,'42	p451	p432	....
Mad Martindales, The	20th-Fox	245	Jane Withers-Alan Mowbray	May 15,'42	65m	Apr. 18,'42	p622	.	.
Mad Monster, The	Prod.	209	Johnny Downs-Anne Nagel	May 22,'42	...	.....	....	p613	....
Magnificent Ambersons, The	RKO	....	Joseph Cotton-Dolores Costello	Not Set	...	.....	....	p507	....
Major Barbara (British)	UA	....	Wendy Hiller-Rex Harrison	Sept. 12,'41	115m	May 10,'41	....	p85	p590
Male Animal, The	WB	126	Henry Fonda-Olivia de Havilland	Apr. 4,'42	101m	Mar. 7,'42	p537	p464	.
Maltese Falcon, The	WB	107	Humphrey Bogart-Mary Astor	Oct. 18,'41	100m	Oct. 4,'41	p298	....	p496
Man at Large	20th-Fox	210	Marjorie Weaver-Geo. Reeves	Sept. 26,'41	69m	Sept. 13,'41	p258	p247	p496
Man from Cheyenne	Rep.	153	Roy Rogers-George "Gabby" Hayes	Jan. 16,'42	60m	Jan. 17,'42	p462	p431	....
Man from Headquarters	Mono.	....	Frank Albertson-Joan Woodbury	Jan. 23,'42	63m	Jan. 31,'42	p486	p443	....
Man from Montana	Univ.	6061	Johnny Mack Brown	Sept. 5, 41	56m	Oct. 11,'41	p306	p276	....
Man Who Came to Dinner	WB	117	Monty Woolley-Bette Davis	Jan. 24,'42	112m	Dec. 27,'41	p429	p332	p528
Man Who Returned to Life	Col.	3034	John Howard-Ruth Ford	Feb. 5,'42	60m	Feb. 28,'42	p525	p476	....
Man Who Seeks the Truth	Dome (French)		Raimu	Oct. 7,'41	80m	Oct. 11,'41	p307	....	....
Man Who Wouldn't Die, The	20th-Fox	243	Lloyd Nolan-Marjorie Weaver	May 1,'42	65m	Apr. 18,'42	p610	.	.
Man with Two Lives	Mono.	....	Edward Norris	Mar. 13,'42	65m	Mar. 14,'42	p551	p395	....
Married Bachelor	MGM	205	Ruth Hussey-Robert Young	Oct. '41	81m	Sept. 13,'41	p258	p247	p496
Marry the Boss's Daughter	20th-Fox	221	Brenda Joyce-Bruce Edwards	Nov. 28,'41	60m	Nov. 15,'41	p374	p289	....
Masked Rider, The	Univ.	6062	Johnny Mack Brown	Oct. 24,'41	58m	Oct. 11,'41	p305	p276	....
Maxwell Archer, Detective (British)	Mono.	....	John Loder-Leueen MacGrath	Jan. 26,'42	73m	.....	....	p476	....
Mayor of 44th St.	RKO	....	George Murphy-Anne Shirley	May 15,'42	86m	Mar. 21,'42	p563	p487	....
Meet the Stewarts	Col.	....	William Holden-Frances Dee	May 28,'42	...	.....	....	....	....
Melody Lane	Univ.	6029	The Merry Macs-Baby Sandy	Dec. 19,'41	60m	Dec. 20,'41	p417	p376	....
Men in Her Life	Col.	3005	Loretta Young-Conrad Veidt	Nov. 20,'41	90m	Oct. 25,'41	p331	p277	....
Men of San Quentin	Prod.	201	J. Anthony Hughes-Geo. Breakston	May 29,'42	78m	Apr. 18,'42	p610	....	....
Mercy Island	Rep.	110	Ray Middleton-Gloria Dickson	Oct. 10,'41	72m	Oct. 11,'41	p306	....	....
Mexican Spitfire at Sea	RKO	220	Lupe Velez-Leon Errol	Mar. 13,'42	72m	Jan. 10,'42	p450	p443	....
Mexican Spitfire Sees a Ghost	RKO	....	Lupe Velez-Leon Errol	June 26,'42	...	.....	....	....	....
Mexican Spitfire's Baby	RKO	210	Lupe Velez-Leon Errol	Nov. 28,'41	70m	Sept. 6,'41	p261	p247	....
Miracle Kid, The	Prod.	213	Tom Neal-Carol Hughes-Vicki Lester	Nov. 14,'41	69m	Jan. 17,'42	p462	p320	....
Miss Annie Rooney	UA	....	Shirley Temple-W. Gargan	May 29,'42	...	.....	....	....	....
Mississippi Gambler	Univ.	6034	Kent Taylor-Frances Langford	Apr. 17,'42	60m	Apr. 18,'42	p611	....	....
Missouri Outlaw, A	Rep.	173	Don "Red" Barry	Nov. 25,'41	58m	Nov. 22,'41	p373	p364	....
Miss Polly	UA-Roach	....	Zasu Pitts-Slim Summerville	Nov. 14,'41	45m	Nov. 8,'41	p350	....	....
Mister V (British) (formerly Pimpernel Smith)	UA	....	Leslie Howard	Mar. 20,'42	122m	July 5,'41	p450	....	p528
Mob Town	Univ.	6021	Dick Foran-Anne Gwynne	Oct. 3,'41	60m	Oct. 11,'41	p307	p289	....
Mokey	MGM	231	Dan Dailey, Jr.-Donna Reed	Apr. '42	88m	Mar. 28,'42	p574	....	....
Moonlight in Hawaii	Univ.	6025	Mischa Auer-Jane Frazee	Nov. 21,'41	60m	Oct. 11,'41	p305	p149	....
Moon Over Her Shoulder	20th-Fox	215	John Sutton-Lynn Bari	Oct. 24,'41	68m	Oct. 18,'41	p318	p299	....
Moon Tide	20th-Fox	....	Jean Gabin-Ida Lupino-Claude Rains	May 29,'42	94m	Apr. 18,'42	p609	....	....
Morning After, The (formerly Night in New Orleans)	Para.	....	Preston Foster-Patricia Morison	Not Set	...	.....	....	p527	....
Mountain Moonlight	Rep.	107	Weaver Brothers and Elviry	July 12,'41	68m	July 19,'41	p250	p149	p236
Mr. Bug Goes to Town (color)	Para.	4114	Fleischer Feature Cartoon	Block 3	78m	Dec. 13,'41	p405	p376	p496
Mr. Dist. Attorney in Carter Case	Rep.	112	James Ellison-Virginia Gilmore	Dec. 18,'41	68m	Dec. 27,'41	p430	p409	....
Mr. Wise Guy	Mono.	....	East Side Kids	Feb. 20,'42	70m	Feb. 14,'42	p506	p475	....
Mr. & Mrs. Cugat	Para.	....	Ray Milland-Betty Field	Not Set	...	.....	....	....	..
Mr. and Mrs. North	MGM	219	Gracie Allen-William Post, Jr.	Jan. '42	67m	Dec. 20,'41	p418	p387	p590
Mrs. Miniver	MGM	....	Greer Garson-Walter Pidgeon	Not Set	...	.....	....	p527	....
Mrs. Wiggs of the Cabbage Patch	Para.	....	Fay Bainter-Carolyn Lee	Not Set	...	.....	....	....	....
Murder in the Big House	WB	125	Faye Emerson-Van Johnson	Apr. 11,'42	59m	Apr. 11,'42	p598	p575	..
Musical Story, A (Russian)	Artkino	....	Sergei Lemeshev	Oct. 10,'41	84m	Oct. 25,'41	p331	....	....
My Favorite Blonde	Para.	...	Bob Hope-Madeleine Carroll	Block 5	78m	Mar. 21,'42	p561	p542	.
My Favorite Spy	RKO		Kay Kyser-Ellen Drew	June 12,'42	..	.....	....	....	..
My Gal Sal (color)	20th-Fox	244	Rita Hayworth-V. Mature	May 8,'42	103m	Apr. 18,'42	p609	..	.
My Heart Belongs to Daddy	Para.	....	Richard Carlson-M. O'Driscoll	Not Set	..	.....	....	....	....

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Mystery of Marie Roget	Univ.	....	Patric Knowles-Maria Montez	Not Set	61m	Apr. 11,'42	p597	p507	....
Mystery Ship	Col.	3040	Paul Kelly-Lola Lane	Sept. 4,'41	65m	Aug. 2,'41	p248	p194	p220
NAVY Blues	WB	103	Jack Oakie-Ann Sheridan	Sept. 13,'41	108m	Aug. 16'41	p249	p205	p452
Nazi Agent (formerly Salute to Courage)	MGM	227	Conrad Veidt-Ann Ayars	Mar. '42	82m	Jan. 24,'42	p474	....	....
Never Give a Sucker an Even Break	Univ.	6016	W. C. Fields-Gloria Jean	Oct. 10,'41	70m	Oct. 11,'41	p305	p299	p496
New Wine	UA	....	Ilona Massey-Binnie Barnes	Oct. 10,'41	87m	Aug. 2,'41	p248	p157	p452
New York Town	Para.	4105	Fred MacMurray-Mary Martin	Oct. 31,'41	75m	Aug. 2,'41	p248	p207	p236
Niagara Falls	UA-Roach	...	Marjorie Woodworth-Tom Brown	Oct. 17,'41	43m	Sept. 27,'41	p285	....	....
Night Before the Divorce, The	20th-Fox	235	Lynn Bari-Joseph Allen, Jr.	Mar. 6,'42	67m	Feb. 7,'42	p494	p487	....
Night of January 16	Para.	4106	Robert Preston-Ellen Drew	Nov. 28,'41	80m	Sept. 6,'41	p261	p235	....
Nine Bachelors (French)	J. Bercholz	....	Sacha Guitry	Feb. 7,'42	85m	Feb. 14,'42	p506	....	....
Nine Lives Are Not Enough	WB	104	Ronald Reagan-Joan Perry	Sept. 20,'41	63m	Sept. 6,'41	p245	p235	....
No Hands on the Clock	Para.	4113	Chester Morris-Jean Parker	Block 3	76m	Dec. 13,'41	p406	p364	....
North of the Rockies	Col.	3213	Bill Elliott-Tex Ritter	Apr. 2,'42	60m	.....	....	p575	....
North to the Klondike	Univ.	6023	Brod Crawford-Lon Chaney	Jan. 23,'42	58m	Jan. 24,'42	p475	p396	....
Not a Ladies Man	Col.	....	Paul Kelly-Fay Wray	May 14,'42	...	.....	....	p613	....
Nothing But the Truth	Para.	4101	Bob Hope-Paulette Goddard	Oct. 10,'41	90m	Aug. 2,'41	p250	p206	p496
OBLIGING Young Lady	RKO	215	Joan Carroll-Edmond O'Brien	Jan. 30,'42	80m	Nov. 8,'41	p349	p332	....
On the Sunny Side	20th-Fox	232	Roddy McDowall-Jane Darwell	Feb. 13,'42	69m	Feb. 7,'42	p494	p487	....
Once Upon a Thursday	MGM	....	Marsha Hunt-Richard Carlson	Not Set	...	.....	....	p613	....
One Foot in Heaven	WB	108	Fredric March-Martha Scott	Nov. 1,'41	108m	Oct. 4,'41	p297	p206	p528
One of Our Aircraft Is Missing (British)	Anglo-Amer.	....	Godfrey Tearle-Eric Portman	Not Set	110m	Apr. 11,'42	p598	....	....
Our Russian Front (formerly Report from Russia)	Artkino	....	Documentary	Feb. 11,'42	40m	Jan. 17,'42	p462	....	....
Outlaws of Cherokee Trail	Rep.	161	Three Mesquiteers	Sept. 10,'41	56m	Sept. 20,'41	p276	p263	....
Outlaws of the Desert	Para.	....	Bill Boyd-Andy Clyde	Block 1W	66m	Sept. 27,'41	p287	....	....
PACIFIC Blackout	Para.	4115	Robert Preston-Martha O'Driscoll	Block 3	76m	Dec. 13,'41	p406	p364	p496
Pacific Rendezvous	MGM	....	Lee Bowman-Jean Rogers	Not Set	...	.....	....	....	....
Panama Hattie (formerly Midnight Angel)	MGM	....	Ann Sothern-Red Skelton	Not Set	...	.....	....	p396	....
Panther's Claw, The	Prod.	217	Sidney Blackmer-Lynn Starr	Apr. 17,'42	70m	Mar. 21,'42	p563	....	....
Parachute Battalion	RKO	202	Robert Preston-Nancy Kelly	Sept. 12,'41	75m	July 19,'41	p249	p196	p421
Parachute Nurse	Col.	....	Kay Harris-M. Chapman	Not Set	...	.....	....	....	....
Pardon My Stripes	Rep.	122	Bill Henry-Sheila Ryan	Jan. 26,'42	64m	Feb. 14,'42	p506	p442	....
Paris Calling	Univ.	6014	Randolph Scott-Elisabeth Bergner	Jan. 16,'42	96m	Dec. 6,'41	p407	p320	p528
Pasha's Wives, The (French)	Better Films	....	John Lodge-Viviane Romance	Apr. 4,'42	92m	Apr. 11,'42	p599	....	....
Perfect Snob, The	20th-Fox	223	Lynn Bari-Cornel Wilde	Dec. 19,'41	62m	Nov. 15,'41	p374	p351	....
Pittsburgh Kid, The	Rep.	133	Billy Conn-Jean Parker	Aug. 29,'41	76m	Sept. 6,'41	p246	....	p353
Playmates	RKO	212	Kay Kyser-John Barrymore	Dec. 26,'41	96m	Nov. 8,'41	p349	p332	p528
Powder Town	RKO	....	Victor McLaglen-Edmond O'Brien	June 19,'42	....	.....	....	....	....
Pride of the Yankees, The	Goldwyn	....	Gary Cooper-Teresa Wright	Not Set	...	.....	....	....	....
Prime Minster, The (British)	WB	115	John Gielgud-Diana Wynyard	Not Set	94m	Aug. 23,'41	p249	....	....
Private Nurse	20th-Fox	204	Brenda Joyce-Robert Lowery	Aug. 22,'41	61m	July 26,'41	p250	p197	p236
Private Snuffy Smith (formerly Snuffy Smith, Yard Bird)	Mono.	....	Bud Duncan-Edgar Kennedy	Jan. 16,'42	67m	Jan. 31,'42	p485	p408	....
Professor Creeps	Consolidated Nat.	....	F. E. Miller-Mantan Moreland	Not Set	63m	Feb. 28,'42	p526	....	....
Public Enemies	Rep.	121	Philip Terry-Wendy Barrie	Oct. 30,'41	66m	Nov. 1,'41	p342	....	....
QUIET Wedding (British)	Univ.	6044	Margaret Lockwood-Derek Farr	Nov. 21,'41	63m	Feb. 15,'42	p386	....	....
RAIDERS of the Range	Rep.	165	Tom Tyler-Bob Steele	Mar. 18,'42	55m	Apr. 4,'42	p585	....	....
Raiders of the West	Prod.	252	Bill "Radio" Boyd-Lee Powell	Feb. 13,'42	64m	.....	....	p432	....
Reap the Wild Wind (color)	Para.	....	Ray Milland-Paulette Goddard	Not Set	124m	Mar. 21,'42	p574	p408	....
Red River Valley	Rep.	152	Roy Rogers-George "Gabby" Hayes	Dec. 12,'41	62m	Dec. 20,'41	p418	p409	....
Remarkable Andrew, The	Para.	....	William Holden-Ellen Drew	Block 4	80m	Jan. 24,'42	p473	p443	....
Remarkable Mr. Kipps (British)	20th-Fox	238	Michael Redgrave-Diana Wynyard	Mar. 27,'42	87m	Apr. 12,'41	p538	....	....
Remember the Day	20th-Fox	226	Claudette Colbert-John Payne	Jan. 2,'42	86m	Dec. 20'41	p417	p408	p452
Remember Pearl Harbor	Rep.	....	Fay McKenzie-Don Barry	May 11,'42	...	.....	....	....	....
Return of the Rough Riders	Col.	....	Charles Starrett-R. Hayden	Not Set	...	.....	....	....	....
Ride 'Em Cowboy	Univ.	6002	Abbott and Costello	Feb. 13,'42	86m	Feb. 14,'42	p505	p464	p590
Riders of the Badlands	Col.	3202	Charles Starrett-Russell Hayden	Dec. 18,'41	57m	Jan. 31,'42	p485	p387	....
Riders of the Purple Sage	20th-Fox	213	Geo. Montgomery-Mary Howard	Oct. 10,'41	56m	Sept. 13,'41	p275	p247	....
Riders of the Timberline	Para.	...	Bill Boyd-Andy Clyde	Block 1W	59m	Sept. 27,'41	p286	....	....
Riding the Wind	RKO	283	Tim Holt	Feb. 27,'42	60m	Sept. 6,'41	p246	....	....
Right to the Heart	20th-Fox	229	Brenda Joyce-Joseph Allen, Jr.	Jan. 23,'42	74m	Jan. 10,'42	p451	p432	....
Rings on Her Fingers	20th-Fox	237	Henry Fonda-Gene Tierney-Laird Cregar	Mar. 20,'42	86m	Mar. 14,'42	p550	p542	....
Rio Rita	MGM	233	Abbott and Costello	Apr. '42	91m	Mar. 14,'42	p549	....	....
Riot Squad	Mono.	....	Richard Cromwell-Rita Quigley	Dec. 12,'41	55m	Dec. 13,'41	p420	p364	....
Rise and Shine	20th-Fox	219	J. Oakie-Walter Brennan-Linda Darnell	Nov. 21,'41	92m	Nov. 15,'41	p361	p351	p496
Road Agent	Univ.	6052	Leo Carrillo-Andy Devine-Dick Foran	Dec. 19,'41	60m	Dec. 13,'41	p407	....	....
Road to Happiness	Mono.	....	John Boles-Mona Barrie	Dec. 19,'41	83m	Jan. 10,'42	p450	p396	p590
Roaring Frontiers	Col.	3210	Bill Elliott-Tex Ritter	Oct. 16,'41	62m	Aug. 30,'41	p234	....	....
Rock River Renegades	Mono.	....	Corrigan-King-Terhune	Feb. 27,'42	..	.....	....	....	....
Rodeo Rhythm	Prod.	270	Fred Scott-Patricia Redpath	Mar. 13,'42	72m	.....	....	p526	....
Rolling Down the Great Divide	Prod.	253	Bill (Radio) Boyd	Apr. 24,'42	..	.....	....	....	....
Roxie Hart	20th-Fox	233	Ginger Rogers-George Montgomery	Feb. 20,'42	74m	Feb. 7,'42	p493	p487	p590
Royal Mounted Patrol	Col.	3201	Chas. Starrett-Russell Hayden	Nov. 13,'41	59m	Dec. 20,'41	p419	p289	....

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SABOTEUR, The	Univ.	6047	Robert Cummings-Priscilla Lane	Apr. 24,'42	...	.....	....	p508	....
Saddle Mountain Roundup	Mono.	....	Range Busters	Aug. 29,'41	60m	Jan. 17,'42	p462	p299	....
Sailors on Leave	Rep.	109	Wm. Lundigan-Shirley Ross	Sept. 30,'41	71m	Oct. 11,'41	p305	p299	p432
Scattergood Rides High	RKO	....	Guy Kibbee-Dorothy Moore	May 8,'42	66m	Mar. 21,'42	p562	p542	....
Sealed Lips	Univ.	6038	Wm. Gargan-June Clyde-John Litel	Dec. 5,'41	62m	Dec. 6,'41	p395	....	....
Secret Agent of Japan	20th-Fox	240	Preston Foster-Lynn Bari	Apr. 3,'42	72m	Mar. 14,'42	p550	p542	....
Secrets of the Lone Wolf	Col.	3026	Warren William-Ruth Ford	Nov. 13,'41	67m	Nov. 22,'41	p373	p289	....
Secrets of the Wasteland	Para.	....	Bill Boyd-Andy Clyde	Block 1W	70m	Sept. 27,'41	p287	....	....
Sergeant York	WB	101	Gary Cooper-Joan Leslie	Sept. 27,'41	134m	July 5,'41	p250	p111	p590
Shadow of the Thin Man	MGM	210	William Powell-Myrna Loy	Nov., '41	97m	Oct. 25,'41	p329	p308	p528
Shadows of the Underworld	Mono.	....	Barry K. Barnes-Valerie Hobson	Feb. 15,'42	...	.....	p526	....	....
Shanghai Gesture, The	UA	....	Gene Tierney-Walter Huston	Feb. 6,'42	105m	Dec. 27,'41	p442	....	p528
Shepherd of the Ozarks	Rep.	116	Weaver Brothers-Elviry	Mar. 26,'42	70m	Apr. 11,'42	p598	....	....
She's In the Army	Mono.	....	Veda Ann Borg-Lyle Talbot	May 15,'42	...	.....	....	....	....
Ship Ahoy	MGM	....	Eleanor Powell-Red Skelton	May '42	95m	Apr. 18,'42	p610	p574	....
Ships With Wings (British)	UA	....	John Clements-Leslie Banks	May 15,'42	...	Dec. 20,'41	p419	....	....
Shut My Big Mouth	Col.	3021	Joe E. Brown-Adele Mara	Feb. 19,'42	70m	Feb. 21,'42	p517	p476	....
Sierra Sue	Rep.	143	Gene Autry-Smiley Burnette	Nov. 12,'41	64m	Nov.15,'41	p362	p343	....
Sing Another Chorus	Univ.	6030	Johnny Downs-Jane Frazee	Sept. 19,'41	63m	Sept. 13,'41	p259	p137	....
Sing for Your Supper	Col.	3022	Jinx Falkenburg-Buddy Rogers	Dec. 4,'41	65m	Dec. 6,'41	p394	p331	....
Sing Your Worries Away	RKO	219	Bert Lahr-Buddy Ebsen	Mar. 6,'42	71m	Jan. 10,'42	p450	p442	....
Siren of the South Seas (Reissue)	Mono.	....	Movita-Warren Hill	Nov. 5,'41	57m	Jan. 31,'42	p486	p218	....
Skylark	Para.	4107	Claudette Colbert-Ray Milland	Nov. 21,'41	93m	Sept. 13,'41	p257	p235	....
Sleepytime Gal	Rep.	102	Judy Canova	Mar. 5,'42	82m	Mar. 7,'42	p554	p539	....
Small Town Deb	20th-Fox	217	Jane Withers-Cobina Wright, Jr.	Nov. 7,'41	72m	Oct. 18,'41	p318	p299	....
Smiling Ghost, The	WB	102	Brenda Marshall-Wayne Morris	Sept. 6,'41	71m	Aug. 16,'41	p262	p207	p452
Smilin' Through (color)	MGM	206	Jeanette MacDonald-Gene Raymond	Oct. '41	100m	Sept. 13,'41	p257	p247	p495
Song of the Islands (color)	20th-Fox	236	Betty Grable-Victor Mature	Mar. 13,'42	75m	Feb. 7,'42	p493	p487	....
Son of Fury	20th-Fox	230	Tyrone Power-Gene Tierney	Jan. 30,'42	98m	Jan. 10,'42	p449	p432	....
Sons of the Sea (British) (formerly Atlantic Ferry)	WB	119	Michael Redgrave-Valerie Hobson	Feb. 7,'42	91m	July 5,'41	p430	....	....
SOS Coast Guard	Rep.	....	Bela Lugosi-Ralph Byrd	Apr. 16,'42	69m	Apr. 18,42	p611	....	.. .
So's Your Aunt Emma (formerly Aunt Emma Paints the Town)	Mono.	....	Zasu Pitts-Roger Pryor	Apr. 17,'42	62m	Apr. 25,'42	p622	p574	....
South of Santa Fe	Rep.	154	Roy Rogers-George "Gabby" Hayes	Feb. 17,'42	55m	Feb. 28,'42	p525	p507	....
South of Tahiti	Univ.	6020	Brian Donlevy-Brod Crawford	Oct. 17,'41	75m	Oct. 25,'41	p330	p308	....
Soviet Power (Russian)	Artkino	....	Documentary	Sept. 6,'41	112m	Sept. 27,'41	p287	....	....
Spoilers, The	Univ.	6048	Marlene Dietrich-John Wayne	May 8,'42	87m	Apr. 18,'42	p609	....	....
Spooks Run Wild	Mono.	....	Bela Lugosi-Leo Gorcey	Oct. 24,'41	64m	Oct. 11,'41	p306	p277	....
Springtime in the Rockies	Rep.	....	Roy Rogers	May 18,'42	...	.....	....	....	....
Stage Coach Buckaroo	Univ.	6064	Johnny Mack Brown	Feb. 13,'42	59m	.....	....	....	....
Stage Coach Express	Rep.	175	Don "Red" Barry-Lynn Merrick	Mar. 6,'42	57m	Mar. 21,'42	p562	....	....
Stardust on the Sage	Rep.	....	Gene Autry-S. Burnette	May 25,'42	...	.....	....	....	....
Steel Against the Sky	WB	112	Lloyd Nolan-Alexis Smith	Dec. 13,'41	68m	Dec. 6,'41	p395	p376	....
Stick to Your Guns	Para.	....	Bill Boyd-Andy Clyde	Block 1W	63m	Sept. 27,'41	p286	....	....
Stolen Paradise (formerly Adolescence)	Mono.	....	Leon Janney-Eleanor Hunt	Oct. 30,'41	62m	Oct. 19,'41	p319	p263	p386
Stork Pays Off, The	Col.	3036	Maxie Rosenbloom-Rochelle Hudson	Nov. 6,'41	68m	Nov. 15,'41	p362	p308	....
Strange Case of Dr. Rx	Univ.	6036	Lionel Atwill-Anne Gwynne	Apr. 17,'42	66m	Apr. 4,'42	p586	....	....
Strangler, The	Prod.	229	Judy Campbell-Sebastian Shaw	Apr. 3,'42	...	.....	....	p613	....
Street of Chance	Para.	....	Burgess Meredith-Claire Trevor	Not Set	...	.....	....	....	....
Submarine Raider	Col.	....	John Howard-M. Chapman	Not Set	...	.....	....	....	....
Suicide Squadron (British) (formerly Dangerous Moonlight)	Rep.	....	Anton Walbrook-Sally Gray	Apr. 20,'42	83m	July 12,'41	p622	....	....
Sullivan's Travels	Para.	4112	Joel McCrea-Veronica Lake	Block 3	91m	Dec. 13,'41	p405	p320	p590
Sunday Punch	MGM	....	William Lundigan-Jean Rogers	May '42	75m	Apr. 18,'42	p611	....	....
Sundown	UA	....	Gene Tierney-Bruce Cabot	Oct. 31,'41	90m	Oct. 18,'41	p318	p289	p421
Sundown Jim	20th-Fox	239	John Kimbrough	Mar. 27,'42	58m	Mar. 14,'42	p551	p542	....
Sunset on the Desert	Rep.	155	Roy Rogers-George "Gabby" Hayes	Apr. 1,'42	54m	Apr. 11,'42	p598	p575	....
Sun Valley Serenade	20th-Fox	205	Sonja Heine-John Payne	Aug. 29,'41	86m	Aug. 22,'41	p251	p137	p367
Suspicion	RKO	208	Cary Grant-Joan Fontaine	Nov. 14,'41	99m	Sept. 20,'41	p273	p158	p528
Swamp Water	20th-Fox	218	W. Huston-Walter Brennan-Anne Baxter	Dec. 5,'41	90m	Oct.18,'41	p318	p299	p528
Swamp Woman	Prod.	230	Ann Corio-Jack LaRue	Dec. 5,'41	68m	Jan. 3,'42	p441	p331	....
Sweater Girl	Para.	....	Eddie Bracken-June Preisser	Not Set	...	.....	....	p527	....
Sweetheart of the Fleet	Col.		Joan Davis-Jinx Falkenburg	May 21,'42	...	.....	....	....	....
Swing It Soldier	Univ.	6033	Frances Langford-Ken Murray	Nov. 7,'41	66m	Nov. 1,'41	p341	p331	p452
Syncopation	RKO	....	Adolphe Menjou-Jackie Cooper	May 22,'42	...	.....	....	p487	....
TAHITI Honey	Rep.	....	Betty Kean-Eddie Foy, Jr.	June 3,'42	...	.....	....	....	....
Tales of Manhattan	20th-Fox	....	C. Boyer-R. Hayworth-G. Rogers	Not Set	...	.....	....	....	....
Tanks a Million	UA	....	William Tracy-Elyse Knox	Sept. 12,'41	50m	Aug. 9,'41	p250	....	p220
Tanya (Russian)	Artkino	...	Lubov Orlova	Mar. 4,'42	74m	Mar. 21,'42	p563	....	..
Target for Tonight (British)	WB	109	Documentary	Nov. 8,'41	48m	Aug. 16,'41	p318	....	p495
Tarzan's New York Adventure	MGM	....	Johnny Weissmuller-Maureen O'Sullivan	May '42	71m	Apr. 18,'42	p610	p575	....
Tarzan's Secret Treasure	MGM	214	Johnny Weissmuller-Maureen O'Sullivan	Dec., '41	80m	Nov. 15,'41	p375	p289	p590
Ten Gentlemen from West Point	20th-Fox	....	Maureen O'Hara-Geo. Montgomery	Not Set	...	.....	....	....	....
Texas	Col.	3008	William Holden-Glenn Ford	Oct. 9,'41	94m	Oct. 11,'41	p307	p181	p495
Texas Man Hunt	Prod.	251	Bill (Radio) Boyd	Jan. 2,'42	60m	.....	....	p409	....
They Died with Their Boots On	WB	114	Errol Flynn-Olivia de Havilland	Jan. 1.'42	140m	Nov. 22,'41	p373	p308	p528
They Flew Alone (British)	RKO	....	Anna Neagle-R. Newton	Not Set	94m	.....	....	....	....
This Above All	20th-Fox	....	Tyrone Power-Joan Fontaine	Not Set	...	.....	....	....	....
This England (British)	World	....	Emlyn William-John Clements	Nov. 17,'41	80m	Mar. 8,'41	p406	....	....
This Gun for Hire	Para.	....	Veronica Lake-Robert Preston	Block 5	80m	Mar. 21,'42	p563	p527	....
This Time for Keeps	MGM	228	Ann Rutherford-Robert Sterling	Mar., '42	71m	Feb. 14,'42	p506	p495	....
This Was Paris (British)	WB	129	Ann Dvorak-Ben Lyon	Mar. 21,'42	77m	Mar. 7,'42	p537	....	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Maire O'Neill	Not Set	75m	.....	...	....	....
Three Cockeyed Sailors (British)	UA	....	Tommy Trinder-Claude Hulbert	July 4,'41	77m	June 21,'41	p248	....	p288

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Three Girls About Town	Col.	3016	Joan Blondell-John Howard	Oct. 23,'41	72m	Oct. 25,'41	p330	p263	p367
Thunder River Feud	Mono.	....	Range Busters	Jan. 9,'42	51m	.....	....	p443	....
Thundering Hoofs	RKO	286	Tim Holt	Not Set	61m	Dec. 13,'41	p407	p387	....
To Be or Not to Be	UA	....	Carole Lombard-Jack Benny	Mar. 6,'42	99m	Feb. 21,'42	p526	....	p590
Today I Hang	Prod	214	Walter Woolf King-Mona Barrie	Jan. 30,'42	63m	Mar. 14,'42	p551	p467	....
Tonto Basin Outlaws	Mono.	....	Ray Corrigan-John King	Oct. 10,'41	60m	Dec. 6,'41	p395	p320	....
Too Many Women	Prod.	210	Neil Hamilton-June Lang	Feb. 27,'42	67m	.....	....	p508	....
Top Sergeant	Univ.	....	Don Terry-Leo Carrillo	Not Set	...	.....	....	....	....
Top Sergeant Mulligan	Mono.	....	Nat Pendleton-Sterling Holloway	Oct. 17,'41	70m	Nov. 1,'41	p342	p308	....
Torpedo Boat	Para.	....	Richard Arlen-Jean Parker	Block 4	70m	Jan. 24,'42	p474	p464	....
Tortilla Flat	MGM	....	Spencer Tracy-Hedy Lamarr	May '42	105m	Apr. 25,'42	p621	p613	....
To the Shores of Tripoli	20th-Fox	241	Maureen O'Hara-John Payne	Apr. 10,'42	87m	Mar. 14,'42	p549	p542	p590
Tough as They Come	Univ.	....	Billy Halop-Bernard Punsley	Not Set	...	.....	....	p508	....
Tragedy at Midnight, A	Rep.	114	Margaret Lindsay-John Howard	Feb. 2,'42	68m	Feb. 7,'42	p494	p476	....
Tramp, Tramp, Tramp	Col.	3033	Jackie Gleason-Jack Durant	Mar. 12,'42	68m	Apr. 4,'42	p586	p507	....
Treat 'Em Rough	Univ.	6039	Peggy Moran-Eddie Albert	Jan. 30,'42	61m	Jan. 24,'42	p475	p408	....
True to the Army	Para.	....	Judy Canova-Allan Jones-Ann Miller	Block 5	76m	Mar. 21,'42	p562	p527	....
Tuttles of Tahiti	RKO	....	Charles Laughton-Jon Hall	May 1,'42	91m	Mar. 21,'42	p562	....	....
Tuxedo Junction	Rep.	113	Weaver Brothers	Dec. 4,'41	71m	Dec. 6,'41	p395	p343	p590
Twilight on the Trail	Para.	....	Bill Boyd-Andy Clyde	Block 1W	58m	Sept. 27,'41	p285	....	....
Twin Beds	UA	....	George Brent-Joan Bennett	Apr. 24,'42	84m	Apr. 25,'42	p621	p442	....
Two-Faced Woman	MGM	211	Greta Garbo-Melvyn Douglas	Nov.,'41	94m	Oct. 25'41	p329	p299	p451
Two Latins from Manhattan	Col.	3020	Joan Davis-Jinx Falkenburg	Oct. 2,'41	65m	Sept. 27,'41	p287	....	....
Two Yanks in Trinidad	Col.	3010	Pat O'Brien-Brian Donlevy	Mar. 26,'42	88m	Mar. 28,'42	p573	p508	....
UNDERCOVER Man	Para.	....	William Boyd-Andy Clyde	Not Set	...	.....	....	....	....
Underground Rustlers (formerly Bullets and Bullion)	Mono.	....	Range Busters	Nov. 21,'41	56m	.....	....	p331	....
Unexpected Uncle	RKO	207	Anne Shirley-Charles Coburn	Nov. 7,'41	67m	Sept. 20,'41	p274	p218	....
Unfinished Business	Univ.	6004	Irene Dunne-Robert Montgomery	Sept. 12,'41	95m	Aug. 30,'41	p233	p172	p451
Unholy Partners	MGM	209	Ed. G. Robinson-Laraine Day-Ed. Arnold	Nov.,'41	94m	Oct. 18,'41	p318	p289	p421
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	p598	....	....
Unseen Enemy	Univ.	6053	Devine-Carrillo-Terry	Apr. 10,'42	61m	Apr. 4,'42	p586	....	....
VALLEY of Lawless Men	Col.	....	Charles Starrett-R. Hayden	Not Set	...	.....	....	....	....
Valley of the Sun	RKO	216	Lucille Ball-James Craig	Feb. 6,'42	79m	Jan. 10,'42	p463	p442	....
Vanishing Virginian, The	MGM	223	Frank Morgan-Kathryn Grayson	Feb.,'42	97m	Dec. 6,'41	p394	p387	p528
WAVELL'S 30,000 (British)	Crown Film	....	War Documentary	Not Set	37m	Mar. 7,'42	p538	....	....
Weekend in Havana (color)	20th-Fox	214	Alice Faye-C. Miranda-J. Payne	Oct. 17,'41	80m	Sept. 13,'41	p275	p247	p495
Weekend for Three	RKO	211	Dennis O'Keefe-Jane Wyatt-Philip Reed	Dec. 12,'41	66m	Oct. 25,'41	p343	p332	....
We Go Fast	20th-Fox	208	Lynn Bari-Alan Curtis	Sept. 19,'41	64m	Sept. 13,'41	p260	p247	p495
We Were Dancing	MGM	225	Norma Shearer-Melvyn Douglas	Mar.,'42	94m	Jan. 17,'42	p461	p443	p590
Western Mail	Mono	....	Tim Keene-Jean Trent	Feb. 13,'42	...	.....	....	....	....
West of Cimarron	Rep.	163	Tom Tyler-Bob Steele	Dec. 15,'41	56m	Dec. 20,'41	p419	p396	....
West of Tombstone	Col.	3203	Charles Starrett-Russell Hayden	Jan. 15,'42	...	.....	....	....	....
Westward, Ho!	Rep.	166	Steele-Tyler-Davis	Apr. 24,'42	...	.....	....	....	....
What's Cookin'	Univ.	6017	Andrews Sisters-Gloria Jean	Feb. 20,'42	60m	Feb. 21,'42	p517	p507	....
Where Trails End	Mono.	....	Tom Keene	May 1,'42	...	.....	....	....	....
Whispering Ghosts	20th-Fox	....	Brenda Joyce-Milton Berle	May 22,'42	75m	Apr. 18,'42	p610	....	....
Who Is Hope Schuyler?	20th-Fox	242	Sheila Ryan-Joseph Allen, Jr.	Apr. 17,'42	57m	Mar. 14,'42	p551	....	....
Wife Takes a Flyer, The	Col.	....	Joan Bennett-Franchot Tone	Apr. 30,'42	86m	Apr. 25,'42	p621	p613	....
Wild Bill Hickok Rides	WB	118	Constance Bennett-Bruce Cabot	Jan. 31,'42	82m	Dec. 27,'41	p430	p408	....
Wild Geese Calling	20th-Fox	203	Henry Fonda-Joan Bennett	Aug. 15,'41	78m	July 26,'41	p249	p196	p367
Wings for the Eagle	WB	...	Ann Sheridan-Dennis Morgan	Not Set	...	.....	....	....	....
Wings of Victory (Russian)	Artkino	....	Vladimir Belokurov	Nov. 14,'41	95m	Nov. 15,'41	p374	....	....
Wolf Man, The	Univ.	6015	Claude Rains-Lon Chaney	Dec. 12,'41	70m	Dec. 13,'41	p420	....	p539
Woman of the Year, The	MGM	222	Spencer Tracy-Katharine Hepburn	Feb.,'42	112m	Jan. 17,'42	p461	p376	p590
Workers, Let's Go (Czech)	Trans-Oceanic	....	Jan Werich-Jiri Voskovec	Dec. 12,'41	71m	Dec. 20,'42	p420	....	....
YANK in the R.A.F.	20th-Fox	211	Tyrone Power-Betty Grable	Oct. 3,'41	97m	Sept. 13,'41	p257	p149	p495
Yankee Doodle Dandy	WB	....	James Cagney-Joan Leslie	Not Set	...	.....	....	....	....
Yank on the Burma Road, A	MGM	224	Laraine Day-Barry Nelson	Feb.,'42	66m	Jan. 17,'42	p462	p432	....
Yokel Boy	Rep.	115	Albert Dekker-Joan Davis	Mar. 13,'42	68m	Mar. 28,'42	p573	p527	....
You Belong to Me	Col.	3003	Henry Fonda-Barbara Stanwyck	Oct. 30,'41	97m	Oct. 25,'41	p329	p289	p451
You're in the Army Now	WB	113	Jimmy Durante-Jane Wyman	Dec. 25,'41	79m	Dec. 6,'41	p394	p376	....
You're Telling Me	Univ.	6041	Hugh Herbert-Anne Gwynne	May 1,'42	60m	.....	....	p508	p590
Young America	20th-Fox	231	Jane Withers-William Tracy	Feb. 6,42	73m	Jan. 10,'42	p451	p432	....
Yukon Patrol	Rep.	....	Allen Lane-Lita Conway	Apr. 30,'42	...	.....	....	....	....
ZIS—Boom—Bah	Mono.	....	Grace Hayes-Peter Lind Hayes	Nov. 7,'41	62m	Nov. 1,'41	p342	p332	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on page 588.

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